



Milestone Films &
Martin Scorsese present

ROCCO

and his Brothers
a film by Luchino Visconti

A MILESTONE FILM RELEASE (ROCCO E I SUOI FRATELLI) A TITANUS/LES FILMS RARICAN PRESENTATION PRODUCED BY GOTTFRIDO LOMBARDO PRODUCTION COORDINATOR GIUSEPPE BORDOGNI DIRECTED BY LUCHINO VISCONTI
SCRIPT BY LUCHINO VISCONTI SUSO CECCHI D'AMICO VASCO PRADINI BASED ON THE NOVEL IL FINTE DELLA SINCERA BY GIOVANNI TESTORI CINEMATOGRAPHY GIUSEPPE ROTUNNO EDITOR MARIO SERANDREI MUSIC NINO ROTA
ART DIRECTOR MARIO GARBUGLIA COSTUMES PIERO TOSI WITH ALAIN ULLON RENATO SALVATERI ANNE GIRARDOU KATINA PAXINO CLAUDIA CARDINALE RESTORED BY CINETECA DI BOLOGNA AT L'IMMAGINE RITROVATA LABORATORY
IN ASSOCIATION WITH TITANUS, 3PT ORBITS, AUDIOVISUELS AND THE FILM FOUNDATION RESTORATION FUNDING PROVIDED BY GUCCI AND THE FILM FOUNDATION SPECIAL THANKS TO GIUSEPPE ROTUNNO

MILESTONE THE FILM FOUNDATION GUCCI www.milestonefilms.com © 1990 TITANUS © 2015 MILESTONE FILM & VIDEO
film & video PRODUCTION DESIGN BY LAUREN CAODICK

Milestone Films presents a new 4K restoration of
Luchino Visconti's *Rocco and His Brothers* (*Rocco e i suoi fratelli*)

Director Luchino Visconti
Story by..... Luchino Visconti, Suso Cecchi d'Amico and Vasco Pratolini
Based on the novel..... *Il ponte della Ghisolfia (The Bridge of Ghisolfia)* by Giovanni Testori
Screenwriters..... Luchino Visconti, Suso Cecchi d'Amico, Pasquale Festa Campanile,
Massimo Franciosa, Enrico Medioli
Producer Goffredo Lombardo
Production coordinator Giuseppe Bordogni
Cinematographer Giuseppe Rotunno
Camera operators..... Nino Cristiani, Silvano Ippoliti, Franco Delli Colli
Editor Mario Serandrei
Music Nino Rota
Art Director..... Mario Garbuglia
Costumes Piero Tosi
Sound Giovanni Rossi
Songs "Paese mio" by Rota, Gian Domenico Giagni, sung by Elio Mauro
"E vero" by Nisa, Umberto Bindi
"Calypso in the Rain" by Lelio Luttazzi
"Tintarella di luna" by Franco Migliacci, Bruno De Filippi
"Il mare" by Antonio Pugliese, Antonio Vian
"La piu' bella del mondo" by Marino Marini

Cast:

Rocco Parondi..... Alain Delon
Simone Parondi..... Renato Salvatori
Nadia Annie Girardot
Rosaria Parondi Katina Paxinou
Franca, Ciro's fiancée Alessandra Panaro
Vincenzo Parondi..... Spiros Focás
Ciro Parondi Max Cartier
Ivo Corrado Pani
Luca Parondi Rocco Vidolazzi
Laundry workers Claudia Mori, Adriana Asti
Boxer Enzo Fiermonte
Nino Rossi Nino Castelnuovo
Billiard player Rosario Borelli
Alfredo Giannelli..... Renato Terra
Duilio Morini..... Roger Hanin
Cerri..... Paolo Stoppa
Luisa Suzy Delair
Ginetta Giannelli Claudia Cardinale
Widow Franca Valeri (uncredited)
Black boxing opponent Jerome Adjer
Blonde boxing opponent Charles Attali

A Titanus/Les Films Marceau presentation

Restored by Cineteca di Bologna at L'Immagine Ritrovata laboratory in association with Titanus, TF1 Droits Audiovisuels and The Film Foundation. Restoration funding provided by Gucci and The Film Foundation.

World premiere: September 6, 1960 at the Venice Film Festival
World premiere of the new digital restoration: May 17, 2015 at the Cannes Film Festival
Italy/France. 1960. 178 minutes. Black & White. 1.66:1. In Italian with English Subtitles
Poster design by Lauren Caddick. The painting is acrylic on clear-primed linen canvas.

Restoration



“Rocco and His Brothers is one of the most sumptuous black-and-white pictures I’ve ever seen: the images, shot by the great Giuseppe Rotunno, are pearly, elegant and lustrous — it’s like a simultaneous continuation and development of neorealism. Thanks to Gucci and The Film Foundation and our friends at the Cineteca di Bologna, Luchino Visconti’s masterpiece can be experienced once again in all its fearsome beauty and power.”

— Martin Scorsese, Founder and Chair, The Film Foundation

Rocco and His Brothers was restored in 4K from the original camera negative shot on two different film stocks: DuPont LN (1959) and DuPont LS (1960). The impetus for restoring this film arose when the analysis of the elements revealed that some parts of the original camera negative were seriously compromised by fungi growing on the lightest areas of the image (those with less silver salts). Unfortunately, a few shots of the original camera negative were so badly damaged that they had to be replaced with a vintage contact-printed interpositive film. The original negative was compared with all available original elements: two first-generation interpositives printed on DuPont film stock (1960 and 1961), a second-generation duplicate

negative, and the first-generation projection print shown at the Venice Film Festival in 1960 and preserved by the Archivio Storico delle Arti Contemporanee of La Biennale di Venezia (ASAC).

