

ACTION ...and Go!

Film locations in Basilicata



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Matera - The Passion, by Mel Gibson (2004)





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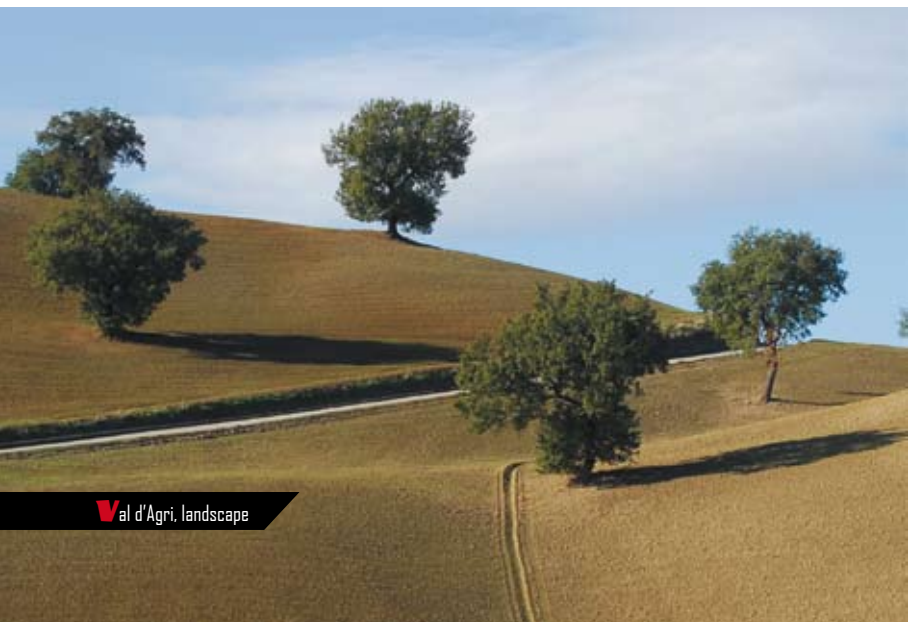
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INTRODUCTION



"When you look at Basilicata you see fields, vineyards, beautiful scenery. [redacted]"

You see the earth as it was supposed to be"

Francis Ford Coppola

In over 50 years, **more than forty films** have been made in Basilicata, or Lucania as it was once called. Neo-realist, true stories, biblical films of awe-inspiring spirituality, stories of universally recognisable monsters. And then demons, portraits of the farming world, comedies all'italiana, costume dramas, dreams, miracles and magic. The world of great filmmaking has passed through here. For more than half a century, this land of a thousand faces has continued to amaze Italian and international filmmakers alike with its delights and its haunting qualities. Basilicata is home to places and stories whose grandeur is well suited to the silver screen. The **Sassi of Matera**, the **moon-like landscape** of the ravines, the sun-drenched lands of **Mount Vulture**, the tiny villages studded into the mountainsides. The whole of Basilicata is a stage set. The scenery of Lucania, in the eyes of the seventh art, represents the soul of the South, it is perceived as a historical experience, as a theatrical setting which inspires authors, scriptwriters and directors. The vision of Basilicata projected onto the silver screen is impressed on the soul of the spectator. As in a single



frame, time seems to stand still and remain uncorrupted in the land of Lucania. The mechanical device that plumbs the depths of this world and its innumerable details sees a reality that is transformed into a performance, where scenery and history share a common destiny. This land, with its great generosity, also gives spirit and breath to other places. Basilicata has always been a star, in the new and old grammar of the cinema. The power of its scenery is of itself a wealth, of diverse languages, of dynamic colours, of meaning and charm, of metaphors old and new, of ancient and mythical horizons. The spectator arriving here is taken on a journey through a universe of places, stories and emotions of great cinema. From **Pier Paolo Pasolini** to **Francesco Rosi**, from **Dino Risi** to **Roberto Rossellini**, from **Luigi Di Gianni** to the **Taviani brothers**, from **Michele Placido** to **Giuseppe Tornatore**, down to the modern day greats of Hollywood, with directors such as **Mel Gibson** and **Catherine Hardwicke**, Basilicata undoubtedly plays a leading role, as celebrated in Hollywood as it is in Cinecittà. To come to Basilicata is to undertake a journey into the cinema, to discover new studios with ever changing sets: from the natural backdrops of the mountains and the sea to the small and larger urban areas, from the rocky architecture to the sense of unpolluted places, from the various languages to the fresh air that is there to be breathed. Basilicata is a set without boundaries.

This pocket guide offers a tale plus a journey, from the 50s to today, to the locations of the most important films made in Basilicata ever to be shown on the silver screen.





Matera, aerial view of the Sassi



BASILICATA LAND OF CINEMA



“The perfect backdrop for your films”

Lucana Film Commission

In 2014, when Gianpiero Perri asked me to write the preface of the second edition of this valuable pocket guide, I was at the start of a journey. I was just starting my promotion work as director of the Lucana Film Commission, bearing in mind that the pocket guide “Action and...go! Film locations in Basilicata” was a valuable knowledge tool for professionals and insiders interested in shooting their films in our region, as well as a very useful reference to support the growing **film induced tourism in Basilicata**. Over the next months, this rising phenomenon will be supported by new structural policies implemented by the Basilicata region, which will also deal with the historic turning point represented by the election of Matera as the European Capital of Culture 2019. The birth of the Lucana Film Commission has been an all work-in-progress experience. A passionate debate among professionals and insiders created the conditions to comply with the law establishing the film commission, issued thanks to the work of an authoritative committee of experts, which also allowed for the establishment of a board of directors provided with authoritative powers. That was the starting point of the LFC, a Foundation that in few years has man-





LUCANA
FILM COMMISSION

aged to reach a very good position and exposure thanks to its work and actions. Inspired by the best national experiences, since our very first public event at the Venice Festival 2013, when we introduced our “Bando alla crisi”, an incentive scheme to grant funds in support of films production, we have been immediately considered as a breath of fresh air”, to quote Riccardo Tozzi, president of the Anica (National association of film and audiovisual industries). The promotion of the first incentive scheme, carried out according to European guidelines and dedicated to national and regional operators and large sections of the public in Basilicata, allowed the Lucana Film Commission to become an important reference for Lucanian operators working in the new ‘economy of creativity’ who, through the rising public centres established inside unused facilities, were getting ready to build new and positive practices. What awaited us was the discovery of a film industry that was profoundly changing its production and creation schemes. A globalised film and audiovisual industry, where market and training opportunities could easily be reached even by the latest film commission, in terms of years of activity, established in Italy. We have been strongly supported by the preliminary work of tourist promotion carried out by the regional tourism board of Basilicata. In this respect, the memorandum of understanding was one of the first operational tools that, together with the framework programme agreement, with “Sensi Contemporanei”, allowed us to set a positive course, avoiding negative deviations and even producing the first positive results. You will find some references in this updated edition, which includes several recent titles that add value and quality to the already significant number of **films made in Basilicata**. From **epic movies to avant-garde films**, from successful audiovisual works to experimental short films: all these works have provided a training ground for aspiring new talents. But the story doesn’t end here. The **stunning film backdrops and locations of Basilicata** invite you to start an extraordinary journey of discovery.

Paride Leporace
Director of Lucana Film Commission



THE 50s

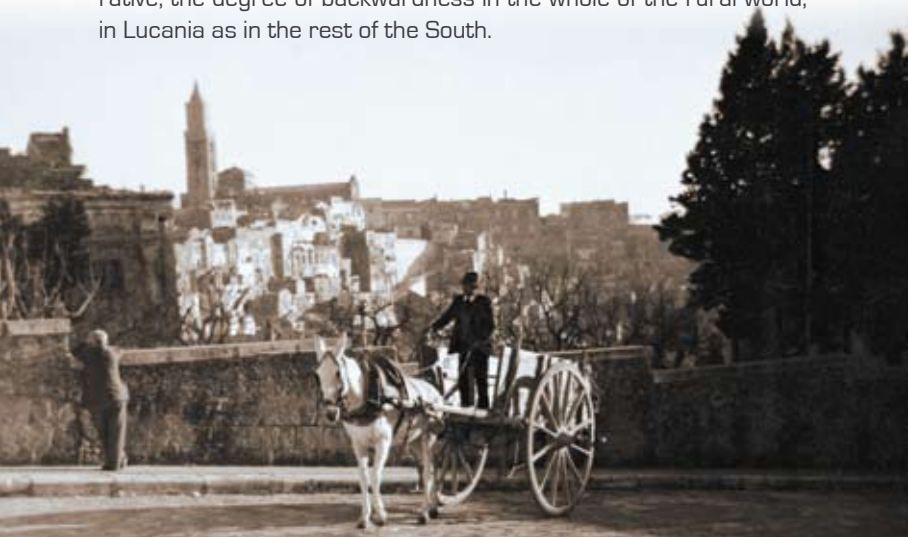
It was the great director, author, screenwriter and film producer Carlo Lizzani, during his first experience with the movie camera while he was filming **Viaggio a Sud** (Journey to the South), who documented and explored the South and chose Basilicata to relate the conditions of the time. In **Nel Mezzogiorno qualcosa è cambiato** (Something has changed in the South) (1949) he showed images of underprivileged families, potholed roads with communal wash-houses, dirty starving children picking the fleas off each other, tumbledown dwellings, alleyways steeped in misery and poverty. **Matera** was the town sadly known for this desolation, and ten years later it was declared a “national disgrace”, with the caves dug out of the rock being used as homes of an “aching beauty both eloquent and touching.”

Thus was inaugurated the season of **Matera's** neo-realism, the camera showing the Sassi with their truth to be told. Although they are only a backdrop without identity, the neighbourhoods made of tufa stone became a recognised part of cinematic imagery; they classify a genre which uses the appearance of the town as the inspiration for the setting of a film that touches the conscience of the spectator, as well as giving him hope for redemp-





tion. With its picturesque qualities, unique and versatile, the city of the Sassi in the 50s acted as the set for costume dramas: from the neighbourhood drama **Le due sorelle** (The two sisters) (1950) by Mario Volpe to **La Lupa** (The She-wolf) (1953) by Alberto Lattuada, a film with a neo-realistic theme based on the literary masterpiece and screenplay of the same name by Giovanni Verga. The Sassi of Matera stand before the movie camera as a tragic backdrop which is used to show not their own story but, through a neo-realistic narrative, the degree of backwardness in the whole of the rural world, in Lucania as in the rest of the South.



THE 60s



The film **la Nonna Sabella** (Grandma Sabelle) (1957) by Dino Risi, based on a novel by Pasquale Festa Campanile, gives rise to a certain amount of uncertainty; it talks about Basilicata, but it is impossible to trace back to the places chosen by the director. After this opus by Risi, who used the comic abilities of Tina Pica for village humour to great effect in certain scenes, the film **Italia 61** (Italy '61) (1961) by Jan Lenica gave a 360° view of the city of Matera. Circarama, or circle vision, used in the making of the film, is cinema on a 360° circular screen, a technique invented and patented by Walt Disney with highly original methods of shooting and projecting the film. With the Circarama technique the spectators are completely surrounded by the moving scenes and they feel like part of the action. Italia 61 makes an extraordinary document in which the city of the Sassi is portrayed in full relief. In the 60s also **Maratea**, "the pearl of the Tyrrhenian" was immortalised, first in the film **A porte chiuse** (Behind closed doors) (1960) by Dino Risi in which some exterior locations were shot, then in **La Vedovella** (The Little Widow) (1962) by Silvio Siani in which the celebrated and renowned small town square in the old quarter acts as a background for a comedy all'italiana.

In **Anni Ruggenti** (Fervent Years) (1962) by Luigi Zampa, a film set in the year 1937, the Sassi of Matera fit into the shots without seeming out of place: the yawning ravine, the cave houses and the surrounding area are engulfed in an ap-





Matera - Anni Ruggenti, by Luigi Zampa (1962), Salvo Randone and Nino Manfredi



palling degradation, in which the landscape shares the leading role with the action. Among the principal locations used by Luigi Zampa, the Malve district is the most important area, where the story takes place, starring, among others, a very young Nino Manfredi. The film **Il Demonio** [The Demon] (1963) by Brunello Rondi shows, along with the landscape and the spectacular stage sets of some shots, superstition and magic, witchcraft and the religion of the people. The film seems to be an ethnographical study of the period, following in the footsteps of the research carried out

by Ernesto De Martino in Basilicata. Sasso Caveoso, its town square and its bell tower dominate scenes in which the inquisitive movie camera follows all the way into the canyons not only the characters but also the sublime and spiritual beauty of the environment towered over by the immensity of the **Murgia**. Other locations used by Brunello Rondi are the Sanctuary of the Palomba in Matera, the splendid **Montescaglioso Abbey** and some places in the township of **Miglionico**, an area famous for the Malconsiglio Castle. Stardust, the miracle of cinema, arrived in the rocky capital in 1964: Matera burst onto the screens in the cinema masterpiece **Il Vangelo secondo Matteo** - The Gospel according to St. Matthew by Pier Paolo Pasolini.



Matera, Sassi



ROCCO E I SUOI FRATELLI

by **Luchino Visconti**
Italy (1960)



In the masterpiece by Visconti, Basilicata is not a movie set but a set for creativity and inspiration. Emigration, the Southern question, rural reality: the drama “Rocco and His Brothers” by Luchino Visconti is intrinsically Lucanian. We are referring to it here because the film’s original screenplay envisaged the beginning of the story in **Basilicata**. In fact, its soul remains in the background, blossoming in the experience recounted about that “barren and fantastic land that leaves anyone welcomed into its generous womb, breathless”. Based on the book “Il Ponte della Ghisolfia” (The Bridge of Ghisolfia) by Giovanni Testori, the film tells the story of the Parondi family, Lucanian peasants from Basilicata, who move to the Milanese capital, where the film is set, in the years of economic boom. Here Rocco’s family and his brothers break apart, despite the efforts of their elderly widowed mother to keep the family together. From South to North, the film delves into the tragedy of being uprooted, told in five acts, in which misfit, marginalized victims who are nostalgic for their former Lucanian lives are taken.

The physical absence of Basilicata in the film is internalized during Visconti’s trip to Basilicata, in surveying the areas between



Matera and **Pisticci**, the director begins to fully understand the subject matter of the film, of the cultural elements that characterize the people and the rites that animate them. Visconti takes the gestures, clothes and scenes that he saw with his own eyes during his cultural trip to the **Sassi of Matera, Miglionico, Bernalda**

Director: **Luchino Visconti**

Screen play: Luchino Visconti, Suso Cecchi d'Amico, Vasco Pratolini

Photography: Giuseppe Rotunno

Cast: Alain Delon, Renato Salvatori, Annie Girardot, Max Cartier, Katina Paxinou, Corrado Pani, Claudia Mori, Adriana Asti, Nino Castelnuovo, Paolo Stoppa, Claudia Cardinale

and **Pisticci**, where he is submerged in a sea of clay like that which is portrayed in Carlo Levi's paintings, and transposes it onto film. This last one, was supposed to be the chosen place for the beginning of the film, where one would become enchanted by the lunar Calanchi of the Dirupo neighborhood, an example of spontaneous rural architecture. Images of the trip, found and collected and displayed in several exhibits and cultural events, were promoted to celebrate his talent, his art and are testimony to his research experience in Basilicata, where Visconti absorbs the region's spirit and where the people that give life to his film's genesis and to his hidden text. Basilicata is so present in Matera's bread, in the braids of garlic that hang on the kitchen walls of mamma Rosaria, in her black witch's dress, in which all the assimilations of peasant culture and its magical traditions emerge. Thanks to the Cineteca (film library) of Bologna, the film has returned to theatres in its complete and restored version of 177 minutes. "Rocco and His Brothers" is the 24th film most seen of all time in Italy (with 10,220,365 spectators). The film was given a Special Award by the Mostra di Venezia and it was also censored for some scenes of violence.



Rocco e i suoi fratelli, by Luchino Visconti (1960).

I BASILISCHI

by Lina Wertmüller
Italy (1963)



"An irreverent and right tribute to my roots, filmed without money in the native village of my father, Palazzo San Gervasio"

Lina Wertmüller

In 1963, the great director Lina Wertmüller made her directorial debut with "I Basilischi", a film set between the Southern Italian regions of Basilicata and Apulia, featuring some beautiful views of **Palazzo San Gervasio**. The film tells the story of Francesco, Sergio and Antonio, three young men coming from notable families and living in a small village. They avoid responsibilities and live their lives so lazily and indolently that, when they are given the opportunity of chasing better life opportunities outside their small village, they give up on it. The events narrated in the film depict the typical small-village life, characterised by political organisations, narrow alleys, streets and town districts. The irony used to depict this interesting country setting makes "I Basilischi" one of the best films by Lina Wertmüller. In 1964 a movie miracle happened in the rock-hewn town of the Sassi: Matera bursts onto the silver screen with the masterpiece "**The Gospel according to San Matthew**", by Pier Paolo Pasolini.