After the film's debut at the Venice Film Festival in 1960, two shots were edited by order of the public prosecutor's office and the board of censors. In this restored version, both sequences are unabridged. A previously removed scene from the last reel, found in the Venice print is also included in this restoration.

The color correction work was supervised by Maestro Giuseppe Rotunno, the film's original director of photography, using the Venice print as a reference. The entire restoration process took more than 3,000 hours and was completed in April 2015.

Luxury Italian brand, Gucci, has been a supporter of the Film Foundation for nearly a decade. *Rocco and His Brothers* is the third Visconti restoration (following *The Leopard* (1965) and *Senso* (1954)) and the tenth overall film funded by Gucci. The Gucci partnership with The Film Foundation demonstrates the company's ongoing commitment to restoring and preserving the work of artists and legacies. While statistics about the number of films lost to damage and deterioration are staggering, there is no more powerful way to make clear the preservation message than to provide audiences with the opportunity to experience cinematic treasures firsthand.

Created in 1990 by Martin Scorsese, The Film Foundation (film-foundation.org) is dedicated to protecting and preserving motion picture history. By working in partnership with archives and studios, the foundation preserves and restores cinematic treasures — nearly 700 to date — and makes these films available to international festivals and institutions. The foundation's World Cinema Project restores, preserves and distributes neglected films from around the world. Twenty-five films from Mexico, South America, Africa, Eastern Europe, the Middle East, and Central and Southeast Asia have been preserved and are available for a global audience.

TFF is also teaching young people about the language and history of film through *The Story of Movies*, its innovative educational curriculum used by more than 100,000 educators nationwide. Joining Mr. Scorsese on the board of directors are Woody Allen, Paul Thomas Anderson, Wes Anderson, Francis Ford Coppola, Clint Eastwood, Curtis Hanson, Peter Jackson, Ang Lee, George Lucas, Christopher Nolan, Alexander Payne, Robert Redford, and Steven Spielberg. The Film Foundation is aligned with the Directors Guild of America, a key partner whose president and secretary treasurer also serve on the Foundation's board.

Synopsis of the Film

The story of *Rocco and His Brothers* unfolds in five chapters. Each chapter is named after one of the five Parondi brothers who have left the impoverished farmland of southern Italy with their widowed mother, Rosaria to seek a better life in Milan.

Chapter One



The Parondi family: Rocco, Simone, Ciro, and Luca along with their recently widowed mother, Rosaria arrive by train to the big industrial city of Milan to escape the agricultural depression in southern Italy. In the city, they plan to rejoin the fifth brother, Vincenzo.

Vincenzo has been living there for some time, has already found work in construction, and has just become engaged to Ginetta Giannelli. When Vincenzo is not at the cavernous Milan Central Station to meet them, the Parondis travel by streetcar to Ginetta's parents' home and arrive in the middle of the couple's festive engagement party. The newcomers are welcomed warmly, but Rosaria criticizes Vincenzo for not wearing mourning clothes for his father and soon starts an argument with her son's future in-laws. She storms out angrily, taking all her sons with her.

Vincenzo gives his room to his family and crashes for the night in the watchman's shack at a construction site. The guard, Armando, counsels him on how to get his family an apartment. The trick is to pay rent for a couple of months and then get evicted. That way they will get into

subsidized housing. “Milan’s City Hall,” the older man tells Vincenzo, “leaves no one on the street.”

Transporting their possessions piled high on a hand-drawn cart, the Parondis move into a dark cramped basement apartment in the slums of Milan. When it snows, the brothers go out early to find work shoveling the sidewalks. Each son kisses the mother’s hand as he heads out the door.

Nadia, a beautiful prostitute is thrown out of her father’s apartment in their building. She runs into Vincenzo and takes refuge in the Parondis’ apartment where she meets the whole family. She looks them over, laughs, and says, “Southerners.” When she sees a photo of Vincenzo in a boxing pose, Nadia tells them that she knows a champion who started as a nobody but is now rich and drives a car that “is so huge it seems endless.” Boxing, she says, is better than shoveling snow. Simone agrees but tells her that Vincenzo doesn’t want them to fight. Rosaria says that perhaps Simone and Rocco will try — they are stronger than their brother. Vincenzo replies, “They’ll still end up with cauliflower ears.” When Vincenzo asks a policeman to come to the apartment to help her, Nadia escapes out of the bathroom window. After she has fled and the policeman has gone, Rocco sings: *“Maria Donata, what a beautiful flower you are. I want to give you a kiss on the tip of your mouth.”*

At a boxing gym, Vincenzo stops sparring when he sees Rocco, Ciro, and Simone arrive to check it out. The younger three brothers take off their clothes and emerge from the changing room in their raggedy long underwear, to the derision of all in the gym.

Luca goes to the building site where Vincenzo is working to tell him that the family is getting evicted. “Finally!” Vincenzo replies, “Tell Mama that City Hall will give us a place now.”

Simone spars at Vincenzo’s gym while Rocco practices shadowboxing in front of a full-length mirror. Duilio Morini, enters, dressed in a trench coat and hat and is welcomed by the trainer. He approaches Simone, slaps him playfully and then grabs his upper lip. “Good teeth, but nicotine-stained. Cut out the cigarettes if you want to box.” Morini goes with the coach into the office and the brothers speculate that he will invite Simone to work out in a better gym “the one where the champions train.” Rocco says that he doesn’t think that he himself has what it takes to be a fighter. As the brothers are showering, Morini walks in, questions Simone about his military service and offers him a chance to train with a group of young boxers.

Simone’s first fight is against a boxer from the family’s home region of Lucania. Unruly fans of his opponent yell that the Simone and his family are traitors while Milanese fans chant “Parondi!” Simone wins with a knockout in the first round. After the fight, Morini comes to the dressing room to congratulate the winner, who is already dressed in street clothes. Morini hands Simone his boxing trunks and says admiringly “Purple, the color of champions and showgirls.” He invites Simone to eat with him to celebrate.