THE GOSPEL ACCORDING TO ST. MATTHEW

by **Pier Paolo Pasolini**
Italy (1964)



“Rocky desert of Palestine?
No, the **Sassi di Matera**”

Pasolini's filmmaking is art and poetry. The director chose Matera as the setting for his Gospel. Born from the depths of the earth, the Sassi as revealed in the Gospel according to St. Matthew are the theatre for an extraordinary story, human and divine. **Matera** is the Jerusalem where Christ not only came down, but where he was born and died. After inspecting various sites in the Holy Land and in Jordan, Pasolini chose Matera because it was a land not yet colonised by power and untouched, without signs of modernity; to him the moon-like landscape, the rocky desert of the **Murgia of Matera** represent-



ed the continuation of lives similar to those evoked. Pasolini therefore decided to film his biblical work there, from the annunciation of the Angel Gabriel to Mary to Christ's resurrection. He made his film using many non-professional actors, friends and acquaintances. His mother Susanna played the role of Mary during the days of the passion. His revolutionary Christ had deep roots in the countryside and the land. Thus the manger of miracles, the Sassi of Matera, with the **rock churches** and the Murgia, projected back in time, take



on an atmosphere that is archaic and timeless, magical, distant even in space from the real atmosphere of the town. Three of the most important sets staged include: in **Sasso Barisano**, in via Lombardi and via Fiorentini. The locations were chosen as the settings for the most important moments of the Way of the Cross and the flight of the apostle Simon during Jesus's walk to Golgotha. In **Porta Pistola**, the second set, reconstructed as the entrance to Jerusalem, Pasolini's Christ arrives to the exulta-

Written and directed by **Pier Paolo Pasolini**.

Cast: Enrique Irazoqui, Margherita Caruso, Susanna Pasolini, Marcello Morante, Mario Socrate, Settimio Di Porto, Otello Sestili, Ferruccio Nuzzo, Giacomo Morante, Giorgio Agamben, Ninetto Davoli, Paola Tedesco.

First viewing:

XXV Venice Film Festival,
4 September 1964.

lini's Christ arrives to the exultation of the multitudes waving olive branches in the wind. There were hundreds of extras cheering the arrival of the prophet and waving palms. The scene, repeated over and over, was shot from many different angles. The third set was Golgotha, a spur of rock jutting out over the deep gorge of the rocky precipice of Matera,



in the area of **Murgia Timone**, on the Belvedere, opposite the breathtaking sight of the Sassi of Matera. This haunting and mystical backdrop is the setting for the final scenes of the Passion of Christ. Pasolini was the first to place the three crosses in the ground here.

Barile like Bethlehem

Along with the landscape of the Sassi of Matera, **Barile** was also chosen by Pasolini for the scenes of the nativity, the visit of the Magi, the flight of the holy family to Egypt and the unforgettable massacre of the innocents. The village of Arbëreshë, at the foot of **Mount Vulture**, had been previously impressed on the mind of the director when he visited the

SYNOPSIS

The story of the life of Jesus: the birth of Christ, the madness of Herod, the exile to Egypt, the return to Jerusalem. After persuading twelve fishermen to follow him, Jesus of Nazareth begins to proclaim his truth, his desire for justice, the hypocrisy of the rich and the Pharisees.

A secular film which underlines the humanity rather than the divinity of a severe Jesus, pugnacious and medieval, weighed down by sadness and solitude. When a director succeeds in reconciling Matthew's text with the autobiography and the passion with the ideology, it is the film of a poet. In a theological sense, it is a gospel without hope. With its formal syncretism, the pictorial references, the scarcity of light, the evocation of a Third World that is no longer only pre-history, it achieves strong epic and religious tones. Dedicated to the memory of Pope John XXIII.





Museum of Arts and Popular Traditions in EUR in Rome, where he was overwhelmed by the paintings he saw showing images and landscapes of **The Way of the Cross** which takes place every year in the village of Barile. Memorable are the scenes shot in Barile where King Herod's soldiers, with swords and all kinds of metal headpieces, tear the babies - rag dolls - to pieces and hurl them to the ground among the pots. The female figures and the poverty of the time burst authentically and forcefully onto the scene. Today the **cave-cellars of Barile**, after years of being abandoned in the midst of rubble and waste, have returned to the light of art, thanks to the interest of anthropological research and cinema. At present **"Sheshi"** conserves the highly prized wine **Aglianico del Vulture D.O.C.** in its characteristic tuffaceous hypogeum.

PRIZES AND AWARDS

XXV Venice Film Festival: Special Jury Prize

OCIC Prize (Office Catholique International du Cinéma)

Cineforum Prize, Prize from the Union Internationale de la Critique de Cinema (UNICRIT)

Catholic League Prize for Cinema and Television of RFT

City of Imola Grifone d'oro

Grand prize OCIC, Assisi, 27 September 1964

Prix d'excellence, IV technical film competition, Milano

Caravella d'argento, international Festival of Lisbon, 26 February 1965

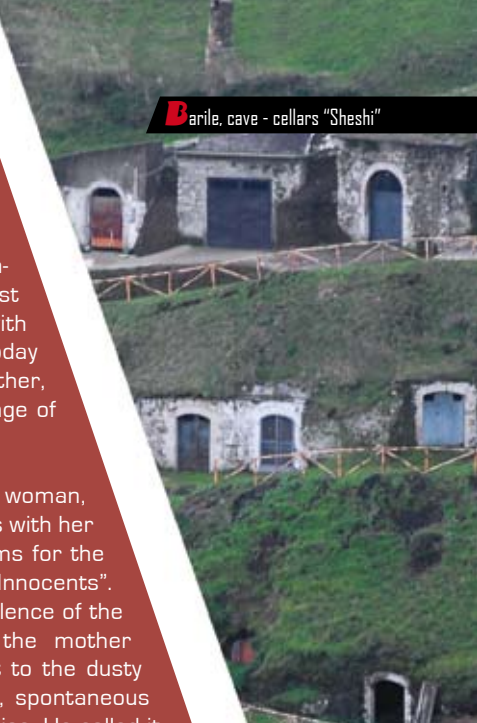
Nastro d'Argento 1965 for direction, photography and costumes



FACTS AND CURIOSITIES

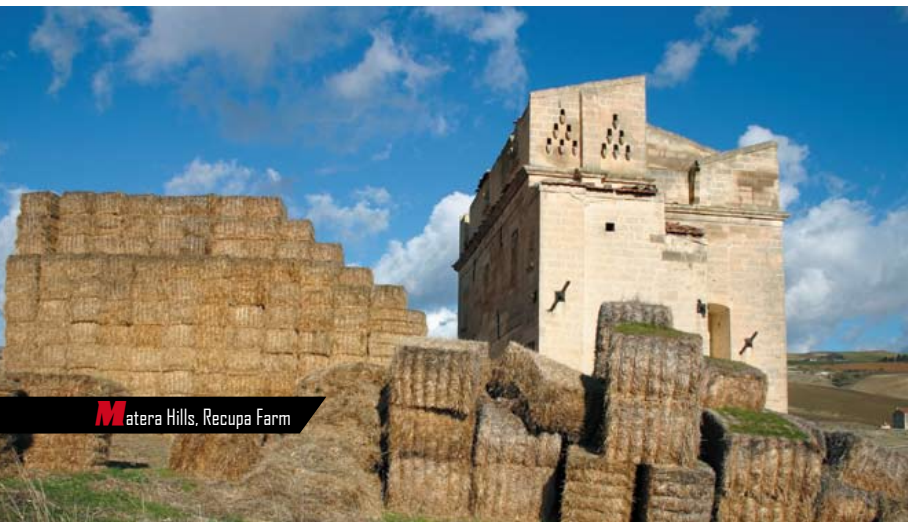
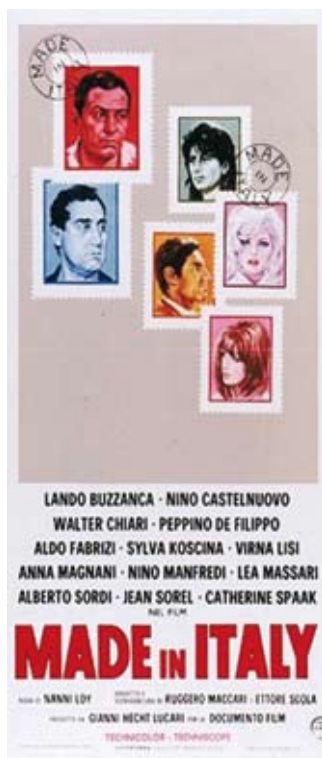
- In the nativity scene, the baby (Pasqualino Gioseffi, a few months old) chosen by Pasolini **was replaced** at the last moment by a **new-born girl** with golden curls, Nicoletta Sepe. Today the same woman, herself a mother, is still alive and living in the village of Arbëreshë.
- Immacolata Rocco, a local woman, went to the “Sheshi posht” caves with her baby **daughter** Laura in her arms for the scenes of the “Massacre of the Innocents”. To defend her child from the violence of the unsuspecting Roman soldier, the mother **pushed him with all her might** to the dusty ground. The unexpected action, spontaneous and rapid, took Pasolini by surprise. He called it “**true and authentic**”.
- When Pasolini was looking for extras for the roles of priests and Pharisees in Matera, he was quick to confess to the reporter Domenico Notarangelo who at the time wrote for the newspaper l'Unità, that he wanted “slow-witted, **fascist-like**” faces, to use a euphemism. By a strange twist of fate, all of the 51 extras signed up by Notarangelo were members of the **Communist Party** or worked for the Trade Union Headquarters.
- On the subject of the clearance and reclaiming of the ancient Sassi district, and noticing that the inhabitants of the Sassi were all leaving to go and live in the new areas of the city, Pasolini pronounced these words: “**You are committing a crime**”. For him, Matera represented the **place of the soul** and to empty the Sassi was to deal it a mortal blow. Pasolini with these words preceded **Carlo Levi**, predicting the decline of a patrimony that would return to life and be declared a **World Heritage site** about thirty years later.

Barile, cave - cellars “Sheshi”



Fairy tales from the 60s

In the mid-60s, after the film by Nanni Loy **Made in Italy** (1965), divided into eleven episodes one of which was filmed in Matera, the city returned to the silver screen with the film **C'era una volta** (Cinderella – Italian style) by Francesco Rosi (1967). The landscape reigns supreme in the fairy tale inspired by *Lo cunto deli cunti* by Giambattista Basile, starring Sophia Loren and Omar Sharif. Magic, rituals, witchcraft, as in the film by Brunello Rondi, almost a continuation of De Martino's anthropological research, represented in the light of a fairy tale, a new allegory revisited by the director, starring the land of the **Matera hills**. One of the places immortalised, **Recupa Farm**, is set in splendid rolling countryside.

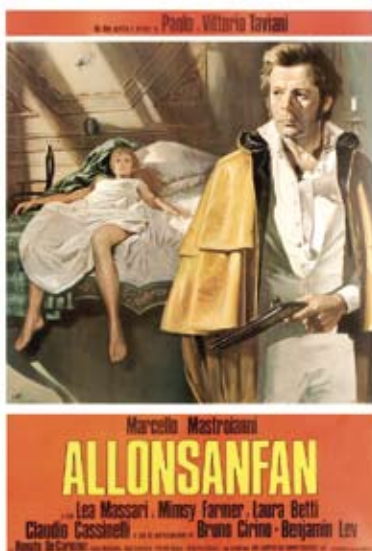


Matera Hills, Recupa Farm

THE 70s



The 70s opened with **Il Decamerone Nero** (The Black Decameron) by Piero Vivarelli (1972), an erotic comedy humorous in parts, followed in the same year by Lucio Fulci's film **Non si sevizia un paperino** (Don't torture a duckling), the first thriller to be filmed entirely in Italy in an imaginary town in the South of Italy, **Accettura**. Considered one of the fundamental operas of the Italian thriller, it was inspired by a true story which took place in a village in Puglia, near the Lucania border. In 1974 Matera was the choice of a series of film productions. The brothers Paolo and Vittorio Taviani made **Allonsanfan** in an attempt to conduct a political and melodramatic study on the story of the Restoration period. The piazza in San Pietro Caveoso was adapted and a few glimpses of the Sassi districts give the impression of a small town in the South of Italy at the time of the Restoration. This was the same year as **Tempo dell'inizio** (Time of the beginning) by Luigi Di Gianni, a drama with a touch of fantasy in which the **Sassi of Matera** contribute to the haunted atmosphere, shot in black and white that captures the extravagance and the surreal character of the place. Among the many reels





that have immortalised the Sassi of Matera, and in particular the Malve district in Sasso Caveoso, there is also *Anno Uno* (Year One) by Roberto Rossellini.

A forgotten and little appreciated film except for its being excessively fictitious, it was a disaster both commercially and in the eyes of critics. In the film **L'albero di Guernica** (The tree of Guernica) [1975] by the director and poet Ferdinando Arrabal, the backdrop of the ancient Sassi districts is diffused with an inspired and make-believe character.

The Sassi of Matera became the little town in Castile where the tree, during the Nazi bombings, is the only thing that remains standing. In the same year, in the picaresque story **Qui comincia l'avventura** (The adventure starts here) [1975] by Carlo di Palma, the rock capital of southern Italy stars as a village in Apulia from which two women leave, attracted by the myth of freedom for women and the desire for adventure. About three years later in Matera, Alberto Negrin filmed **Volontari per destinazione ignota** (Volunteers for an unknown destination) [1978], starring a young Michele Placido, and the city of the Sassi, although this time playing itself, is the background, for short sequences, to a story of manual labourers from Lucania who decide to join the Army to colonise West Africa, but end up fighting for Franco in Cadiz against other Italians.



CHRIST STOPPED AT EBOLI

by **Francesco Rosi**
Italy (1979)



"Down to this dark land,
without sin and without redemption,
where evil is not moral,
but is an earthly grief,
that is always present inside
things, Christ did not descend.
Christ stopped at Eboli".

Inner space, **place of the soul**, Lucania in the film of the great director Francesco Rosi represents the paradigm of the South, archaic and isolated. Christ stopped at Eboli is the film version of **Carlo Levi**'s opera, "a tale rather than an inquest" as Rosi himself said. An essay that intellectuals and filmmakers from then on would consider a constant point of reference. Christ Stopped at Eboli was published by Giulio Einaudi in 1945 and is the most famous work of the writer, painter and doctor Carlo Levi, who tells the story of his confinement in Basilicata under the Fascist regime. Eboli therefore represents not only the geographical but also the historical border of a world. Eboli is the town where the road and the railway track abandon the coastline and enter the arid, desolate lands of Basilicata. The film was shot in **Aliano**, the place where the writer was exiled, **Craco**, the area of the gullies and in the Monacelle and De Laurentis farms in **Matera** in the area of Iesce and **Guardia Perticara**.



Craco, old town



Craco, the ghost town

The eyes of cinema have immortalised it forever: "Craco is a flower cut off at the stalk that is slowly lowering its corolla." The town, after knowing times of glory and honours was destroyed in 1962 by a terrible landslide that marked its eternal end. In Christ stopped at Eboli, **Craco is an open film set**; its narrow houses, the calcareous rock, its tiny streets and steep flights of steps, dominated by a Norman tower and a 12th century castle, make it, in the words of Rocco Scotellaro, the set "of the most passionate and cruel monuments of our towns."

SYNOPSIS

In 1934, the fascist regime exiled Carlo Levi, an antifascist intellectual, doctor and writer from Turin, to Aliano, an isolated village in Lucania.

During his stay there, he became a friend and supporter of the local people.



"I wanted to find elements to make up the ideal geography", commented Francesco Rosi, "considering the choice of the set, I chose Craco, a village almost in ruins, because Levi in his book mentions this piece of wasteland. I wanted to find a surrounding countryside similar to that of **Aliano** because the village has changed a great deal since Levi's time, there are modern buildings, electricity poles. So I had to look for a third village, **Guardia Perticara**, to get the ideal place. "I will use Matera, an important town from an archaeological point of view



Director : Francesco Rosi.

Screenplay : Tonino Guerra,
Raffaele La Capria, Francesco
Rosi.

Cast: Gian Maria Volonté, Irene
Papas, Lea Massari, Alain Cuny,
Paolo Bonacelli, Stavros Tornos,
Antonio Allocca, François Simon.

with its **area of the Sassi**, to reconstruct the crowd scenes in the book that refer to the mentality and the customs of the people. Christ stopped at Eboli gave a major contribution to a new way of looking at Basilicata outside its geographical limits and, owing to

its decline as a subject in the fields of painting and literature, gave birth to a new means of getting to know it. Like the book, the film critically explores the outdated society of Lucania through a personal story, telling it as an opportunity for individual change that touches the values and concepts that we have of life and of the world. The movie camera steals images of the **rugged mountains**, previously painted by Levi during his exile, of the environment, the places and the men living in inadequately furnished houses. "You only need," Rosi went on to say, "to look at the landscape, the countryside, the trees, the skies, the parched fields, the arid hills, the lonely footpaths captured by the movie camera, to see an image that symbolises a sort of atavistic fate, an unchangeable destiny." However, Rosi goes beyond Levi's vision and shows a complex and multiform image of Basilicata. The film passes through the four seasons, from autumn to spring, and Rosi captures the richness of diverse languages in the changing

landscape. "Because there are not only **gullies** and **landslides**, but also **deep green valleys**, even **snatches of forest** that remind us of what it must have been like at one time.

"It felt right to point out that those regions contain resources that could be developed, it is not all desolation. For the same reason, I have played down the part that refers to magic and religion, because if I had delved into it, I would have run the risk of generalising, perhaps authorising the unwary spectator to believe the usual clichés about the South." To interpret Rosi's film, it is necessary to approach it from a historical perspective, in fact it defines new discussions on the subjects of the southern Italian idiom and national politics, in the society of the time, during and after. Rosi concentrates more on the socio-political implications of Levi's inquiry, which are far from being outdated and can today open up a new perspective on the



PRIZES AND AWARDS

1982 - Best Foreign Film British Academy of Film and Television Arts Awards

1979 - David di Donatello for Best Film

1979 - Grand Prize Moscow

1979 - David di Donatello for Best Director Francesco Rosi





alienation of politics and the exclusion from power of the masses, not only in Basilicata. (The television version of the work, a quarter of an hour longer and divided into four episodes, gives ample scope to this perspective.)

From the book **Christ Stopped at Eboli**

"I arrived in Matera [the sister recounts] at about eleven o'clock in the morning. I had read in the guide book that it was a picturesque town, worth being visited, that there was a museum of ancient art and some curious troglodytic house... leaving the station, I met a road, lined with old houses only down one side, while the other bordered on a precipice. In that precipice is Matera... That gorge had a strange shape; like two half funnels side by side, separated by a little spur and joined together at the bottom in a single apex, where you could see, from up there, a white church, **Santa Maria de Idris**, that looked as if it was wedged into the ground. Those upside down cones, those funnels, are called the Sassi. Their shape is what we imagined at school, thinking of Dante's hell... in that tight space, between their faces and the slope, run the roads, which are at the same time pavements for those who come out of their houses above and roofs for those for those below... raising my eyes, I finally saw the whole of Matera appear, like a leaning wall... It really is a beautiful city, picturesque and moving."



FACTS AND CURIOSITIES

- “It was a long and difficult film to work on,” says **Gianmaria Volonté**. “Coming and going from Matera to the villages where we were filming, which had no hotels, we were doing two hundred and forty kilometres a day. A tiring journey, especially after nine or ten hours of work, and such a painstaking job. We had a **great relationship** with the locals. We met some **extraordinary people**, who were willing to talk and were really interested in what we were doing.”

- The wall in Craco is the **wall of miracles**. In the background of the photo of Carlo Levi's arrival in Gagliano (Aliano), where the wall is part of the set, its colour took on **different tones and hues** during our preparations, which took several days. Travellers arriving on the bus, whose stop is only a few steps away, were amazed at the metamorphosis undergone by the place, considering it the effect of a holy miracle. So the rumour started and the wall became a **place of pilgrimage**, ending up taking on a leading role in a story that was destined to stay firmly impressed in the minds of the people for a very long time.

- In a letter to Levi dated 12 March 1948, Rocco Scotellaro asked how “the filming was going”, announcing that he had “begun to work on the pitch, the treatment being the responsibility of the technicians.” Levi, in his reply of April 1948, informed him about the way that his work was being rewritten for the screen, specifying however that the director “had prepared a pitch, or rather a treatment that was completely wrong and unacceptable,” for which reason he considered it necessary to look for “**another director**”. He informed Scotellaro that he wanted to be the one to “draft the pitch from the book”.





FACTS AND CURIOSITIES

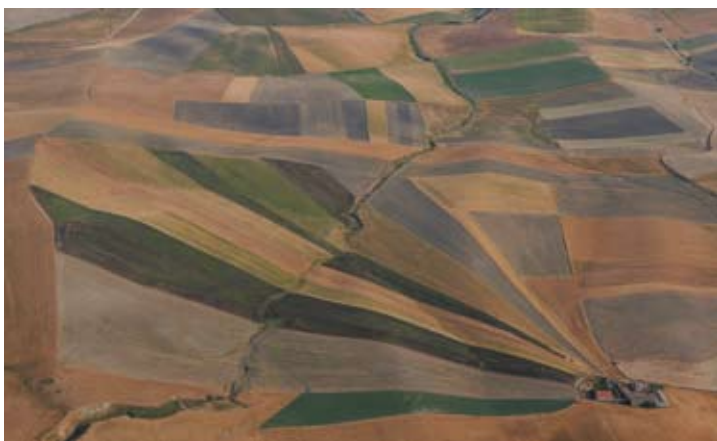
- Scotellaro's adaptation of Levi's text was also interrupted for various reasons that impeded the production of the film, and during 1949, first director **Vittorio De Sica** worked on the film, and then director **Roberto Rossellini**, who was in Tricarico with Levi at the beginning of January 1950. At that time, until 1951, Scotellaro's interest in the matter and his various attempts to produce the film after the withdrawal of Rossellini are well documented, in several letters from Levi to Scotellaro and from Scotellaro to others (**Michele Prisco, Tommaso Pedio, Antonio Mangiamele**).
- **Linuccia Saba**, Carlo Levi's partner, painted a clear picture in her letter to Scotellaro at the end of 1951 when she said, "It seems to me that the story of this film claims that certain women who are really beautiful will end up **old maids**."
- "The first time I showed this film outside Italy was in **Chicago**, at a festival where there were three thousand people. I was scared and I said to myself, "What will these people understand, in America, in Chicago? **What will they understand** of the **gullies**, the **burnt lands**, the **farm workers**?" Well, at the end of the film **they were all crying**". Francesco Rosi.



Aliano, Carlo Levi's house during his exile

THE 80s

"Those people and those places get into your heart and it is not easy to get them out again." So Francesco Rosi came back once again to Basilicata, to Matera in 1981 to film **I Tre Fratelli** (The Three Brothers). Loosely based on Andrei Platonov's book "The third son", it is a film about memories and, at the same time, about Italian society in the 80s and it tells the tale of the death of the farming community. The film was made on a farm not



far from Matera and the Sassi are hardly noticed. An appearance is made only by a couple of courtyards in the more modern part of the town, a building that represents a rehabilitation centre in Naples and a Piazza in Matera Alta. The convent



church in **Miglionico** is the setting for the scenes in which Vittorio Mezzogiorno plays the piano. **Quarantotto beach** on the Ionic coast was the place chosen by the director to play out the loss of the ring in the sand, while some glimpses of Basentana, in the area of **Campomaggiore**, show Michele Placido immortalised as he travels along the main road of the region.

In 1985 Matera, the manger of miracles, became the home to a new biblical epic. **King David**, directed by Bruce Beresford, tells the story of David the shepherd boy, future king of Israel. **Sasso Caveoso** and the surrounding area once again represented the “Jerusalem of seventy names of love and desire.” The film was a total flop. The only star to shine in the firmament of the cinema was **Richard Gere** in the leading role: “It’s true,” as he said to the newspapers of the time, “it wasn’t a success for me, but I would do it all over again because it brought me to an amazing city like Matera that I wouldn’t have visited otherwise.”



THE 90s

The 90s opened with an Italian production. The brothers Paolo and Vittorio Taviani chose some places in the Matera countryside and the Sassi as their setting for southern Italy and the 1700s.

Il sole anche di notte (Night Sun) (1990) is the story of Father Sergio, based on the book of the famous Russian author Lev Nicolaevic Tolstoy. Considered by most a work of art, others found it a colourless film, as was written in the newspapers of the time: "a pose rather than an inspiration, Tolstoyan without Tolstoyism." It is a rather controversial film, in which Matera appears in some scenes. The shots focus on the terrace and the piazza in front of the noble palazzo of the lead character, which is situated below the **rock church of the Madonna dell'Idris** and alongside the church of **San Pietro Caveoso**. A few glimpses of the city, interiors of buildings and the surrounding landscape are the backdrop to the lifestyle of the baron from Lucania retreated from life in his quest for spirituality.



In the cast, was the young and promising Matera-born actor Carlo de Ruggeri. Deeply rooted in the scenery, the mystical dimension of the place is ideal for cinematic transfigurations. Therefore, the capital of Lucania cinema, in Giuseppe Tornatore's film of 1995 **L'uomo delle stelle** (The star maker), becomes the Sicily of the fifties, where Joe Morelli, played by Sergio Castellitto, swindles the poor locals by promising them dreams of glory. The cinema, far from being a dream maker, in this film



is an illusion maker. Joe Morelli's non-existent filmmaking company in Rome organises paid auditions, promising sparkling futures. Matera, the Sassi and San Pietro Caveoso are the backdrop, an extension of the fake studio, they too transformed into a Sicilian landscape. Many locals took part in the making of the film as extras. Castellitto himself stated in an interview that, "L'uomo delle stelle is a film about a timeless subject regarding Sicily, and I had fun examining this theme as an allegory. It's the other side of the coin, the cinema... as a disappointment, a defeat, the negation of the dream... L'uomo delle stelle was a happy film, a pleasure to make. The set was simple, cheerful, with these non-actors always around."

Not only Matera, but also the smaller towns welcome film productions, which succeed in telling the story of the customs and traditions of the local people thanks to the works they produce. Such is the case



of the film **Del perduto amore** (Of lost love) (1998), written and directed by Michele Placido, starring Giovanna Mezzogiorno, Fabrizio Bentivoglio, Sergio Rubini and Enrico Lo Verso, filmed in the old quarter of **Irsina** and in some parts of **Ferrandina** and **Matera**.

A film of civil commitment, bursting with political and ideological passion that tells how the existence of some people, touching the lives of others, can change their destiny. Michele Placido succeeds in portraying characters who are modest and disciplined, qualities which he himself sees reflected in the Lucania community. The following year, the critic and video maker

Fabio Segatori arrived in Basilicata to make the film **Terra Bruciata** (Burned Earth) (1999). Set on the Murgia, in some small Basilicata villages including **Aliano**, **Stigliano** and **Senise** with its magnificent beaten earth dam, the biggest in Europe, it also shows some interesting corners of the city of Matera and the interiors of some rock churches. Gunfights, vendettas and Camorrist clans, the film, which stars Raul Bova, Michele Placido and Giancarlo Giannini amongst others, is an Italian-style western that unsuccessfully attempts to imitate a certain Hong Kong type of cinema.



Maratea, Christ Redeemer



FROM 2000 ONWARDS



The new century opens under the banner of comedy and pathos. Maratea and its Christ are immortalised in Piero Chiambretti's film **Ogni lasciato è perso** (Every dumped boyfriend is lost) (2000). The statue of the Redeemer, the tallest in the world after the one in Rio de Janeiro, is one of the bosom friends of the hero, the famous anchorman of the television show "That's amore" who, left by his girlfriend, falls prey to depression and seeks comfort from the Messiah of Maratea, as well as his analyst. From a height of 28 metres, the **Maratea Christ** represents faith, the last hope that relieves the hero of his heartache.





Melfi - lo non ho paura, by Gabriele Salvatores (2002)

I'M NOT SCARED

by **Gabriele Salvatores**
Italy (2002)



At the dawn of the new millennium, Basilicata with its natural theatres was ideal as a setting for stories with a universal character. It was the year 2002, when Gabriele Salvatores was travelling along the Naples-Bari motorway in the direction of Candela, that he came across corn-covered hills as far as his eye could see and was transfixed.

That was how the landscape of **Vulture Melfese** captured the attentive and visionary gaze of one of the greatest Italian directors. When he reached the golden countryside he was stunned and chose it as the perfect place to set one of his most successful films, **Io non ho paura**. And it was in **San Leonardo**, better known as the **Leonessa di Melfi**, a magic, sun drenched, vast land, that the film was made. Amid the golden ears of corn, the story of the kidnapping of a young boy took form, set in four houses facing each other, surrounded by yellow hills, endless spaces and an ever present sky. The incident is seen through the eyes of a child, dominated by the primary colours of untouched nature. A fertile sight, of a hot and constantly **sun-kissed place** in the South of Italy.



Director: Gabriele Salvatores.

Cast : Diego Abatantuono, Dino Abbrescia, Aitana Sánchez-Gijón, Giuseppe Cristiano, Mattia Di Pierro.



SYNOPSIS

In the summer of 1978, in the village of Acque Traverse, a small group of young boys wander around in the suffocating heat. During an incursion into the surrounding countryside, Michele discovers a boy being held prisoner in an abandoned farmhouse. Without really understanding what is going on, Michele starts taking care of the boy, and discovers that his parents are somehow mixed up in the affair.



PRIZES AND AWARDS

2004 - David di Donatello for Best Photography to Italo Petriccione

2004 - David di Donatello prize "David giovani"

2003 - Nastro d'Argento for Best Director Gabriele Salvatores

2003 - Nastro d'Argento for Best Actor in a Supporting Role Diego Abatantuono

2003 - Nastro d'Argento for Best Photography to Italo Petriccione



THE PASSION OF THE CHRIST

by **Mel Gibson**
Usa - Italy (2004)



After half a century of history, Matera continues today to hold the record as the filmmaking capital of Lucania. Mystical and spiritual, even in the new millennium it represents the Holy Land. A true prodigy of the cinema, its “**cultural landscape**” is once again under the spotlight in one of the most talked about films in the history of cinema. Crude, violent, radical. Courageous, reckless, cultured and popular at the same time, **The Passion of the Christ – La Passione di Cristo** [2004], by the Australian actor and director Mel Gibson, is the true miracle that takes place among the Sassi of Matera, the **Jerusalem of Lucania** at the centre of spiritual filmmaking. The story tells of the last twelve hours of Jesus Christ, from his arrest in the garden of Gethsemane to his trial before the Sanhedrim, to his flogging, up to his death on the cross and his resurrection. Some scenes in the film are taken from the book *The Painful Passion of Our Lord Jesus Christ* by Anna Katharina Emmerick and from *The Mysticism of God* by Maria di Agreda. Filmed entirely in the languages of Latin and Aramaic to recreate a greater historical **realism** and **authenticity**, the film uses





Matera, Via Muro - The Passion (2004)

shocking images to capture attention, with the aim of giving a clear picture of the spirit of sacrifice, the pain of an extraordinary figure like that of Jesus Christ. Matera of the new millennium is revealed in all its magnificence and the director, exploring its centuries-old places, was amazed at its similarity with some areas of Judea.

"The architecture of the city," declared **Mel Gibson** to reporters of the time, "the rocks, the surrounding countryside have provided us with an incomparable backdrop. The first time I saw Matera I just went crazy, it was simply perfect." It was described in national newspapers as "the bloodiest set in the history of the cinema", it presented us with views of corners and landscapes



SYNOPSIS

The film relates the last twelve hours of life of Jesus of Nazareth. After the Last Supper, Jesus goes to pray in the Garden of Gethsemane, where he resists the temptations of Satan. Betrayed by Judas Iscariot, Jesus is arrested and taken within the walls of Jerusalem where the Pharisees accuse him of blasphemy and condemn him to death. Pontius Pilate, the Roman governor of Palestine who is asked to deliberate, after listening to the accusations offers the angry mob a choice: whether to spare him or the well known criminal Barrabas. Jesus, flogged by the Roman soldiers, is once again brought before Pontius Pilate who, since the people have chosen to spare Barrabas, washes his hands to show that he has no wish to be involved in the choice. Jesus is forced to walk through Jerusalem and to climb up Golgotha carrying his cross on his shoulders. At the top of the hill, nails are driven into his hands and feet and the cross is raised before the grief-stricken eyes of his mother Mary and the pious women, among whom Mary Magdalene. Jesus confronts his final temptation, that of being abandoned by his Father, then at three o'clock in the afternoon he dies while the sky is torn by lightning and the veil of the temple of Jerusalem is rent in two.





with a hauntingly spiritual quality. One of the most important sets mounted for The Passion of the Christ was **via Muro**, in the ancient quarter of Civita, where Christ underwent his torment.