Outside the hall a fight has broken out between the Lucania and Milan fans. Even Ginetta is caught in the fray. As she tries to defend Vincenzo, her brother drags her away. When Simone walks outside, to the chant of “traitor,” he sees Nadia and smiles. The couple walks past Morini who is waiting in his car to take the boxer out. When he flashes his headlights, they ignore him.

Chapter Two



It is later in the evening and Nadia is getting dressed while Simone eats. She tells him that she approves of his new profession. “If I’m not mistaken you box, like I put out. For money.” She tells him to leave because she prefers to sleep alone. As he nuzzles her, Nadia talks about her overcrowded childhood home — “chock full” of people. Soon she was spending nights with the local dentist, “only two to a bed, an improvement.” She was 13 years old. Then she denies the whole story: “I was happy as a child. The trouble started later on.”

Luca, who is working as a bicycle delivery boy, brings lunch and a night-school schedule to Ciro’s dockside workplace. As Ciro eats his sandwich, they discuss Simone, who sleeps late and never seems to go to work.

Rocco is employed at a dry cleaners where his female co-workers all tease him. Simone comes to cleaners to borrow money from his brother. He asks Rocco to tell the guys at the gym that he will be away for two days. Simone charms the woman owner of the shop, who offers to help spruce him up. While the staff is ironing his pants and jacket, Simone steals a shirt.

Rocco goes to Simone's gym to deliver his brother's message. When Morini hears that Simone is out "sick," he replies angrily, "instead of helping him, I should've shot myself." After he storms out, Cerri, Simone's trainer tells Rocco that Simone is a good boxer, but slow and should train more. He says that it would help Simone if Rocco would train with him. "Stay with him, never let him out of your sight," he advises. "Just look after your brother and stop him from hanging out with certain people." Women, drinking and cigarettes are all taboo, he tells Rocco.

In Bellagio, on the shore of Lake Como, Simone and Nadia stroll and admire the grand hotels. When Simone talks about their future, Nadia reminds him that they are not married, they just go out sometimes. "We may not go out for another year," she tells him. She is just happy to be getting away — she needed to leave town "without attracting too much attention."

Simone goes back to the dry cleaners but Rocco has already left for the night. One of the shop girls lets him in and he cheekily returns the stolen shirt to the widowed owner. He flirts with the angry woman, makes love to her, and steals her expensive brooch. Later, Rocco tells Ciro that the owner and the employees at the dry cleaner all suspect him of the theft.

When Nadia is driving out of town, she stops at the Parondis' apartment and sends word for Vincenzo to come out to her car. Rocco goes out instead — his brother is out with Ginetta. Nadia takes Rocco for a ride. She isn't a very experienced driver and heads down a street the wrong way: "The whole world's a one-way street," she tells him.

Parking in a quiet place, Nadia hands Rocco the brooch wrapped in a handkerchief and tells him, "Simone says he bought it. I say he stole it. And I don't care who from." She can't keep it, she explains, it is too risky. Rocco doesn't understand. "Why steal?" he asks her. "To be able to sleep with me. Guess I'm worth it," she replies. Nadia asks Rocco to tell Simone "Nadia's left. She says bye." He says that she is very kind. Telling him to stop being so scared, Nadia kisses Rocco, pushes him out of the car, and drives off — leaving him to walk home.

Back in the apartment Rocco tells his brothers that he had been called to the shop to bring the keys for the meter. He adds that the owner found the missing brooch — it turns out that there never was a theft. Rocco tells them that he is quitting the job — it used to be good, but it isn't anymore, and anyway, he has another lined up. Rocco shows his brothers the draft card he received that morning. Privately, Rocco tells Simone that he ran into Nadia on the way home from the shop and gives him her message. Simone replies furiously that she is just a girl and he is done with her — if he sees Nadia on the street, he will turn the other way.

Chapter Three



In a quiet seaside town, Rocco, in army uniform, reads a letter from his mother with all the news from Milan. They have moved into a new apartment and Simone has won another fight. Now everyone knows them and treats them with respect. “Unfortunately,” Vincenzo got Ginetta pregnant and had to marry her. Thanks to his night-school diploma, Ciro now has a job at the Alfa Romeo plant, but Simone has to train and so he can’t work. Rosaria asks Rocco to send money to help pay all their expenses.

Rocco is leaving the post office after wiring his pay to his family. Nadia, who is carrying a suitcase, approaches him. He tells her he has just served 14 months in the army. She replies that she has just served the same time in the same town. Over coffee in a sidewalk cafe, Nadia explains that she has just gotten out of prison. Rocco asks if it was hard. Yes, she replies, but not too bad, “time flies when every day is the same.”

Rocco talks about the terrible poverty of the region he left, which he still loves and misses. He feels lost in the big city. When Nadia asks what he thinks about her, Rocco asks her age and tells her he feels great pity for her. A tear rolling down her cheek, Nadia says that she hasn’t exactly been on vacation and “the worst is yet to come.” He tells her that she needs to have “faith and no fear. Great faith.” “Faith in what?” she asks. “In everything!” he replies. She asks if she should have faith in him. “Yes, in me too,” he says, holding her hand. They agree to meet in Milan where Rocco will help Nadia learn to be less afraid.

Back in Milan, Rocco arrives home to the large sunny apartment where the Parondis are now living. He asks where his brothers are — he arrived on a Sunday hoping they would all be at home. Reluctantly Rosaria tells them that they are at the christening of Vincenzo and Ginetta's son. Rocco hurries to the church just as the family is leaving and kisses his tiny nephew, Antonio.