The spectacular flight of steps was the site of the cruellest scenes of Gibson's work, in which a great number of local extras, recruited while the film was being shot, appeared together with professional actors.

Just a few steps away from the place of the passion is **Porta Pistola**, the same site chosen by Pier Paolo Pasolini to represent the entrance to Jerusalem, staged with a monumental set design characterised by Arabic-style decorative elements.

Not far from here, on the road from **Sasso Barisano** to **Sasso Caveoso**, in the magnificent rock complex of **San Nicola dei Greci** and **Madonna delle Virtù**, the set was prepared for the scene of the Last Supper in which Jesus declares that he will be betrayed by one of his disciples.

Towering over the surrounding countryside, mystical and spiritual, is Mount Golgotha, a spur of rock that drops down to the Precipice in the **Murgia Park in Matera**, the place where the culminating event in the human life of Jesus takes place, the Crucifixion.

Another set in this Jerusalem of Lucania is Vico Solitario, in the

Director: Mel Gibson.

Cast: James Caviezel, Maia Morgenstern, Monica Bellucci, Mattia Sbragia, Hristo Shopov, Claudia Gerini, Luca Lionello, Hristo Jivkov, Rosalinda Celentano, Sabrina Impacciatore, Francesco De Vito, Toni Bertorelli, Fabio Sartor, Sergio Rubini, Giacinto Ferro, Olek Mincer.

Malve district, filled with stalls and wares to represent the market and meeting place of the community of the time. Beyond the Canyon, **Radogna Farm** is transformed into the home of Jesus, where we see some flashbacks of his life as a child.





Craco: the ghost town returns to the silver screen

Craco, the ghost town already a star in films by big name directors, was one of the locations outside the city that welcomed the Hollywood company that went there to shoot some of the scenes of the hanging of Judas.

A cinema location as famous in Cinecittà as it is in Hollywood, the ancient Graeculum is one of the most evocative and magical towns ever to be conserved on a reel of film. Today its appearance of a deserted village makes it the ideal setting for biblical films.

PRIZES AND AWARDS

2005 - Nastro d'Argento for Best Set Design

2005 - Nastro d'Argento for Best Costumes





FACTS AND CURIOSITIES

- The city of Matera's response to the presence of the Hollywood machine is discreet, since the townspeople are used to seeing film-making companies in the streets. But Gibson's organisation was immense. Production caravans and trucks invaded the streets and squares of the ancient Sassi districts. Most of the hotels in the old town centre were fully booked. **Walls were even torn down** to accommodate the needs of the Australian director. A small table was brought to Mel Gibson's hotel room, in the comfortable Albergo Italia, situated in the heart of 18th century Matera, for his morning prayers. It was a common sight to see him out in the evening, even in his **slippers, smiling and friendly** with everyone.

- Mel Gibson got up early in the morning, prayed for a long while and after dedicating himself to the spirit, he devoted some time to his body with a little workout. Biblical and evangelical texts filled his mind. He even asked **Don Angelo**, a local parish priest, to say the Mass in Latin, a way of demonstrating his strong feelings for the traditions of the past. After receiving permission from the Archbishopric, the Mass was celebrated in the **Sanctuary of the Palomba** where Mel Gibson served as an altar boy. He spent a lot of time in church, in particular in **Miglionico**, where he spent two days contemplating the **Crucifixion of Christ** in the basilica of Santa Maria Maggiore, the home of the awe-inspiring **polyptych by Cima da Conegliano**. Mel Gibson talked in depth with the local priests about the roles of several characters in the life of Jesus, and during a heated discussion with Don Basilio Gavazzeni, he declared that he would be willing to **sacrifice himself for Christ**.



- Mel Gibson appears in two scenes of the film, or, rather, his hands do. The first is when he drives the nails into the palms of Jesus's **hands**, the second when he helps **raise Mary Magdalene** from the ground.

- Faith is a all-encompassing phenomenon and the film on the passion of Christ has proved it. In fact, playing the role of Jesus Christ cannot have been easy for **Jim Caviezel**. Every day he said the **rosary**, took communion, **prayed** and walked around the Lucania Jerusalem of 2000 years ago **blessing** children, women and men that **he met on his way**.

- Nature itself, the wind, the sky, even lightning seem to have been called on to play their part in the film on the life of Jesus Christ. At the precise moment of the **crucifixion** and death of Christ, the **sky turned black** and was **covered by clouds**. **Thunderbolts** and **lighting** threatened the set of the set of the Hollywood epic, making it absolutely **real** and **true** to the scene narrated in the gospels. A popular myth tells that Gibson's assistant director, **Jan Micheline**, was struck not once but twice by lightning and that he was miraculously unharmed. In the final credits, his name was replaced by the nickname "**The lightning boy**".

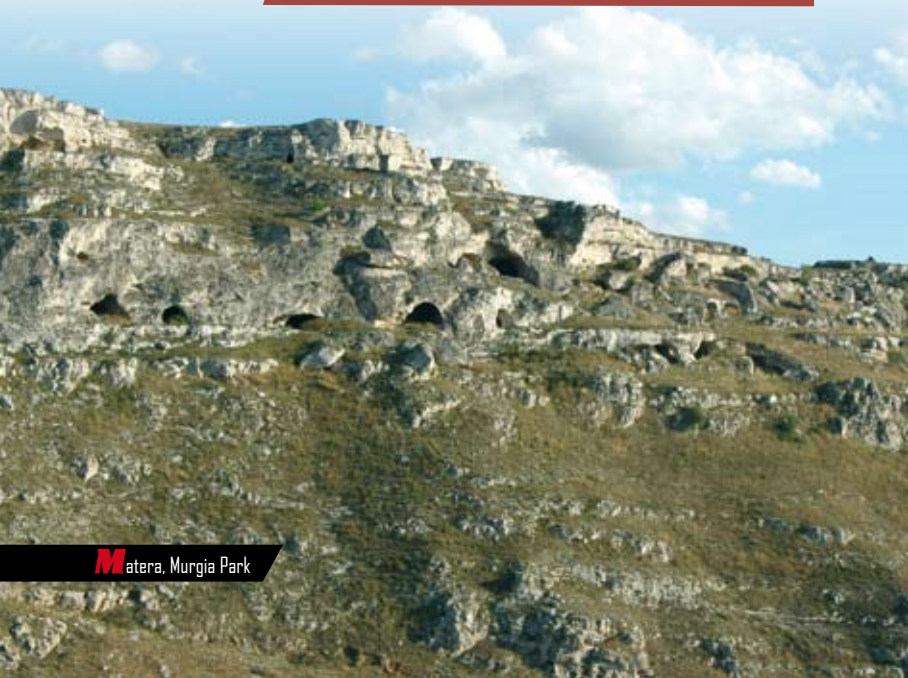
- Mel Gibson is **the true saviour**. The world's newspapers brought Matera under the international spotlights. From the new world to the old, the Gibson effect transcends the boundaries of reality. Stardust, from Hollywood, arrives in the Sassi districts. It is the most **controversial** and **talked** about





FACTS AND CURIOSITY

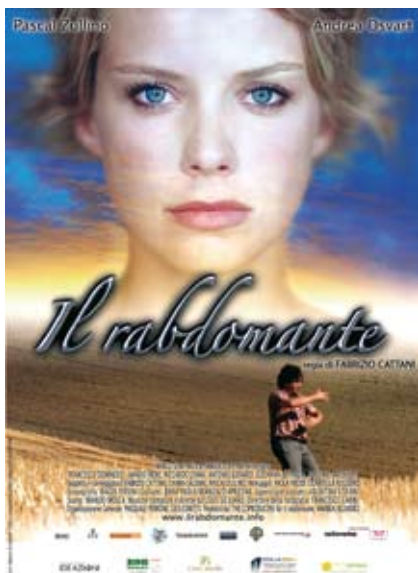
film among religious communities. Jews and Christians join together to give their views on the anti-Semitism of the work, on its sadism and its passionate violence and love. Foreign TV stations and international newspapers come to the city for on-the-spot reports. The Gibson effect increases. The film provokes religious conversions, tears and embarrassed silences, spiritual ecstasy and profound deliberation. Matera is the background to this story, so cruel yet so true to itself that it seems almost touched by a divine miracle. Thus, the Jerusalem of Lucania takes the first steps towards a new way of advertising itself: **Film Tourism**.



FROM '05 TO '17



About 3 years later, in 2005, Matera and its immediate surroundings were chosen as the setting for **Il Rابدomante** (The Water-diviner), a film by Fabrizio Cattani with Andrea Osvalt, Pascal Zullino, an actor from Matera, Luciana De Falco and Riccardo Zinna. The film tells the story of Felice, a schizophrenic with the gift of water-divining. He succeeds in determining the presence of water under the ground, but comes up against the interests of Tonino (Nini Cintonidd), a Mafioso who has his hands on the water business in a land where drought is a serious problem. All the elements are present in the plot of the film: parched earth, water which Felice talks to, air symbolised by the young and beautiful Harja and fire that tries to possess all the elements, represented by the boss Nini Cintonidd. The daylight scenes are spectacular, filmed among the Sassi of Matera, in which Harja runs along the streets of Sasso Barisano and up the Murgia to avoid being captured by Nini's men. In the film, the colours and the light of the countryside and the Murgia shine fiercely, becoming

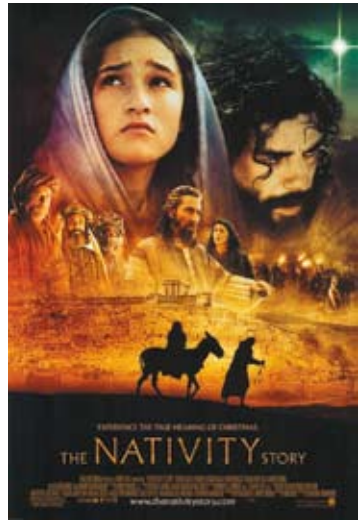




the co-stars of an original film which was made in association with the Coproducers, with the participation of public and private groups. In 2006 Matera was the location chosen for John Moore's film **The Omen**, in which the ancient Sassi districts represent a small Israeli town in contemporary times. At a distance of thirty years, the director Moore remade Richard Donner's film the Omen. Opening strategically on the 6/6/06, it tells the story of a rich couple who discover to their horror that the boy they have adopted is the incarnation of the Antichrist. Five scenes were filmed in the Sassi, showing the marketplace and a checkpoint in Jerusalem. After making many films on the subject of Christ, a film on the



Antichrist was set in Matera. But the power of mystery and spirituality of the age-old places of the city continued to draw the spotlights to the caves, where the birth of Jesus was to be filmed. In the same year, the director Catherine Hardwicke filmed **The Nativity Story** (2006) in the Sassi of Matera. Starring Keisha Castle-Hughes, Oscar Isaac, Hiam Abbass, Shaun Toub and Ciarán Hinds, it tells the story of Mary and Joseph's journey to Bethlehem. After the annunciation of the birth of Christ, during their long-



est journey, the two saints are called upon to demonstrate that they are worthy of receiving the incomparable gift bestowed upon them by overcoming temptations and difficulties. Hardwicke, like Pier Paolo Pasolini and Mel Gibson, chose Matera, confirming its symbolic role in films with a biblical theme. For five weeks they filmed in different locations: Selva Venusio, near Matera, where the village of Nazareth was reconstructed, the rock complex of **San Pietro in Principibus**,





on the Murgia of Matera, which represented Bethlehem. Like Mel Gibson, Hardwicke too chose Via Muro as a set, but for the marketplace, and the ghost town of Craco as the setting for the ancient village of Ginea and the scene of the annunciation. For its première, the film was shown in Vatican city. In 2007, in Basilicata, after an in-depth socio-anthropological investigation, the director Fulvio Wetzl, in collaboration with Valeria Vaiano, produced and directed the film **Mineurs** (that is a mix between “minors”

and “miners”), with the active participation of some local people. The story of Mineurs was told based on the account of a number of children and focused on the bitter experience of emigration, especially the emigration of the people of Lucania during the 50s and 60s. Belgium was the new home of a large number of fellow-countrymen who found work in the mines, a place that would destroy their lives. Some of the settings show the villages of **Acerenza, Atella, Bella, Cancellara, Genzano di Lucania, Muro Lucano, Oppido Lucano, Rapolla, Rionero in Vulture, Ruoti, San Fele, Satriano di Lucania.**



BASILICATA COAST TO COAST

by **Rocco Papaleo**
Italy (2010)



From **Maratea** to **Scanzano**, among desert lands, remembering Italian western movies, it is an original trip, full with unexpected and unforeseen meetings. Four musicians, star guest Rocco Papaleo with Alessandro Gassman, Max Gazzè and Paolo Briguglia, planned – together with a bored journalist Giovanna Mezzogiorno – to reach by foot a particular festival “Theatre-Song” at Scanzano Jonico, near the ancient “Magna Grecia” (Basilicata) with Policoro and Nova Siri. From Tyrrhenian sea to the famous **beaches of Gods**, that team of artists begin a picturesque voyage on the Mediterranean borderline. A sad eccentric and unique movie “Basilicata Coast to Coast” is the first work of **Rocco Papaleo**, as a filmmaker, telling about his beloved childhood land. It is describing the inner soul of Basilicata, with its wonderful women and the brigands of the past centuries, rising up powerfully, where nature appears to be enhanced, its deep colours and shining sun-rays. Basilicata, described in those frames, is appearing like a non-place. According to the filmmaker Papaleo that appreciates it a lot “Basilicata exists like the idea of God, you believe or don’t believe”. “Basilicata



Coast to Coast" is a very pleasant movie. As detective studies the inner soul of South Italy telling about a very therapeutic trip for the wayfarers of that experience, such is this movie. Similar to a glass of "**Aglianico del Vulture**" wine (DOCG Barile label) and a romantic song to the moon, the travelling people unite their life, singing, strange to say, under the rain, their finest song...

SYNOPSIS

A storyboard of a group of musicians that planned to cross by foot, a territory called "Basilicata" (or Lucania as well), from the Tyrrhenian sea to the Ionian coast, for joining an unknown Festival at Scanzano. So many unexpected matters and unplanned events, a real adventure that will be, for all the members of that unique experience, an healthy value.



Director: Rocco Papaleo.

Cast: Alessandro Gassmann, Giovanna Mezzogiorno, Rocco Papaleo, Paolo Briguglia, Max Gazzè, Claudia Potenza, Michela Andreozzi, Antonio Gerardi, Augusto Fornari, Gaetano Amato.



PRIZES AND AWARDS

2010 - Globo d'oro "Best first movie" to Rocco Papaleo

2010 - 2 Nastri d'argento "Best new filmmaker" to Rocco Papaleo and "Best sound directly" to Rita Marcotulli

2010 - 3 Ciak d'oro "Best soundtrack" to Rocco Papaleo, Max Gazzè and Rita Marcotulli



UN GIORNO DELLA VITA

by **Giuseppe Papasso**
Italy (2011)



"A Lucanian fairy-tale about cinema, depicting a world that does not exist anymore" With his debut film "Un giorno della vita", shot in the medieval town of **Melfi**, chosen **headquarters of the Roman Emperor Federico II of Svevia**, the documentary film-maker **Giuseppe Papasso** wanted to make a tribute to cinema and express his love for the past. Based on great passions, with nostalgic and melancholic references, the film tells the story of a son who chases the "dream factory", tied down by the morality of a rigid, rude and communist father. This proudly made-in Basilicata film features **three actors from Matera: Pascal Zullino** in the role of the father, the main character; **Nando Irene**, leader of the activist group; **Domenico Fortunato**, secretary of the political party. The cast also includes **Maria Grazia Cucinotta**, **Alessandro Haber**, **Ernesto Mahieux** and the little **Matteo Basso** from Melfi. The Italian film "Un giorno della vita" depicts, like in a fresco, a period marked by important political events, including the death of the Italian politician Palmiro Togliatti in 1964. From his country-





Melfi, Cathedral - Un giorno della vita (2011)

side house, Salvatore, the children character from *Basilicata*, dreams of his “Cinema Paradiso”. Every day, together with his teammates, he walks across the countryside, at the foot of the extinct volcano where, like in “I’m not scared”, the film by Gabriele Salvatores, wheat fields extend as far as the eye can see. His friends and he ride a bike to **Piazza Duomo**, the **mediaeval part of Melfi**, which is masterly depicted with its cafés and the seat of the Communist Party, to watch the films exhibited in the small film theatre of the town. One day, the notice of sale of an old projector bursts in Salvatore the desire to fulfil his dream: create his own film theatre.

In order to achieve this revolutionary goal, Salvatore steals the money from the cash registers of the Communist Party where a group of militants, including his father, had raised funds to send a small delegation to Togliatti’s funeral in Rome. The dream ends soon as Salvatore’s father finds everything out and decides to send him to the reformatory. Among broken dreams, typical small-village-life situations and adult matters, the “Cine-

SYNOPSIS

Basilicata, 1964 At the age of twelve, Salvatore ends up in a reformatory due to his all-consuming passion for cinema, which pushes him to go every day, by bike, to the closest village - with his friends Alessio and Caterina - only to watch films into a third-run film theatre. Every day, Salvatore has to deal with the hostility of his father, a communist peasant convinced that his son’s passion is just eyewash. One day, the notice of sale of an old projector bursts in Salvatore the desire to fulfil his dream: create his own film theatre. But the project has a flaw: the complete lack of money. Salvatore buys the projector stealing the money at the local section of the Communist Party, using the funds raised by the militants to send a delegation to Togliatti’s funeral.



ma Paradiso" in the Lucanian fairy-tale crashes into the hell of reality. Some scenes of the film depict the glorious past of Melfi, once home of the Emperor Frederick II: the scenes of the Eucharist were shot in the impressive medieval castle

and the monumental **cathedral of Santa Maria Assunta**, with local children and women in the role of the faithful reciting "Ora pro nobis". The **film is entirely shot in Basilicata**, between **Melfi, Forenza, Rionero in Vulture** and **Barile**.

Director: Giuseppe Papasso.

Cast: Maria Grazia Cucinotta, Alessandro Haber, Pascal Zullino, Ernesto Mahieux, Mia Benedetta, Domenico Fortunato, Daniele Russo, Nando Irene, Massimo Sorrentino, Matteo Basso, Francesca D'Amico.



PASSANNANTE

by **Sergio Colabona**
Italy (2011)



Salvia di Lucania (also known as '**Savoia di Lucania**'), a little Lucanian town that preserves a castle and a picturesque medieval village made by a labyrinth of winding alleys, serves as the backdrop for the real story of Giovanni Passannante. Involved in the attempted murder of King Umberto I of Savoia, in 1878, Passannante caused the Lucanian village to change its name in Savoia, under the instructions of the authorities of the time, who wanted to show in this way their deep relationship with the Savoy monarchy. The film was also shot in **Rivello**, in the valley of Noce river, within some intact, pristine and dreamlike scenery. Some of the most beautiful corners of the historical centre are showcased in the film: **Umberto I Square, Regina Margherita Square, San Michele, Madonna del Popolo, San Costantino**. Also, the village of Satriano di Lucania was chosen as the setting for Passannante's film. The villages brought to the big screen reveal the life of this Lucanian anarchist, as it was there that he developed his political ideas and his decision to assassinate the king had gradually taken shape. The film narrates the real story of Passannante, first condemned to death and imprisoned in a cell below the sea level and then sent to an asylum, where he died in 1910. Since then, Passannante and his



story have fallen into oblivion, until three strong-willed, idealistic and a little reckless men decided to embark on a long battle to bury Passannante's remains, which were still being kept at the Criminal Museum in Rome. An actor, a journalist and a singer have fought this battle with all the means available. The work arrives on the silver screen thanks to the cooperation, among others, of the Lucanian actor **Ulderico Pesce** and **Andrea Satta**, writer and singer of the **Têtes de Bois**. Over the years, the story has been repeatedly staged at the theatre, in the squares, among the people and at the presence of unaware and indifferent institutions. The mission of the three men ended in 2007, when Giovanni Passannante was finally buried in the cemetery of Salvia di Lucania, his native village.

Director: Sergio Colabona.

Cast: Fabio Troiano, Ulderico Pesce, Andrea Satta, Alberto Gimignani, Bebo Storti, Massimo Olcese, Nichi Giustini, Andrea Buscemi, Roberto Citran, Ninni Bruschetta, Luca Lionello, Andrea Lolli, Maria Letizia Gorga, Veronica Gentili.

FACTS AND CURIOSITY

Passannante's story is deeply interwoven with plenty of other lives and destinies of men such as the Italian poets Pasoli and Carducci, the young jurist Cesare Lombroso and many other men and women whose story was marked by the life-changing meeting with this great young Lucanian man. The film, directed by Sergio Colabona, is not fiction, but it is based on real events: the Lucanian actor Ulderico Pesce, together with Andrea Satta and a journalist, have been engaged in a great battle for ten years, with theatre performances and dedicated shows, to move Passannante's remains from Rome to Savoia di Lucania and give a worthy burial to the Lucanian citizen.

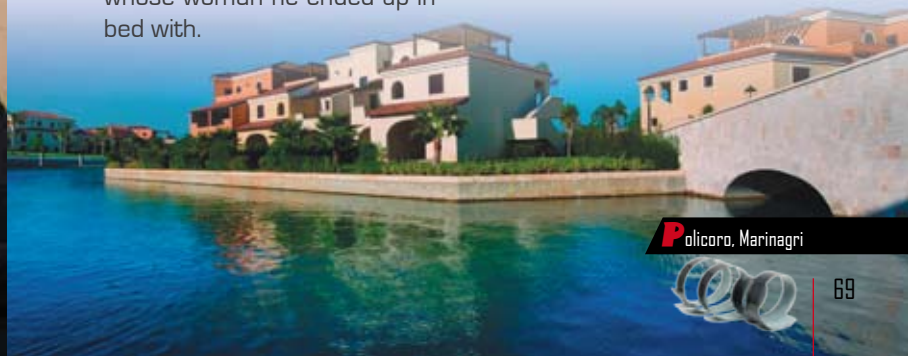


OPERAZIONE VACANZE

by **Claudio Fragasso**
Italy (2012)



The seaside comedy “Operazione Vacanze” [2012] was shot entirely in Basilicata, along the Ionian sea, at the Portogreco tourist resort in **Scanzano Jonico** and small “Lucanian Venice” of **Marinagri**, a tourist resort in **Policoro**. Its cast includes actors such as Jerry Calà and Valeria Marini, amongst others, as well as many local extras, including the Materan actor, Nando Irene. In classic 1980's style, the vacation resort along the Ionian coast is where events ensue, in which the head entertainer of the resort attempts to escape the clutches of the crime boss, whose woman he ended up in bed with.



Policoro, Marinagri





IL PASTICCIERE

by Luigi Sardiello
Italy (2013)



From the Costa degli Dei (Coast of the Gods) to the largest **Park in Europe**, Basilicata remains a set without borders. In the film by Luigi Sardiello, "Il Pasticciere" (2013) traces the life of Achille Franzì, played by Antonio Catania, a man devoted to the art of pastry-making, who gradually slips into ambiguity and an odyssey of a tinte noir life, after a trip through no man's land, set amongst pastry creams and odors.

Among the film's characters who sink into this reality, there is a dangerous lawyer, played by Ennio Fantastichini. The film was shot in the **Pollino national Park**, in **Terranova di Pollino**, where the set was built with the breathtaking scenery of the Casa del Conte.





UNA DOMENICA NOTTE

by **Giuseppe Marco Albano**
Italy (2013)



In the land of cinema, the dream factory produces aspirations and gives birth to talent. The young Lucanian director Giuseppe Marco Albano comes onto the scene with his cinematic debut in the film “Una Domenica Notte” (2013). The main character is played by the Materan actor Antonio Andrisani, who is also the scriptwriter of the story. Like the good provincial amateur film-makers that they are, they set the film in **Matera**, where many have Hollywood dreams that border on fiction and reality. Among these are Antonio Colucci, who wants to be a horror film director. Among black and white entr’actes and the hiring of extras who are used to doing biblical block-busters, the film concentrates on one person and one unique location. Through his work, the main character discovers that the horrors surrounding him



in real life are much worse than the horror film he wants to direct. His voyage of discovery will give him a new awareness and help him come to terms with his dreams. With hot photography and refined shots, among the places chosen by Albano for filming are **the eternal Sassi** and the **Conservatory of Matera**, **Piazza Umberto I** and the most chic **rural places of Pisticci**, the **Giostre di Montalbano**, **Bernalda** (the birth place of Coppola), and the beaches and **Palatine Tables of Metaponto**.

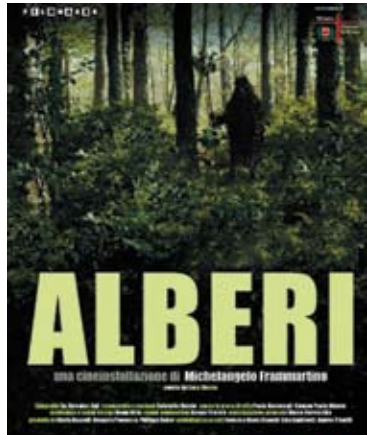


ALBERI

by Michelangelo Frammartino
Italy (2013)



In the land of forests (**Lucus**), from which the word “**Lucania**” (the old name for the region of Basilicata) takes its name, the green of the trees is the main character of the video-installation piece by Michelangelo Frammartino, a 28 minute loop, which follows peasant customs and their carnival-like Sylvan rituals. “**Alberi**” [2013] which has **already been shown at the MOMA of New York**, tells the story through images of Runit, a character made of branches and leaves who appears on the streets of the town of **Satriano**, in the Potenza province, knocking on peoples doors asking for alms. Filmed in **Armento**, a desolate island of stone in a sea of green, **Alberi** praises nature as a spectacle, a celebration of the rituality in which, solitary men are a procession of plants, who interpret free spirits that are heirs to an archaic tradition tied to agrarian and fertility rites.





ZIO ANGELO E I TEMPI MODERNI

by **Daniele Chiariello**
Italy (2014)



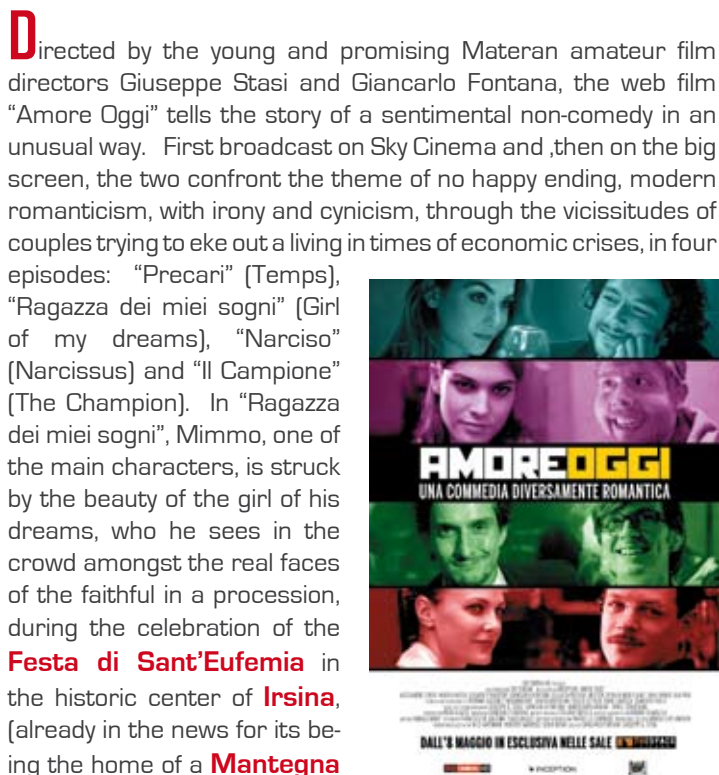
In a rural area that moves between **Brienza**, **Sasso di Castalda** and **Vietri di Potenza**, the story of “Zio Angelo e i tempi moderni” takes shape. The 2014 film by Daniele Chiariello stars Angelo Lopardo, a Lucanian character from 1926, who perfectly incarnates the film’s spirit and gives oral testimony to the culture and knowledge of the place. On a mountaintop, surrounded by goggled, improbable and unscrupulous figures, the sprightly old man sees and hears the landscape around him changing with a suspicious speed. He finds it hard to understand what the great wind-mills that have been installed not far from his house are and what purpose they might serve. In the end, he surmises that they are the cause of an unpleasant smell brought by the wind. Modernity continues to present itself to the old man in evermore disparate ways, leaving the audience aware that modernity is often synonymous with regression.





by **Giuseppe Stasi**
and **Giancarlo Fontana**
Italy (2014)

by **Giuseppe Stasi**
and **Giancarlo Fontana**
Italy (2014)



1. The first step is to identify the problem. This involves understanding the current situation and what needs to be changed.

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statue). "The shooting of the almost documentary-like scene was a real undertaking... struggling against fading light... but was pulled off with success" Stasi says. Disenchanted and fun, the film was also shot in **Matera**, where, in **Piazza Vittorio Veneto**, Mimmo and Raffaele who are looking for the dream-girl, distribute flyers, as crowds of real people swarm the set in order to get caught on camera.



LET'S GET MARRIED

by Jiang Liu
China (2015)



Matera: the city of love. “Let’s get married” the Italo-Chinese co-production created by Beijing Perfect Film, Television Media Co. Ltd and the Lucana Film Commission is a successful marriage. Released in grand style in the country of the Rising Sun in three-thousand cinemas on Valentine’s Day, the film, which focuses on the romantic love story between two young people, is the big screen version of the popular Chinese TV series “Let’s Get Married”. The story is about the main character the young Bea Hay-Den, a violinist and the actor Li Chen, who plays a tour-guide and their intense love story, which begins in the Rome airport and peaks in the **city of the Sassi**, in the **La Martella neighborhood**, where the two lovers get married. Fun tarantellas and the sounds of the cupa cupa (a traditional folk instrument) animate **Piazza Vittorio Veneto** and **the church of San Francesco da Paola**, while fiction and reality blur underneath the Southern sun which shines upon the two lovers. Aside from the historic cent-



er, the underground spaces of **Piazza Vittorio Veneto**, the **Guerricchio Belvedere**, **Piazza San Giovanni**, **Piazza Sedile** and the **landscapes and staircases of the ancient tufa-stone neighborhoods** of the Sassi are all immortalized through the lens of a video camera.



NOI E LA GIULIA

by **Edoardo Leo**
Italy (2015)



Rural Basilicata has returned to the big screen thanks to the comedy in which the main characters Diego (Luca Argentero), Fausto (Edoardo Leo) and Claudio (Stefano Fresi), three dissatisfied 40 year-olds escaping from the city and their own lives, meet as perfect strangers and decide to open up an agriturismo. The town of **Pomarico**, situated among the soft **rolling hills near Matera**, is the back-drop of the film. Here, in the fortified farmstead of San Felice, the ramshackle bunch find themselves about to experience a paradoxical adventure. Owned by a local family, the farm is a valuable property for two reasons: it has a little church annexed to it and it has a large park with Sequoia, palm and pine-tree specimens.

Sergio (Claudio Amendola), a possessed and out of time 50 year-old, and Elisa (Anna Foglietta), a young, crazy pregnant woman join the dissatisfied 40 year-olds. Vito (Carlo Buccirosso), a curious racketeer driving an old Alfa Romeo Giulia 1300, who has come to



ask for blackmail money. This threat causes them to rebel against this abuse of power in an incredible way, setting in motion a desperate resistance and an unexpected, inconclusive and tragicomic adventure. As a backdrop to the story, there is also the landscape between **Matera** and **Metaponto** and the **historic center of Montescaglioso**, in particular the “**Porta Sant’Angelo**”, which opens onto the square opposite the Benedictine Abbey. Adapted and directed by Edoardo Leo, the film is based on the book “Giulia 1300 and Other Miracles” by Fabio Bartolomei.