At the gym, Cerri complains that Simone is too slow and not ready for his next big bout. Simone replies that he needs a better sparring partner and asks Rocco to get into the ring with him. Cerri goes into his office and rants about how terrible his fighters are. A voice from the gym calls that he needs to come see what is happening. Cerri climbs on a chair to peer over the partition separating his office from the gym floor. In the ring, Rocco is sparring with his brother. As Simone heads to the showers, Cerri tells him, "Watch your step or he'll steal your spotlight." Rocco tells the trainer that he boxed in the army but doesn't like it.

Rocco leaves the gym and meets a waiting Nadia at the tram stop. He kisses her on the cheek and they get on the tram. He holds her in his arms as they ride through the streets of Milan.

In his next match, Simone is bloodied and pounded by his opponent. When the bell rings, he tells his trainer to throw in the towel, he can't take any more. His team refuses. Simone answers the bell for the next round and is knocked to his knees. Staggering to the ropes, he tells his corner man to throw in the towel. After the fight, Cerri tells Rocco that he can't say no to him now — he owes him for all the trouble Simone has caused.

In the dressing room after the fight, Simone's friend Ivo tells him that if Rocco does end up training with Cerri, he will have to lay off the whores — Ivo recently saw Rocco with the "bloodsucking hooker" Simone had been seeing. Doesn't Simone know that the whole town is talking about Rocco's new "great love?" Rocco and Nadia meet at night in the Ghisolfi area. Nadia is so in love that she turns her back on old flames and is even going to secretarial school.

Ivo and Simone's other friends stalk Rocco and report that he is meeting a blonde by the viaduct in the Ghisolfi fields. Simone doubts that his brother is with Nadia, but his pals taunt him and urge him to follow the couple. Stationing his friends around the area, Simone approaches. He tells Rocco that he won't be made a laughingstock and whistles for his comrades. Nadia tries to escape, but as Simone's friends hold Rocco back, Simone brutally rapes her. Simone calls out, "Take a look at your Nadia! At how she makes love!" As Nadia screams for Rocco's help, Simone throws her panties in his brother's face. Sobbing and covered in mud, she begs Rocco to tell her that everything is okay. He sobs and says nothing as Nadia limps away. Simone turns to Rocco and tells him, "You learned your lesson." When Rocco tells him "You disgust me," Simone attacks him. The two brothers brawl savagely through the streets of Milan until both are laid out in the street. Simone's friends take him away in a car, leaving Rocco bleeding and gasping in the gutter. He manages to make it to Vincenzo and Ginetta's apartment in the middle of the night, where he faints.

Bandaged and bruised, Rocco meets Nadia on the roof of the magnificent gothic Milan Cathedral. He tells her that he did not realize the depth of Simone's despair and obsession. Weeping, Nadia tells him that she loves him and if he doesn't love her, "then it's all useless. I don't believe in anything." Running from him, she says she will jump and kill herself. He follows and she tells him "You helped me understand the life I led was horrible. I learned to love you. And now because of the brutality of a louse who humiliated me in front of you to bring us to his level, all of a sudden nothing is the same. What was beautiful and right has become wrong." Rocco tells her that they are both guilty, he more than she, and that she must go back to Simone — he needs her. Nadia tells Rocco that what he is saying is madness, she loves him. As he cries, Nadia tells him that if he abandons their love he will someday regret it, but it will be too late.

Simone and Nadia are at a gambling club where she is drinking. "I'm hurting," she says laughing bitterly, and pointing to Simone, "And there's someone hurting worse than me! There he is, the cause of all our hurts. Poor victim." She tells Simone that Rocco told her to "go back to him, to console him." "So you're coming back to me?" he replies eagerly, "I'm ready if you are." "With you, never. I hate you. I'd rather die first." she tells him. When he approaches her, Nadia spits in his face, but then says, "Sure, with Rocco's permission. Why not? You or someone else, makes no difference."

In between rounds, Rocco's trainer rinses his mouth and tells him to hit his opponent's wounded eye. In the third and last round, Rocco, representing the Italian team, scores a knockout. The crowd cheers "Roc-co, Roc-co!" After the fight, Rocco, weeping, talks with Ciro. The victory was easy, he explains, because he wasn't fighting the other boxer, he was fighting someone who filled him with hate. "It's a bad feeling. You can't imagine how bad." Ciro replies that Rocco should cheer up — he is a champion.

Chapter Four



Ciro works in an Alfa Romeo automobile factory and is hoping to propose to his girlfriend, Franca. He returns from a dance with her to find Nadia in the family kitchen. Luca tells him “She’s Simone’s woman. He’s back too.” As Nadia slices a lemon for a hangover cure for Simone, Ciro talks with his weeping mother. Rosaria asks him “Is this my fault these tragedies are happening?” She tells him that for 25 years she longed to bring her family to the big city, but now Rocco acts as if he is cursed and Simone is with a whore. When Ciro confronts Simone, the older brother says that he can bring whomever he likes to the apartment. He owes money to the motel, they have nowhere else to go. Anyway, Rocco is living with Vincenzo, so there is plenty of room.

Ciro meets up with Rocco who is training in a public park for his next fight and tells him about Simone and Nadia’s arrival. Brothers or not, Ciro tells him, we are from the same fruit and “a seed gone bad must be weeded out.” Rocco protests that Simone is just demoralized, his pride wounded. Rocco says that he will try once more to help Simone — he will tell Cerri that he will only continue to fight for him if he takes on Simone. “If only we hadn’t left our home,” Rocco sighs, “but it was our destiny.”

Simone sends Luca into the boxing arena to ask Morini to meet him in a nearby cafe. Morini invites him for a “quiet drink” and Simone tells Luca to go home. Morini asks, “Where to?” “Your place?” Simone replies. The manager tells him “I was sure you’d ask me one day” and pays Simone’s tab. “I see your courage is coming back,” Morini says. “Better late than never,” Simone replies.

That night, at the manager's elegant apartment, Morini pours them both a drink and takes off his jacket. "I need money," Simone tells the older man, "lots." Morini switches on the television, which illuminates the dimly lit room. He asks, "It's not the first time, is it?" and goes on to say that he predicted that Simone would end up this way. "You're through," he tells Simone, "as a boxer and as a man. Only somebody like me can use a wreck like you." Simone gulps from the bottle. Morini tells him, "You're shit." Simone approaches him and the men first trade blows, then glances. Morini turns off the television.

The police have arrived at the Parondis' apartment looking for Simone. Ciro goes to talk with them. He tells them that his brother did not return the night before — he rarely if ever stays here. The detectives tell Ciro that there are charges against Simone. When he asks for more information, they tell Ciro to come down with them to headquarters.

Rosaria goes into the bedroom where Nadia is reclining in bed, reading a magazine, and smoking. She insists that Nadia must know why the cops are after her son. Nadia replies that she doesn't, but she can imagine why. "He's rotten," Nadia tells her, "You know it's true." They trade accusations and Nadia gathers her things to leave. "Simone has hit bottom," she says, "that's exactly what I wanted. I'm happy now." She tells Rosaria, "Make Rocco understand how useless our sacrifice was, I've no desire to tell him myself."

In his apartment, Morini, wearing a striped silk robe, tells Vincenzo, Ciro and Rocco that Simone broke open a drawer and stole money from him. Rocco asks the manager to recant his story to the police and pledges to sign a promissory note for the full amount. Morini replies that he wouldn't have gone to the cops over a mere 60,000 or 70,000 lire — Simone has been exploiting his "weakness" for more than a year. When Rocco angrily demands how much Simone owes him, Morini tells him: 400,000 lire. Rocco promises to repay it all in three months. Ciro corners Rocco and tells him that Simone will ruin the family. Vincenzo adds that Ginetta is pregnant again and that they are still paying off the furniture. Rocco says that responsibility will be his alone and that Cerri will vouch for him.

Morini goes into the other room and phones the trainer. Rocco tells his brothers that Cerri offered him good money if he would sign a ten-year contract and agree to box around the world. Vincenzo asks him why he is agreeing to fight, something he does not want to do, just for the sake of that "delinquent." Rocco replies, "Then tell me another way to save Simone from his fate!" Morini calls Rocco to the telephone. Ciro tells Vincenzo, "When Rocco's set on something, there's no stopping him," Morini listens as Rocco agrees to all Cerri's terms.

Ciro hands Simone a pile of money and tells him to get out of Milan for a while — and to stay away from the Parondis' apartment. Simone says that since they have money to pay Morini, they should spare more for their own brother. If they will pay him 200,000 lire, he will leave for good. Ciro promises him 100,000 as soon as Rocco gets paid for his next fight. Fine, Simone replies, I'll wait. As Ciro and Luca turn to leave, Simone pulls the young boy over to hug him. Ciro immediately snatches Luca away. Simone tells Ciro, "I'm not a leper." He tells

Ciro to get off his high horse — who does he think he is, “Mr. skilled worker at the Alfa Romeo plant? Some career!”

Ciro spits back, “You’re pitiful.”

The lights come up in the huge auditorium as the crowd outside shouts “Roc-co, Roc-co!” The boxers stream into the dressing rooms, Rocco and his team among them.

In a smoky billiard parlor, Simone’s friends ask him where are their tickets for the big fight? When he says that he isn’t going, they all laugh at him — “Ever since he quit, boxing makes him sick!” Ivo, one of Simone’s friends from the old days, walks in and offers him a cigarette. Ivo tells the crowd that he was there the one time that Simone thrashed the champion — “that night in the field.” Several guys say they’d like to see a rematch of the two Parondi brothers. Ivo tells them that this time they would have to schedule it by the canal because these days Nadia is seeing her clients in a car there. Simone rushes out of the bar.

Rocco and his opponent stare at one another as their trainers tape their hands for the fight.

Simone walks along the canal — a lonely place. He watches as Nadia moves away from a man. Simone approaches her. What does he want? Nadia tells him she has no money and shows him her empty purse. Simone begs her to come back to him, telling her “You can’t say no.” “Never,” she says, “go away!” Nadia frantically backs away from Simone. He grabs her and she screams for help. She desperately tries to run from him. He grapples with the terrified woman, calling her “my love.”

In the ring, Rocco’s eye is bleeding. He shakes it off and squares off against his opponent.

Simone has pinned Nadia against a tree and is calling her again and again, “my love.” Nadia tells him that she hates him. He is a beast and everything he touches becomes dirty and rotten. He ruined the only beautiful thing in her life — she wants nothing to do with him. Now that she has had the chance to tell him how much she hates him, she tells him to do whatever he wants. “I don’t care anymore.” She turns and walks away from him. He pulls a switchblade out of his pocket and flicks it open. Nadia walks slowly along the canal, stopping at a lamppost where she turns to face Simone and stretches out her arms.

Rocco and his opponent trade blows. Rocco throws a solid right jab and then a punishing left hook to knock down the other boxer. The referee starts the count over his opponent writhing on the ground and motions Rocco to go to his corner.

Simone stabs Nadia three times as she stands by the lamp. She falls to ground and tries to get away, crying that she doesn’t want to die. He kneels down and stabs her again and again and again as she screams and tries to crawl. At last, at the water’s edge, she is still. Simone washes her blood from his hand in the dirty water of the canal and runs away.

Rocco is declared the winner and the ringside crowd roars its approval.