PRIZES AND AWARDS

2015 - Awarded at the Nastri d'Argento, Best Comedy to Edoardo Leo - Best Supporting Actor to Claudio Amendola

2015 - Awarded at the David di Donatello, Best Supporting Actor to Carlo Buccirosso David Giovanni

2015 - Globi d'oro e Sabaudia Film Festival, "Best Comedy"



LE FRISE IGNORANTI

by **Antonello De Leo**
Italy (2015)



Picaresque, with colorful and original twists, “Le Frise Ignoranti” is a fun road movie filmed between Basilicata and Apulia and financed by “Bando alla Crisi” funds from the Lucania Film Commission. The themes of friendship put to the test by strange mishaps and the relationship between a mature child and an irresponsible father are central to the story. Apart from laughter, the film also gives rise to melancholic and romantic ideas. The film was produced by the Gruppo Ferrero, was written and directed by Antonello De Leo and Pietro Loprieno and stars Nicola Nocella, William Volpicella, Giorgio Gallo, Davide Donatiello, Eva Riccobono, Rosanna Banfi, Rossana Sparapano, Federica Sarno, Dario Bandiera, Francesco Pannofino and Federica Cifola, with the extraordinary participation of Lino Banfi.

Ferrandina and **Montalbano** are among the Lucanian locations chosen for shooting the film. Stories sprout from the set about various sightings of the leading actors on the local news. According to the “Quotidiano della Basilicata” some scenes were filmed in Ferrandina in the B&B “Dimora della Basilicata”, as well as in a private villa, near the sports field, outside the **Church of San Domenico** and in **Plebiscito square** and some other





actors from the feature film were seen: Eva Riccobono who plays Caterina, Luca's wife and even the "missing" father, played by a very amiable Francesco Pannofino. The actor was really struck by the beauty of the Lucanian landscape. "These are fascinating places, which up to now have been frequented by too seldom by film crews. I believe it's important that Basilicata has its own Film Commission, which is fundamental in attracting new productions and above all in creating job opportunities for a lot of young people who could find work as technicians and not just artists." In effect, the young director from Ferrandina, Luca Mazzone, was enlisted as an assistant by the troupe during filming as part of the Frise Ignoranti Team.



THE YOUNG MESSIAH

by **Cyrus Nowrasteh**
USA (2015)



The family friendly version of The Passion of the Christ, endorsed by the director Cyrus Nowrasteh, who in September 2015 filmed the Young Messiah in the “Jerusalem of Southern Italy”, tells the story, with a different perspective, of a young Jesus, capable of piquing the curiosity of even the smallest of children. Against the stunning backdrop of Matera’s Sassi, the road Via Madonna delle Virtù bursts onto the screen with a swarm of men and women animating the typical Palestine village that was reconstructed ad hoc for the Biblical Feature film. The breathtaking scenery of the caves and rupestrian spaces help to provide a dramatic touch to the film, which was inspired by the book “Christ the Lord, Out of Egypt” by Anne Rice, where the young messiah begins to understand his divinity and the purpose of his terrestrial life. Interpreting the young Jesus, is Adam Greaves-Neal. Making up the cast, is Sean Bean in the role of Severus, Jonathan Bailey as Herod, David Bradley playing the old rabbi and Isabelle Adriani as Selena, King Herod’s favorite. Other scenes were filmed in the **Parco della Murgia Materana** [the Park of the Materan Moors] at the **Timone and Murgecchia Moors** and in the Albanian



neighborhood, where there once lived the so-called “Schiavoni”, an Albanian and Serbo-Croatian immigrant population, who worked in agriculture, the production of wax and the dying and tanning of hides. This is where the crucifixion scenes were filmed.



LA SORPRESA

by **Ivan Polidoro**
Italy (2015)



The Viviani Stadium, outside on the streets of the old town and the urban suburbs are just some of the locations for the many scenes shot in **Potenza**, which was chosen as a unique setting for the new feature film by Ivan Polidoro. The film was financed with funds from the “Bando alla Crisi” by the Lucana Film Commission, which narrates the story of three people who must band together: a father, a daughter and a nurse. Forced by the sudden illness of her father Antonio, Adriana, the twenty year old must come to terms with reality. She immediately realizes that she’s not capable of helping her father and feels unnaturally embarrassed. Too many years have passed and too many lies have been told. The dialogue between them is sterile, made up of seemingly senseless questions. Rocco is the mysterious and solitary nurse, whose job is his only reason for living. He’s obsessive and maniacal and the love that he puts into taking care of Antonio, almost as if he were his son, is the demonstration of how a stranger can succeed where the family has failed. The young Adriana can only helplessly watch and try to make sense of all this and understand how she and her father became so distant. The death of her mother and the secret she hides, is one of the reasons. At this point the father is tired and just wants to



die. His request is absurd – as absurd as the essay by Camus (Betwixt and Between), which Adriana studied at University Produced by the Movie Factory di Roma, the cast is made up of all non-professional Lucanian actors. Among these, Mario Ierace (the father and member of “La ricotta”), Rocco Fasano, Anna Celeste Cuppone and Adriana Caggiano the film’s lead (and the 2013 regional champion for climbing).

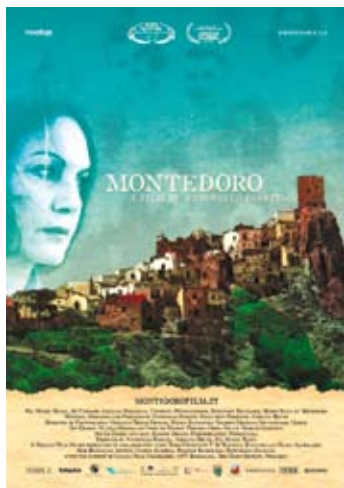


MONTEDORO

di **Antonello Faretta**
Italia (2016)



Poetic, magic and lyrical, Montedoro is a film about travel and landscape, about stones and bodies, and about real and interior ruins. Directed by the Lucanian Antonello Faretta, the ethnographical movie is filmed between the **Lucanian Calanchi** (large, hill/dune-like clay formations) and the **ghost town of Craco**, which has already been recognized by the world of great international cinema, for its powerful cinematic effect. Inspired by a true story, the film tells the story of a middle-aged American woman who unexpectedly discovers her true origins, only after the death of both her parents. Deeply shaken and in the throes of a real identity crisis, she decides to travel in the hopes of being able to embrace her biological mother who she's never met. She visits the small and remote town of Montedoro in the South of Italy. Upon her arrival, she is surprised by an apocalyptic scene: the town, situated on a majestic hill, is completely abandoned and seems as if there is no-one remaining. Thanks to the chance encounter of some mysterious people, those who never wanted to leave the town, the main character will make a fascinating journey through time and memory, reconnecting with the ghosts of an unknown past, but to which she belongs and which is part of her family saga and part of an ancient and mysterious com-



munity, long extinct, which will one last time live again. Playing the part of the main character is Pia Marie Mann, who really lived this actual experience in real life, inspiring Faretta to make the film. "Yes, it actually went like that. Even worse" is

what she let slip out at Matera's Cinema Comunale after the long applause given by the large audience present for the national release on the 9th of March 2016. "Actually, I was put in a boarding school in Pisticci and then given to an American couple. Only years later did I discover my origins and then I returned to Craco and got there just in time to meet my mother before she died". The boarding school in Pisticci, where she spent brief moments of her childhood, today hosts events for the Lucanian Film Festival, which is among the most important festivals dedicated to the Week of Art organized by the region.

Director: Antonello Faretta

Cast: Pia Marie Mann, Joe Capalbo, Caterina Pontrandolfo, Luciana Paolicelli, Domenico Brancale, Anna Di Dio, Mario Duca, Aurelio Donato Giordano, Joan Maxim e gli abitanti di Craco.



MONTEDORO, a story of the spirit

"We talked about this project for a long time with Antonello. We talked about the many difficulties in doing it. And now here the film is and it's a unique piece of work: it's far from industrial cinema...a film about land and silence... about wrinkles and clouds. This work marks another happy moment for me, after Matera becoming the capital of culture. At first the film is very similar to the cinema of Kiarostami, then Faretta slowly finds his stride, letting the strength of the places and faces speak. All my friends are really good: Joe Capalbo, Caterina Pontrandolfo, Domenico Brancale and Aurelio Donato Giordano. I'm happy to have encouraged and in some way inspired this work. I'm happy that the story of the city of Craco was told by a young Lucanian director. The landscape was not used as a backdrop, but is one of the main characters of the story. A story that tries to seek out life in one of those places that we would call dead, just because it's no longer inhabited by human life. Instead, Craco is alive and Faretta restarted it's heartbeat. The lesson, dryly put, is that today life can teach us something only once it has been lost, off course. Faretta's movie is the first big film about marginalized Italy. It's not an event, it's a story of the spirit".

Franco Arminio





UN PAESE QUASI PERFETTO

by **Massimo Gaudioso**
Italy (2016)



The backdrop to the story in the remake of the Canadian film - "The big seduction" - which had its cinematic debut in 2004, is a little seaside village, whose economy is based entirely upon fishing. The inhabitants are forced to live on government subsidies. The mayor tries to start up a company, but he must convince a doctor to live in the village first: that way the citizens can "seduce" him - as the original title suggests - as one who arrived there by mere chance. The remake's cast "landed" in Basilicata in the spring of 2014, in part thanks to the support of the Lucana Film Commission, with Silvio Orlando, Fabio Volo, Nando Paone, Carlo Buccirosso and Miriam Leone, while behind the camera was the director Massimo Gaudioso and the cinematographic production company Cattleya. There were three places that were chosen to tell the story: the capital of the region, **Potenza**, on **Via del Gallitello** and **Viale dell'Unicef**, where some car chase scenes were shot; while the other two main locations for the film were Castelmazzano and Pietrapertosa, which are among some of the most beautiful villages in Italy, both nestled among the smaller Lucanian Dolomites and the Regional Park of Gallipoli Cognato. The tourism industry has flourished here, not just for its rural charm and landscape, but also due to the Volo dell'Angelo or,



“Flight of the Angel”, (one of the longest zip-lines in Europe), a new attraction in which you can be “launched into space” while harnessed to a steel cable. Some of the filming in the area also included some places of historical and artistic importance, such as the **convent of San Francesco in Pietrarsota**. The inhabitants, actors and extras of the twin villages, all became children of the same place during filming: the term “Pietramezzana” was coined to refer to this mixture of the two villages. The **old gallery on the SP13**, once a main road artery but long closed due to falling rocks, was reopened for the occasion and became known as the “Mining Society” of Pietramezzana. “We are filming silence” was the refrain often heard during daylight filming near the set where absolute silence reigned.

FACTS AND CURIOSITY

A festive evening animated the village of Castelmezzano to welcome the film troupe. The director Massimo Gaudioso, the actors who were on stage, Silvio Orlando e Nando Paone and even those who could not be present like Fabio Volo, Carlo Buccirosso and Miriam Leone, together with the assistant production crew, all wanted to thank everyone, from the elderly and adults to young children, who all ventured to make an appearance with the film’s cast and who opened their doors in order to ensure the film’s successful completion. With the glow of fireworks and the background music of MusicaManovella, the locals and film troupe celebrated Silvio Orlando’s birthday in the main square together, with applause from the audience and a banner and birthday cake complete with candles, on stage.

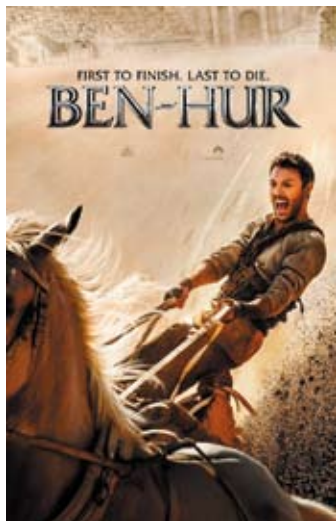


BEN HUR

by Timur Bekmambetov
USA (2016)



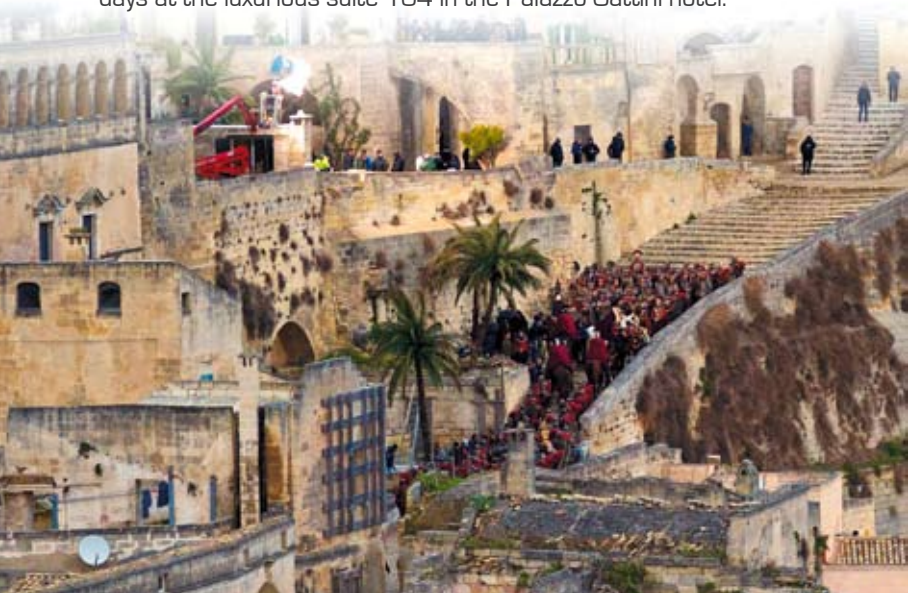
Four weeks of film set for the Hollywood machine that chose **Matera's Sassi** for its colossal American production. Metro Goldwyn Mayer and Paramount Pictures arrived in the European Capital of Culture for 2019 with the entire cast, which has such main character actors as Jack Huston, in the role of Ben Hur, Morgan Freeman who plays Ilderim, Toby Kebbell as Messala and Nazanin Boniadi as Esther. The film, directed by the Kazak Timur Bekmambetov, and written by Keith Clarke and John Ridley, is based on the epic novel by Lew Wallace, "Ben Hur: A Tale of Christ", from which the 1959 cinematographic version with Charlton Heston and directed by William Wyler was also based on. Among the places chosen by the director, following in the footsteps of Pier Paolo Passolini and Mel Gibson, **Via Muro**, one of the most immortalized streets by national and international cinema was used. Here, in the heart of the Civita neighborhood, is where the house of Prince Ben Hur was staged. Other parts of the Sassi were also used, such as **Vico Solitario**, **Via Fiorentini**, **Piazza Duomo**, the **church of Santa Maria de Armenis** and the little square known as **Piazzetta della Cittadinanza Attiva** on



Via delle Beccherie, where special effects were used to create rain. The impressive entrance to the Roman camp of Jerusalem was reconstructed in the **square of San Pietro Caveoso** and the **Malve neighborhood** was animated by the old market's street life. During night-time filming, surprising light effects were created with powerful spotlights that were aimed at the **Civita** and the **Gravina canyon**. The last five days of filming were done on the Murgia (Moors), in the **Rupestrian Church Park**, where Morgan Freeman did the prison scene. Just 15 shots of him were used in the film. He was warmly welcomed by the locals and stayed for three days at the luxurious suite 104 in the Palazzo Gattini hotel.

SYNOPSIS

"Ben Hur" tells the story of Judah Ben Hur, a Hebrew prince, betrayed by his old childhood friend, the Roman Tribune Messala, who takes his revenge during a great chariot race at the Circus of Jerusalem, which became one of the most spectacular action scenes in the history of cinema, thanks to the 1959 version by William Wyler. Stripped of his title and separated from his family and the woman he loves, Judah is enslaved. After years at sea, Judah returns to his home to seek revenge, but finds redemption. In parallel, the film also recounts the story of Jesus Christ.



VELOCE COME IL VENTO

by **Matteo Rovere**
Italy (2016)



After being used for biblical films, **Matera** goes from biblical city, to being immortalized as the sports-car version of an automobile capital. On the day of shooting, the 17th of October 2014, more than one car race is held in the shadows of the magnetic, **millennial Sassi**. While Stefano Accorsi, the star performer in the film “Fast like the Wind” by Matteo Rovere, darts through the tufa-stone neighborhoods with the roars of engines, going from the Barisano to the Caveoso for the final scenes, in his clandestine race for survival and the city wins a historic competition, which takes Matera to the podium of European Capitals of Culture for 2019. While the citizens rejoice in the **little square of San Giovanni** after hearing the cry of Matera the Capital, the action movie finishes its route through the city of the Sassi. “We shot some scenes in Matera - remembers Accorsi - and we had our base camp opposite the old city. We were there the day they found out the city had been elected as European Capital of Culture for 2019 and it was moving to hear roar of celebration throughout the city.” From real races to clandestine ones, spectators were emotionally involved thanks to the help of the drivers and stuntmen who performed in the spectacular race scenes. The genre film tells us the story of a 17 year-old who par-





ticipates in the Gran Turismo championship. After the death of her father, she is reunited with her estranged, degenerate brother, an ex-pilot, who will help guide her on an adrenaline-filled path. The action movie about Italian race-car driving was also filmed at the Pista Mattei race-track in Pisticci and among the spectacular backdrop of the Calanchi. The film by Matteo Rovere, was produced by Fandango and Rai Cinema, with contributions from MiBACT and the support of the Lucana Film Commission. Parts are interpreted by Stefano Accorsi, Tatiana Luter, Rinat Khismatouline, Roberta Mattei, Paolo Graziosi, Lorenzo Gioielli and Matilda De Angelis.