Chapter Five



That night, in the Parondi apartment, family and friends are gathered to celebrate Rocco's victory. Luca is rehashing the match with Rocco. "Boy, I was scared when he clipped you. Did it hurt?" he asks. Rocco replies that for a while he couldn't see and it felt like he was shadow boxing. Ciro makes a toast "to the future champion of Italy!" Rosaria says that the day she will really be happy is the day when all five sons sit at the table, "Like the five fingers of my hand!" Ciro fetches the sparkling wine. Vincenzo rises to toast his brother and Rosaria opens the door to the balcony overlooking the courtyard to welcome in the neighbors —the whole building is celebrating. Rocco tosses a bottle to neighbors on the floor above who have come out to cheer him.

Ginetta holds their baby as Vincenzo toasts: "Before I lose this rhyme, let me think. Bottoms up with a sparkling drink!" Ciro begins a traditional Lucanian toast, but forgets the ending and concludes it in Italian. Vincenzo jokes that Ciro is now as much a Milanese as Ginetta.

Rocco goes out on the balcony for his toast, raising his glass to the neighbors gathered: "This glass that I raise to your health, hoping you're all happy to share in our wealth." Rosaria thinks she hears the doorbell over the music and clamor and asks Rocco to stop his toast for a moment — but there is no one at the door. Rocco resumes his toast on a somber note: to "the day, which is still far away, when I can go home. And if I won't be able to, I hope one of us will be able to return to our land. Maybe you, Luca... Remember Luca, ours is the land of olive trees, of moon sickness and of rainbows." Turning to his older brother, he asks, "Do you remember, Vincenzo? Before starting to build, the head mason throws a brick at the shadow

of the first person who happened by.” “Why?” asks Luca. Rocco replies, “As a token of sacrifice so that the house may be built solidly.”

The camera pans to a photograph on the wall of Simone in boxing gear. The doorbell rings and Rosaria goes to open it. Simone stands there, frozen. She tells him that she knew he would come — now she is happy because all the brothers are here. She leads him inside. Rocco senses that something is wrong. He tells Simone not to speak in front of the others and brings him into another room. “Speak only to me,” he tells him. Simone says that he is not here to congratulate Rocco — he needs money and he needs it now. Rocco grasps Simone by the shoulder and his hand comes away covered in blood. He asks Simone if he is hurt. “It’s blood,” he tells his brother. “She kept hanging on to me. I couldn’t shake her off. She didn’t want to die. I killed her.” The brothers embrace as Rocco screams and sobs, “No!”

“Happy now, champ?” Simone asks Rocco, “Isn’t that what you wanted?” Rocco cries out that it is all his own fault. Rosaria sees blood on the doorframe and bursts into the room, followed by the others. Simone tells them “I left her there, down by the water.” Rocco strokes his brother’s face as both sob uncontrollably.

Rocco tells Ciro that he doesn’t believe in justice — they all must help Simone and not judge him. Rosaria tells Ciro that now Simone has gotten rid of his curse but Ciro replies that she is mad. She slaps him hard and screams “Christ will regret the damn suffering He put upon us.” Rocco clasps her in his arms and tells her not to curse: “We’re no longer in God’s grace. We’re our own enemies... We have erred and must pay for our faults.” Meanwhile Ciro runs out of the apartment to get the police. Rocco chases and tries to stop him, but Ciro rides off on a Vespa. Rocco tells Luca, “It’s all over now.”

Outside the Alfa Romeo factory, Luca tells Ciro that the police took Simone away. They found him on the roof where he had been hiding behind the water tanks for three nights. Now Ciro can come home and play boss. Ciro protests that Luca and the others are unfair to him — no one loved Simone more than he did. Simone helped him understand that in Milan, men could be more than beasts of burden and must accept their responsibilities. But then Simone forgot all that, ruining himself and bringing shame on all of them.

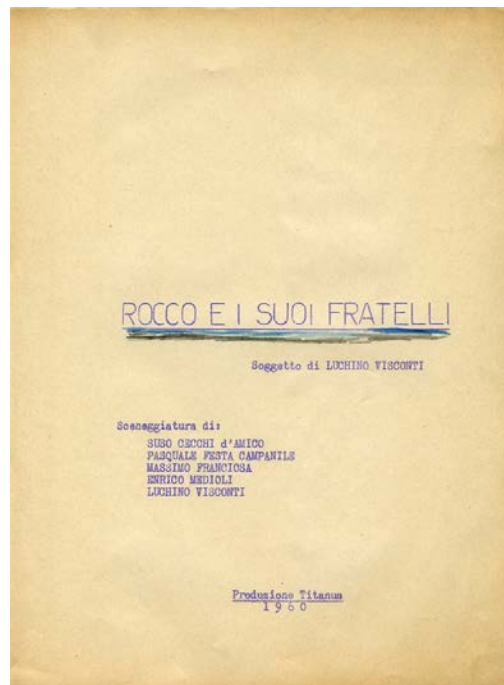
Ciro tells Luca, “Rocco’s a saint, but what can he do in this world? He won’t defend himself. He’s so forgiving. But one mustn’t always forgive.” When Luca tells him that he wants to go with Rocco to their hometown one day, Ciro asks, “What do you think you will find? Things will change there too.” “Many have little faith in a changed world,” he says, “but I do. You, Luca, will lead a better, more honest life.”

Hearing the factory’s siren, Ciro kisses his brother, wipes his eyes and walks back to work. Franca runs up and tells him she loves him. As they kiss, Luca calls out, telling Ciro to come home tonight. Luca stops at the newsstand outside the factory to look at the newspapers with

Rocco's picture and the headlines of his victory and upcoming tour of Brussels, London and Melbourne. Then he walks home.