USTICA

by **Renzo Martinelli** Italy (2016)



Filmed in Basilicata in 2015, scenes were shot in a villa in Cersuta near **Maratea** and on the beaches of **Castrocucco**, in **Rivello**, **Rotonda sul Pollino** and the **Ionian coast**. Supported by the Lucana Film Commission with help from the “Bando alla crisi” funding, the film is the fruit of a three-year commitment involving in depth investigations into expert reports, documents and eyewitness testimonies about the tragic accident of 1980. “Basilicata has been great with us” - said the director Martinelli, who was commenting on his arrival in the region and the artistic reasons for choosing this location - “We’re receiving a marvelous reception... the inhabitants are surprising us... they are very receptive and extraordinarily hospitable”. As the director confirms, the film talks about one of the darkest pages in the history of Italy: “Seeking the truth, remembering it and communicating it. This is the duty of every intellectual who lives in their own times honestly”. On the 27th of June 1980, at 8:59, a DC9 owned by the private Italian company ITAVIA disappeared off the radar without transmitting any emergency signal. The airplane had reached a cruising altitude of 7,600 meters above sea level, along airway “AMBRA 13”, when suddenly, without sending out any alarm signal, it plummeted near the “CONDOR” point, between the islands of Ponza and Ustica, sinking into the so-called “Grave of the Tyr-





rhénien Sea", 3,500 meters deep. Eighty-one people lost their lives. Fourteen were children. The wreckage and the few corpses that were recovered, suggest the airplane exploded mid-air, breaking into two main parts. There are three hypotheses that have been proposed to explain the disaster: structural failure of the aircraft, a bomb in the toilet at the tail-end of the plane and a missile hitting the DC9 by mistake. None of these

hypotheses have yet been proved. We worked for three years in close contact with two aeronautical engineers on the large bulk of testimonies taken and investigations carried out over the more than thirty years that have passed since that tragic night in June. "In searching for the truth that the families of the eighty-one victims are still demanding today, the analyses of the documented evidence inevitably brings us to a fourth, chilling hypothesis, that does not claim to rise to truth, but which confirms for us that all the examined evidence can only be logically explained by this fourth hypothesis. Our screenplay is the fruit of this work". The film stars Marco Leonardi, Caterina Murino, Lubna Azabal, Tomas Arana, Federica Martinelli with Paco Reconti, Yassine Fadel, Joe Capalbo, Jonis Bascir, Shelag Gallivan and the participation of Enrico Lo Verso.



NIGHTINGALE WONDER WOMAN

by **Patty Jenkins**
USA (2017)



Superstar Matera. The Hollywood machine returns to the city of the Sassi, this time to set the scene for the story about the origins of Wonder Woman, one of the universal world icons from the DC Comics series, together with Batman and Superman. Distributed by Warner Bros and produced by Atlas Entertainment, Cruel and Unusual Films and RatPac-Dune Entertainment, the film recounts the vicissitudes of Princess Diana (Gal Gadot) who transforms herself into the Amazon warrior. With both funny and dark scenes, there is also a place for Queen Hippolyta (Connie Nielsen) and her aunts, the General Antiope (Robin Wright) and Melanippe (Lisa Loven Kongsli), who raised and trained the main heroin from infancy in the art of fighting and combat. As part of the cast, there is also the actor Chris Pine, in the role of the war hero who falls in love with Wonder Woman. After several films of a biblical nature, **Matera** and its surrounding rocky Moors will not represent Palestine, or even a place of the long forgotten South. The dream machine will construct a place of fantasy among the tufa neighborhoods and **Materan Moors**, animated by swords-fighters and combatants... super heroes and warriors. The Hollywood set design takes form in the ancient market area staged between **Vico**





Solitario and **San Pietro Caveoso square**: baskets of straw and bamboo, urns, cauldrons and silhouettes of old sailing ships camp out here. The Amazon warriors gallop instead, through the Park of the Materan Moors, skirting the **church of the Madonna delle Vergini** and the **church of San Falcione**. Scenes were also shot along the **Via Madonna delle Virtù**, where the entrance to the ancient castle was built. The **Castles of Malconsiglio in Miglionico**, which went down in history for the Baron's conspiracy, was used for some scenes. In typical Hollywood style, the set was completely locked down for the pupil of the Olympian god's scene. The film, set to be released in cinemas for June 2017, "pays homage to female power" - confirmed by Pine - "it's a demonstration of how marvelous and better the world could be if it were run by strong, intelligent and beautiful women".





MOVIE TOUR 1

Matera like Jerusalem:

From Pier Paolo Pasolini to Catherine Hardwicke.

From Matera, the set of film sets, begins a journey of discovery of the most evocative locations chosen by the great international filmmakers. The “manger of miracles” is unveiled by the directors who staged their story of Jesus Christ in those places that are so symbolic of the centuries-old city: The Gospel according to St. Matthew by **Pier Paolo Pasolini** (1964), King David by **Bruce Beresford** (1985), The Passion of the Christ by **Mel Gibson** (2003) and The Nativity Story by **Catherine Hardwicke** (2006). The tour covers all the most important sites of the evangelical narrative: spaces and places that on the silver screen have revealed all their splendour, **delighting our eyes and moving our hearts.**



● VIA MURO

Panoramic, stunning, spectacular. **Via Muro** is the starting point of the tour on the Passion of Christ which has hosted the great directors **Mel Gibson** and **Catherine Hardwicke**. In the film *The Passion of the Christ*, Via Muro is the place on the Way of the



Cross where, in the midst of his Calvary, Jesus begins his journey towards his destiny. Although he denies it, Mel Gibson allowed himself to be inspired by the great **Pier Paolo Pasolini** who had previously chosen Matera for its similarity to Palestine. The maestro and poet, who inaugurated biblical films in the city of the Sassi, chose instead Via Lombardi to

film the scenes of the Way of the Cross. A road where humanity and spirituality blend together, leaving space for the imagination and the unending horizon of Golgotha. In her film on the Nativity, Catherine Hardwicke designed a set around the spectacular flight of steps in Via Muro with a great door, exotic palm trees and stalls for the sale of wares, turning it into a meeting place and market for the inhabitants of the village. Via Muro stretches as far as the **ancient quarter of Civitas**, where the cathedral arises majestically, with **Piazza San Pietro Caveoso**, where the church of San Pietro Caveoso stands, towering above the canyon. Here along **Via Muro** is where the Prince's stately home was set for the American remake of "Ben Hur" (2015).



SAN PIETRO CAVEOSO

Piazza San Pietro Caveoso, immortalised by great directors both Italian and foreign, was a location chosen also for other stage sets, by the **Taviani brothers** in their masterly film *Il Sole anche di notte* (1990), by **Giuseppe Tornatore** in *L'uomo delle stelle* (1995) and by **Ferdinando Arrabbal** in the film *L'albero di Guernica* (1975). Piazza San Pietro Caveoso was also used as the setting for the entrance to the Roman Camp of Jerusalem in the film "Ben Hur" (2015), as well as for the outdoor market, rich with spices, urns and ancient braziers in the film dedicated to the super hero "Nightingale" (2016).



MALVE DISTRICT

At the back of Piazza San Pietro Caveoso you go towards the **Malve Quarter**, an evocative film location where, in the Hollywood director **Gibson**'s film, the commercial activities of Jerusalem are carried out. Stalls, exotic plants and utensils, jugs and furnishings of the time decorated the set of the ancient marketplace and the homes of Jerusalem. The place has a wealth of interest and history, and amidst the **rock churches** and **deep caves**, the tribulations of the film King David were also set. And the colossal American film "Ben Hur" [2015].





● PORTA PISTOLA

The crossroads between the Sassi and Porta Postèrgola, better known as **Porta Pistola**, looks over the spectacular gullies of the canyon where the **Gravina river** flows.

The place, chosen by both **Pier Paolo Pasolini** and **Mel Gibson**, represents the Gates to the city of Jerusalem, the Holy Land, prepared with a monumental set design characterised by Arabic-style architectural elements.



● MADONNA DELLE VIRTU' AND SAN NICOLA DEI GRECI



Just a few steps away from the Gates of Jerusalem arises a marvellous rock complex: **Madonna delle Virtù** and **San Nicola dei Greci** where the scene of the Last Supper was filmed in the Hollywood epic.

Words of love alternate with blood and nails, the Lamb of God takes away the sin of the whole of humanity before the cross is planted in the ground and raised on Golgotha, in Murgia Park, for his death and Resurrection.

MURGIA PARK

Murgia Park, with its natural, historical and ecological patrimony, is of exceptional value on a universal level. Beyond the canyon, like an island, it bursts into space without boundaries or obstacles. The scenery speaks of human tribulations from the very origin of life until our times, and its immense landscapes have inspired directors and writers. It was in the area of San Vito that **Pier Paolo Pasolini** decided to set the scene of the Holy Sepulchre and the appearance of the Archangel Gabriel. In *The Passion of the Christ*, on the other hand, the life of Jesus as a child is depicted, in an intense and mystical flashback, in one of the rural buildings of the area, **Radogna Farm**.

Also **Catherine Hardwicke** reconstructed the village of Bethlehem in the Murgia Park - in the rock church of San Pietro in Princibus - and, in Selva Venusio, the village of Nazareth. Full of spirituality, it was also used for the set of the film *"The Young Messiah"* (2015). Used as the setting for the place where Morgan Freeman's character was imprisoned in *"Ben Hur"* (2015), the Park of the Materan Moors was also immortalized in some of the adrenaline-filled scenes from the film *"Veloce Come il Vento"* (2016). It was also here that Amazon women galloped on horseback, set against the backdrop of the Moors, not far from the **church of the Madonna delle Vergini**, from the film *"Wonder Woman"* (2016).



GOLGOTA

It is in **Murgia Timone** that Golgotha rises. Evocative and mystical, it was the setting for the Crucifixion scenes in the films of **Pier Paolo Pasolini** and **Mel Gibson**.

The Golgotha prepared by Hardwick sees the crosses as representing the death sentence of the time. Golgotha is the last stop in Matera on the biblical theme movie tour which leaves, in the eyes of the spectators, the enchanting images of the manger of miracles.





MOVIE TOUR 2

Cinema villages:

Craco, Aliano, Irsina
and Ferrandina.

The tour continues under the heading of the divine. It is not only the city of the Sassi, but also the **country villages** that tell of the hardship of the life of Jesus Christ. The villages are also the “backdrop” to the magic, with a landscape that is unique, moon-like, made up of abandoned historical settings, full of the smiles and glances of people who come from a land with the history a the farming community running through it, as related in Christ stopped at Eboli (1978) by **Francesco Rosi**, as well as the stories in the social microcosm of Del Perduto Amore (1998) by **Michele Placido**, a portrayal of a society behind the times.



● CRACO

The medieval village of the **ghost town** saw its first take in 1978, with the filming of Christ stopped at Eboli by **Francesco Rosi**. Craco was also the natural choice of set for the films *Il sole anche di notte* (1990) by the **Taviani brothers** and *Ninfa Plebea* (Plebeian Nymph) (1996) by **Lina Wertmüller**. The latter speaks of Basilicata, but there is some uncertainty over the places chosen by the director. These were followed by the USA epics on the birth of Christ: *The Pas-*



sion of the Christ and The Nativity Story. In Mel Gibson's film, the medieval village of Craco, a **place where time stands still**, is the hill where Judas decides to hang himself, under the eye of the devil. Craco is also the stage scene of Christ stopped in Eboli, a work based on the cult book by the poet Carlo Levi, which tells of his exile in Lucania. Craco was also used as the backdrop for "Montedoro", the family saga told by the Lucanian director, Antonio Faretta, in which poetry, magic and memory are inspired by a true and moving story, full of abandonments and extinctions.

ALIANO

From the ghost town to **Gagliano** (Aliano), the movie tour winds its way through the harsh and moon-like landscape of the **ravines** and comes to an end in the image depicted by the protector of the South who gave a voice to the country people of Lucania, to the agricultural world of the South and to its civilization oppressed by history. A place forgotten by God, in both the literary work and its cinematic adaptation, where the peasants live through a different experience, with a magical and pagan flavour, a story in which Christ never arrived. In the background of some of the biblical scenes in the film on the birth of Christ by **Catherine Hardwicke**, the ghost town represents the village of Ginea. The deserted streets come to life: stalls, storehouses,



abandoned patrician homes, together with the ruins of the ghost town and the irresistible appeal of its sheer drops make it the backdrop chosen by the director, where Mary and Joseph stayed during the journey that would take them from Nazareth to Bethlehem.



● IRSINA E FERRANDINA

The villages of Del Perduto Amore. The squares, the streets, the farms near Irsina's **ancient medieval town** centre bear unwitting testimony to a story deeply rooted in political ideology, passion,





the noblest of human emotions. Its heroes demonstrate decency and severity, and a grace that that **Michele Placido** still sees today in the **people of Lucania**. The corners, the streets and the squares of the two country villages constitute the setting for a film on memory, on lost people who touch the existence of others and, without meaning to, change their lives. The countryside and the streets of these small towns are home to scenes of political unrest, ideological passions that speak of the values, the culture and the people of the country that is Italy. A perfect setting for the birth of sentiments, the onset of passions, the Utopia of reason and the flowering of the beauty of the heart. Years later, **Ferrandina** also hosted the film troupe of “Le Frise Ignoranti” (2015), in which the **Churchyard of San Domenico** and some interior spaces of the B&B “Dimore San Pietro” were immortalized. The small town charmed the actors through their experiences with the place, its landscapes and the people who welcomed them.





MOVIE TOUR 3

**Cinema Landscapes
of Lucania:
nature, sun and splendour.**
Barile, Vulture Melfese area
and Maratea.

The movie tour with a biblical theme terminates in **Barile**, a heavenly village of wheat lying on the green of a dormant volcano: Mount Vulture, a place of contrasts loved by the great **Pasolini**. From Barile, the tour continues into the lands of wine and water, in the movie sites of **Vulture Melfese**, where the setting, the colours, the immense expanses delight the eyes and the hearts of spectators and visitors alike. As in the film *Io non ho paura* (2003) by **Gabriele Salvatores**, where the environment adds a fairy tale touch to the setting of the story. The tour of Basilicata's film settings end up naturally in **Maratea**, following the footsteps of

the heroes of La Vedovella [1964] by **Sergio Siano** and of Ogni lasciato è perso [2000], by **Piero Chiambretti**, in which the statue of Christ Redeemer, from his awesome height, protects his people.



BARILE

The village of Arbëreshë is the place of the “**Procession of Mysteries**”, also known as the “**Mission**”, which has been repeated for centuries according to an ancient tradition. The passion of Jesus is relived every year during the rituals of Holy Week, a drama that concludes with a piercing cry that makes the earth tremble. The images of the scenery relate the tribula-



tions of the story, its splendours and its enchantments.