*My wonderful hometown
Where I was born
I left my heart
There forlorn.*

The Inspirations for the Script



Although it is possible to see *Rocco and His Brothers* as a sequel to Luchino Visconti's earlier movie on Italy's south, *La Terra Trema*, there were many literary influences on the script which was written for the most part by Luchino Visconti; his frequent collaborator, the legendary scriptwriter Suso Cecchi d'Amico; and the novelist Vasco Pratolini.

Three of the stories in Giovanni Testori's *Il ponte della Ghisolfà* served as major inspiration for *Rocco and His Brothers* (the short story collection is acknowledged in the film's credits), including the milieu of boxing culture for young Italian men and the love triangle.

"In one of the episodes entitled "What are You Doing Sinatra?" Dario, a young man nicknamed Sinatra because of his good singing voice, becomes the lover of Gina, a young prostitute who formerly 'belonged' to Dario's brother Attilio. The latter, in the presence of some friends, having surprised Gina and Dario making love in the night near the bridge of Ghisolfà, rapes the girl and 'teaches the brother a lesson,' by hitting him. Testori's dialogue between the two brothers is

strikingly similar to the words exchanged between Rocco and Simone, the action seen on screen closely follows the scene in the book.” — Claretta Micheletti Tonetti, *Luchino Visconti*

Giovanni Verga’s novel *I Malavoglia*, or *The House by the Medlar Tree* chronicled the saga of the hardworking Toscano family with five sons (one named Luca) struggling to survive poverty, terrible misfortunes, and despair in the Catania region.

“Probably my major inspiration for Rocco, a story I have been thinking about for a while, is I Malavoglia. I have been obsessed with this novel ever since the first time I read it. The principle core of Rocco is the same of Verga’s novel: in the novel, Ntoni and his family in order to survive and free themselves from material necessities, start a business of their own, while in Rocco, Rosaria’s sons try boxing, which in a way is a business. This is how this film is related to La Terra Trema — which is my interpretation of I Malavoglia — and may therefore be considered its second episode. Two more elements can be added to my ‘obsession’ for Verga’s major novel: the desire to make a film on a mother, who feels she is the owner of her sons and wants to exploit their energy to free herself from the problem of ‘daily necessities,’ without considering the young men’s differences in character or possibilities; a mother who, by aiming too far is defeated.”
— Luchino Visconti

Paralleling his fascination with Verga, Visconti was strongly influenced by the work of the Italian Marxist, Antonio Gramsci. Gramsci’s analysis of the economic stagnation of southern Italy and the meaning of the mass migration of laborers from that region to northern cities like Milan brought an added dimension to Visconti: *“The mythological vein which I had found in Verga no longer seemed adequate to me. I felt an impellent urge to find out for myself what were the historic, economic and social foundations on which that Southern drama had been built. Reading Gramsci I learned the truth that is still waiting to be resolved. Gramsci did not only convince me by the acuteness of his historical and political analysis but his teaching also explained to me the character of Southern Italy as a great social rupture and as a market for a colonialist type of exploitation by the ruling classes of the North.”*

Thomas Mann’s *Joseph and His Brothers* resonated heavily with Visconti and helped shape his perception of family dynamics. The tale of a brother betrayed and sold into slavery by his own family is “inverted” in the film:

“Whereas in the novel the brothers sell Joseph to get rid of him, thus inadvertently serving a divine plan, in the film Rocco’s act of self-sacrifice for the benefit of the family is futile and destructive. The point is not just that Joseph lives in a world governed by divine Providence, whereas in the modern urban world God would be dead or simply silent. Mann’s Joseph has a remarkable ability to live in the present, to have no regrets of the past, and to reach toward the future step by step...The tender, simple Rocco is not a man of such spirit; he is a man of the past. He has the innocence of a pure fool, but he is at the mercy of time. He can bring momentary consolation to Nadia, but because she yearns for a permanent change in her life, a different kind

of future, the fleeting moment of hope and happiness with him leads her to ever deeper spiritual desperation and destruction.” — Henry Bacon, *Visconti: Explorations of Beauty and Decay*

Fyodor Dostoevsky’s *The Idiot* was another powerful influence on Visconti. The plot of *Rocco and His Brothers* mirrors the novel’s relationship of the saintly Prince Lev Nikolayevich Myshkin and the violent and jealous Parfyon Semyonovich Rogozhin who both fall in love with the same woman, Anastassya Filippovna Barashkov.

“In both stories the woman inadvertently leads the men to compete for her, which in the end drives all three to misery. The women also die in the same way, stabbed by the more violent of their two lovers. And in both cases the two men meet after her murder and are joined in a brotherhood of pain that is beyond rational understanding.” — Henry Bacon, *Visconti: Explorations of Beauty and Decay*

In 1958 Luchino Visconti directed Arthur Miller’s *A View from the Bridge* and several aspects of the play can be seen in *Rocco and His Brothers*.

“The play involves not only incest and ‘brotherly’ jealousy, but traditional Southern Italian ‘honor’ put at risk in a modern urban setting, close to what occurs in Rocco.” — Sam Rohdie, *Rocco and His Brothers*, BFI Film Classics

In Miller’s play, a possessive and jealous uncle suspects that his niece’s charismatic immigrant lover may be gay. The theme of homosexuality is also explored in *Rocco and His Brothers* through the relationship of Simone and his boxing manager, Duilio Morini. During their first meeting, Morini’s motivation in hiring Simone is apparent — he appraises the young man as he would a racehorse. In the beginning their partnership is mutually beneficial — Simone’s body can win money and in return Morini enables Simone’s poor decisions and bad behavior. Simone is aware of the appeal his body has to both Morini and later to the owner of the dry cleaning store where Rocco works. In turn, Morini knows that Simone is a loose cannon who is bound to burn out his energy and the goodwill of others — in fact he depends on it. When he becomes Simone’s last resort, Morini sexually exploits the young man as he has long desired.