Barile like Bethlehem is the name given to the Great Event which, in 2007, welcomed the Catalan actor Enrique Irazoqui who played Christ in the film *The Gospel* according to St. Matthew, on his arrival from Spain. It is a place where the human and the divine come together thanks to the **savage beauty** and the **magnificence of the**



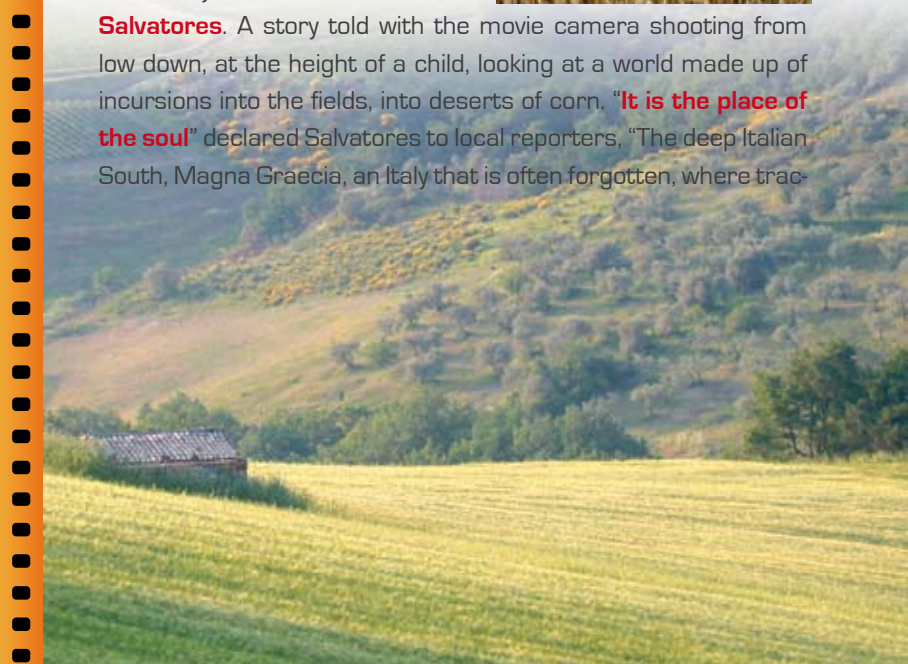
environment. The great Maestro **Pier Paolo Pasolini** set some of his most important scenes there: the Nativity of Our Lord and the Massacre of the Innocents. The cave-stable of the Holy Family where Jesus Christ was born is today part of the Town Park of the Cellars in Barile. At the time, for Pasolini they were “pitiable places, bare and unadorned, not at all spectacular, but **steeped in mystery**”. In Barile, amidst the ravines and caves, thousands of years old, in the remote “Sheshi” quarter, this man who left his mark on the story of the cinema achieved a **long and complex sequence** with the telephoto lens which captured the feelings and the most private expressions of the hundreds of extras in his black and white film.



VULTURE MELFESE

Leafing through the photo frames of Basilicata, the scenery of **Vulture Melfese** gives pause for thought. Its acclaimed beauty, its natural panoramas, its historical and cultural monuments both amaze and educate. It is here that the story is built up of a boy who is kidnapped by 'monsters' and 'werewolves', a group of wicked adults, a story told in the novel *Io non ho paura* by Niccolò Ammaniti and brought to the silver screen by the director **Gabriele**

Salvatores. A story told with the movie camera shooting from low down, at the height of a child, looking at a world made up of incursions into the fields, into deserts of corn. **"It is the place of the soul"** declared Salvatores to local reporters, "The deep Italian South, Magna Graecia, an Italy that is often forgotten, where trac-





es of the poetic farming world are still alive today, and they lend themselves perfectly as the setting to incarnate 'Acque Traverse', the evocative place described by Niccolò Ammaniti in his book of the same name that was the origin of the film." Years later, the city of Melfi hosted the film "Un giorno nella Vita" (2011), in which the medieval

village hosts a Lucanian fairytale about cinema and a world that no longer exists. Nostalgia, melancholy and pride emerge in a story which has the **medieval center** of the Frederickan city and its imposing **Santa Maria Assunta Cathedral** as the backdrop.

MARATEA

Leaving behind the scenery of the castles, fountains of mineral water, Aglianico wine, the movie tour takes us to the Tyrrhenian coast, to **Maratea**. Enchanting and splendid, previously immortal-



ised by **Dino Risi** in his 1960 film *A porte chiuse*, Maratea, the pearl of the Tyrrhenian, witnessed the filming of the comedy *La Vedovella* by **Sergio Siano** in its small town square. The central part of the film, whose atmosphere is joyous, spicy, amusing and lighthearted, sees the cheerful **Piazza Giovanni Buraglia** as the setting for the occasion of the street party, with its flirtations and the famous scene of the pinch on the buttock in Maratea's **Via Rovita**. Its position over the gulf of Policastro is enviable, and dominating the scene with its extraordinary stage presence is the statue of Christ Redeemer, to whom a prayer is dedicated in the tongue-in-cheek film *Ogni lasciato è perso* by **Piero Chiambretti**.



Maratea, the village and Mount Calvello



MOVIE TOUR 2



Basilicata Coast to Coast.

Maratea, Trecchina, Lauria,
Diga del Pertusillo, Tramutola,
Latronico, Aliano, Craco,
Nova Siri and Scanzano Jonico.

Maratea, the blue pearl which faces the Tyrrhenian sea, is the place from which the intrepid travellers start the adventurous journey. The alleys of the historic centre, **Acquafredda** site, the **Castle**, the impressive **statue of Saviour**, and the road to **Trecchina**, with its breathtaking patches, reign the landscape of their trip. The road movie starts from here. The departure is the destination. Fabulous scenarios are part of their path and the video-camera which documents the trip shows the wild nature of the two seas region. Sea, mountains, clay soils and big artificial lakes, such as **Pertusillo dam**, are the natural stage of their



odd journey. Among the laps, **Lauria**, the town where the actor and director of the movie Papaleo was born, **Latronico**, a well known town for its thermal baths and **Tramutola**, where the happiness and the free spirit infect the squares and the beautiful women that animate them. New loves marked from fate rise in fortuitous camps under the stellar sky.

Suspended among the two seas, the crazy musicians, known as “Eolian blades” cross impervious paths, arrive in small rural towns, and live an existential experience that culminates in **Aliano**, the small town where the poet Carlo Levi was exiled. It is here that the picaresque musicians drink a toast with the famous “**Aglianico del Vulture**” wine in honour of Gianmaria Volontè, the actor who played the role of Carlo Levi in the movie “Christ stopped at Eboli” directed by Francesco Rosi. Passing across **Craco**, the **ghost town** where the modernity was walked over, and going to the Jonian coast, the four dreamers get lost and delay the arrival to “Scanzonissima”, the song festival in **Scanzano Jonico**, a well known beach town part of Magna Grecia, near **Policoro** and **Novasiri**.







Lucania Film Festival

Promoted by the Allelammie di Pisticci association, the Lucania Film Festival is the first international Cinema festival in Basilicata, held during the month of August in the town of Pisticci since 1999. The festival has become a landmark for film lovers from all over the world and offers **international competitions for national and international film-makers**, initiatives for the **promotion of independent cinema**, **audiovisual training courses**, the **promotion of cultural events**, debates, **conferences and fun activities** related to cinema and audiovisuals. Lived as a "Festival of people and places", it represents a community project that involves everyone, from locals to the main actors who are active in the area. Every year, the places - the squares, the terraces, the little streets and the suggestive views of the medieval historic center of Pisticci - all in the heart of the Lucanian summer, are transformed into open-air cinemas where the magic of cinema permeates, in a unique and informal atmosphere considered to be one of the main characteristics that make this festival so original.



www.lucaniafilmfestival.it



**I FESTIVAL DEL CINEMA
IN BASILICATA**

Cinemadamare

Cinemadamare festival is the greatest event for **young filmmakers coming from all over the world**. This travelling festival takes place between July and August in five Southern Italian regions and lasts 40 days. Films are shot during the Festival. About one hundred Italian and foreign filmmakers get the chance to **make and show their works in the most crowded and suggestive squares throughout the South of Italy**. In Basilicata, the festival is staged in Matera and Novasiri, with showings, debates and meetings dedicated to films.



www.cinemadamare.it

Lagonegro Cinema

The National Festival on Films and Music of Lagonegro intends to foster meetings, debates and training on the musical works, of different genres and kinds, produced in the Italian film-making industry; the festival is mainly **focused on young composers of music soundtracks**. Taking place in the villages of **Latronico, Lauria and Lagonegro**, the festival has various sections: film showings, documentaries, training and educational activities, award ceremonies and concerts.



www.lagonegrocinema.it

CinEtica - Rionero in Vulture

Since the beginning of the 2000, the CineClub De Sica - Cinit nel Vulture Melfese has brought Cinetica to the Vorrasi di Rionero in Vulture cinema, with expos, events and dates dedicated to the "settimana arte" [Cinema]. There have been several films over the years and many of these have been rare, **precious documentaries** of notable emotional impact. Among the activities organized, there are also **work-shops** with schools, awards ceremonies, seminars and publishing activities.

Rassegna del Cinema di Maratea

Promoted by the City of Maratea, together with CinemadaMare and in collaboration with the Lucana Film Commission, the Cinema Expo of Maratea offers seven days immersed in the poetry of the "settimana arte" [Cinema]. Internationally famous directors, actors and insiders, meet up in Maratea to celebrate the big screen. The goal of the event is to **animate the area, promote cinematographic art** forms together with important people from the world of Italian and international cinema, as well as with prominent figures from the cultural scene.

RASSEGNE CINEMATOGRAFICHE
IN BASILICATA

Secret Cineforum - Barile

Since the summer of 2012, the film club 'Cineclub Pasolini-Cinit' of Barile, with the cooperation of the local tourist office, has been organising the Secret Cineforum, a **"secret" film exhibition**, with **entrance by invitation**, dedicated to art film lovers. Showings are scheduled each Tuesday, from 9:30 pm, in the council hall of Barile.

During the summer, you will be offered outdoor film showings to enjoy **"films under the stars"**. You will also enjoy film showings, original language films, short films, meetings with the authors and cinema courses.

Maratea Sport Film Festival

The goal of the Matera Sport Film Festival is to connect the **creative world with the world of sport**, in particular through cinema, establishing itself over time as a place for dialogue and discussion on related issues. Works related to sports themes of artistic value compete in the event. There are winners of prestigious international awards present and coaches, team builders and **important figures from the world of sports** all of whom participate and work together to share the values upon which sports are based.

Bella Film Festival

Each year, in September, it promotes a film showing based on **contemporary socio-political issues**, also organising conferences and debates on films.



THE MOST IMPORTANT FILMS MADE IN BASILICATA

Nightingale by Patty Jenkins, 2017
Ustica by Renzo Martinelli, 2016
Veloce come il vento by Matteo Rovere, 2016
Montedoro by Antonello Faretta, 2016
Ben Hur by Timur Bekmambetov, 2016
Un paese quasi perfetto by Massimo Gaudioso, 2016
La sorpresa by Ivan Polidoro, 2015
The Young Messiah by Cyrus Nowrasteh, 2015
Le frise ignoranti by Antonello Di Leo, 2015
Noi e la Giulia by Edoardo Leo, 2015
Let's get married by Liu Jiang, 2015
Amore Oggi by Giuseppe Stasi e Giancarlo Fontana, 2014
Zio Angelo e i tempi moderni by Daniele Chiariello, 2014
Alberi by Michelangelo Frammartino, 2013
Una domenica notte by Giuseppe Marco Albano, 2013
Operazione vacanze by Claudio Fragasso, 2012
Passannante by Sergio Colabona, 2011
Un giorno della vita by Giuseppe Papasso, 2011
Basilicata Coast to Coast by Rocco Papaleo, 2010
Mineurs by Fulvio Wetzl, 2007
The Nativity Story by Catherine Hardwicke, 2006
The Omen by John Moore, 2006
Il Rabbdomante by Fabrizio Cattani, 2005
The Passion of the Christ by Mel Gibson, 2003
I am not scared by Gabriele Salvatores, 2002
Ogni lasciato è perso by Piero Chiambretti 2000



Terra Bruciata by Fabio Segatori, 1999
Del perduto Amore by Michele Placido, 1998
The Star Maker by Giuseppe Tornatore, 1995
Il sole anche di notte by Paolo e Vittorio Taviani, 1990
King David by Bruce Beresford, 1985
Three brothers by Francesco Rosi, 1981
Christ stopped at Eboli by Francesco Rosi, 1979
Volontari per destinazione ignota by Alberto Negrin, 1978
The tree of Guernica by Fernando Arrabal, 1975
Qui comincia l'avventura by Carlo di Palma, 1975
Il tempo dell'inizio by Luigi Di Gianni, 1974
Allonsanfan by Paolo e Vittorio Taviani, 1974
Year One by Roberto Rossellini, 1974
The Black Decameron by Piero Vivarelli, 1972
Don't torture a duckling by Lucio Fulci, 1972
More than a miracle by Francesco Rosi, 1967
Made in Italy by Nanni Loy, 1965
The Gospel according to St. Matthew by Pier Paolo Pasolini, 1964
Il Demonio by Brunello Rondi, 1963
I basilischi by Lina Wertmüller, 1963
Gli anni Ruggenti by Luigi Zampa, 1962
La Vedovella by Silvio Siani, 1962
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Viva l'Italia! by Roberto Rossellini, 1961
A porte chiuse by Dino Risi, 1960
La nonna Sabella by Dino Risi, 1957
The devil is a woman by Alberto Lattuada, 1953
Le due sorelle by Mario Volpe, 1950
Nel mezzogiorno qualcosa è cambiato by Carlo Lizzani, 1949



BASILICATA ON FILMS

Cinema has something magical. Films, with their troubles, depth, poetry, the dreams and nightmares showcased to the public, their eagerness to investigate, observe, display, provoke, fascinate and amaze, are all these things and much more. As Michel Grisolia and Pierre Murat once said, films are not only the mirror of real life but also “its seductive imitation, as quoted in one of the most beautiful films ever made, the *Imitation of Life*”. And, as René Huyghe wrote, it is especially in the arts that “the soul of an epoch doesn’t wear a mask [...], art is for human societies what dreams are for the psychoanalyst”; An eye-opening statement to understand one of the main reasons underlying the huge interest for arts in general and the seventh art in particular. Cinema is now part of our unconscious, and our vision of the world is inspired by films as much as by the great classics of literature or other cultural expressions. Also our perception of places, and our way of “feeling” and approaching them, is inspired, filtered and defined by some kind of unconscious drawn by the films we watch. This happened also in Basilicata. The **brehtaking beauty of its landscapes, its great charm**, values and soul have been either the backdrop or the main character of great audiovisual narrative. Films have contributed, perhaps more than any other forms of expression, to communicate the landscape, the personality and the peculiar features of this land and cultural context; this is further evidenced by the publication of this pocket guide entirely dedicated to films locations in Basilicata. The guide “Action and...go! Film locations in Basilicata” was

Monticchio, autumn sunset on the small lake



first published in 2009 when the regional tourism board, well aware of the communicative power of films, decided to promote the tourist destinations of Basilicata starting from the excellent reputation awarded by films. This strategy followed a decision made 2 years before, when the tourism board asked the great director **Francis Ford Coppola**, who has its family roots in Basilicata, to describe the **emotions felt in rediscovering his native land**. His testimonial has been edited in a video showcasing some beautiful Basilicata aerial views and titled “**Basilicata Autentica**” (which can be found on You Tube, together with other video narratives on the region). This short film opened the way for **film promotion tourism in Basilicata**, also thanks to the support given to the production of new **films and audiovisual works**. In this context, the **first film tours**, the **first film tourist offer and incentive schemes for film festivals have been launched**. This preparation work led the way into the establishment of the **Lucana Film Commission** (LFC) by the Basilicata Region, with the aim of making further progress in this field. It is not by chance that this edition features the preface of Paride Leporace, director of the LFC. The pocket guide has been curated by Maria Teresa Lotito (Basilicata Tourism Board), using the texts of Maria Teresa Cascino and the graphics of Daniele Bracuto.

Basilicata Tourism Board

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Finished printing in June 2016

Original idea and texts:

Mariateresa Cascino

www.mtcom.info

Publisher:

Maria Teresa Lotito

Graphics and Pagination:

Brucomela Design

www.brucomeladesign.it

Printing:

Photos by:

Archivio Apt Basilicata/Concorso Obiettivo su Matera 2008, Gerardo Cecere (pagg. 44-46), Blu Video (pagg. 16-23-26-33-35-56-83-86), Archivio Brucomela, Stock.xcng, Google Images, Stockexpert (pag. 108-109).

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Archivio Fotografico del Comune di Matera (pagg. 4-48-49-50-51-52-53-54), Cineteca Lucana (poster and frames), Donato Michele Mazzeo/Andrea Titaro (pagg. 22-24-95), Antonio Moliterni (pag. 56), Antonio Catena (pagg. 40-41-91) Fulvio Wetzl (pag. 58), LiberaMentAle (pag. 64), Gerardo Cecere (pagg. 44-46), Giacomo Silvano (pag. 76).

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Mariateresa Cascino wan to thanks for the precious cooperation Domenico Notarangelo and Antonio Catena, Gaetano Martino, Enrico Ruggieri, Donato Michele Mazzeo, Antonio Moliterni, Salvatore Verde, Pascal Zullino.

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