In “Representing the Un(re)presentable: Homosexuality in Luchino Visconti’s *Rocco and His Brothers*” (*Studies in European Cinema* Volume 7 Number 3) Eugenio Bolongaro writes:

“Simone has asked to see Duilio because he needs money, and accepts an invitation to the latter’s apartment. Once there, the conversation quickly degenerates into a brawl, which ends when Simone is knocked to the ground. In film, this kind of violence is a common means of releasing sexual tension that cannot be acknowledged, but in Rocco the sexual element is ‘elaborated’ on no less than three levels of representation: in the dialogue (which barely alludes to homosexual desire and primarily by indirect denial); in the physical interaction between the two characters (which Visconti goes to great lengths to disguise under the rhetoric of boxing); and finally and

most unexpectedly in the uncanny images appearing on the brightly lit television screen that is at the center of many of the shots. These images and their strange behavior intimate to the spectator that this is not a banal homosexual encounter, but a crucial moment in the tragedy of Simone (and Rocco) and in the attempt by Visconti to forge a cinematic language adequate to that tragedy.”

A scene that was cut from the film (but appears in the published screenplay), echoed these homoerotic tensions. When Rocco returns from the army and is first noticed by Cerri (called Cecchi in the screenplay) at Simone’s gym, the two brothers talk in the locker room after sparring. While he is being massaged, Simone calls out to Rocco who is in the shower: “Don’t let that Cecchi seduce you. He gave me the same line, like he does to everybody. He’s a bastard.” He then teases Rocco about going out “wenching” — does he even know how? “Rocco,” Simone tells him, “be careful! Women are dangerous.”

The screenplay also includes an important deleted scene leading up to Simone’s meeting with Morini outside the boxing arena. Originally, the sequence began with the Cerri and his team inside, waiting impatiently for Simone to show up for his match. Simone, sweating and terrified, stands in the street outside with Luca as the fans enter. When he sees Morini get out of his car, Simone tells Luca to go ask him to meet him in a nearby cafe. Simone’s cowardice and shame underscore the stigma conveyed in the seduction in Morini’s apartment — a scene that does not exist in the screenplay at all.

Production



“Stendhal wanted the following engraved on his tombstone: ‘He adored Cimarosa, Mozart and Shakespeare.’ On the same lines, I would like the inscription: ‘He adored Shakespeare, Chekhov and Verdi.’ Verdi and Italian opera were my first love. My work almost always betrays a touch of the operatic, whether in my films or in my plays. I’ve been accused of that, but actually I take it as a compliment.” — Luchino Visconti, *Premier Plan*, no. 17, 1961

With *La Terra Trema*, Visconti investigated the poverty of southern Italy, a situation that had troubled him since he first visited Sicily in 1941. But this first part of a planned trilogy was the only chapter Visconti was able to film. In the postwar period, “*il boom*,” Italy’s economic miracle, made the newly prosperous northern cities destinations for poor agricultural workers from the south. And it was in this world of 1950s Milan that Visconti found inspiration for *Rocco and His Brothers*. Although the film is in many ways a follow up to *La Terra Trema*, Visconti did not want to film *Rocco and His Brothers* in a documentary, neorealist style. Instead, he set the film in a brutal, urban landscape of heightened reality with sweeping operatic overtones — a style that would later influence such filmmakers as Francis Ford Coppola and Martin Scorsese.

“In the boom years of the 1950s and early 1960s ever-increasing numbers of men and families began to emigrate from stagnant rural areas in the South toward the expanding industrial centers of Northern Italy. Despised (as savages) and distrusted (as black labor) by the Northerners, ignorant of the world of the golden cities for which they were heading, they ended up for the most part as an insecure, disillusioned, ghetto-living sub-proletariat on the fringes of the great industrial complexes. It is their problem, and that of the society to which they have to adapt, that provides the starting point for Rocco and His Brothers.” — Geoffrey Nowell-Smith, Luchino Visconti

In 1958, Visconti, Cecchi d’Amico and Vasco Pratolini spend a summer holiday working on the story of *Rocco and His Brothers* in Castiglioncello, the same place where Visconti’s previous film, *White Nights*, was scripted. Visconti was influenced by a combination of literary sources and his own previous films and opera productions. The character’s name came from Rocco Scotellaro, a poet and former Socialist mayor of the Lucanian town of Tricarico who died of tuberculosis at the age of thirty and whose poetry had just been published. The rest of the film’s title came from Thomas Mann’s *Joseph and His Brothers*. Visconti said in 1972 to the *Observer* “After Goethe, I love Thomas Mann. In one way or another, all my films are dipped in Mann.” But most of all, the film was based on the Sicilian works of Giovanni Verga (especially *I Malavoglia*) and on Giovanni Testori’s *Il ponte della Ghisolfa*. The latter is listed in the credits as being the basis for the screenplay.

“To begin with, I wrote the story. Then a long treatment with Suso Cecchi d’Amico and Vasco Pratolini. Then I went to Milan to grasp some elements from the flesh of the city, to identify the atmosphere and places where my characters would have lived (the suburbs with big gray buildings, Roserio, the Ghisolfa, Porta Ticinese, etc.). On these premises, Suso Cecchi d’Amico, Festa Campanile, Franciosa, Mediolì, and I wrote a first screenplay. Then back to Milan: this second trip was necessary to better focus on characters and situations.” — Luchino Visconti

Cecchi d’Amico recalled, “I want to do this in a sports setting, boxing, a setting where there’s violence. We spent countless hours in gymnasiums. I spent a year in them, and I don’t like boxing. Gradually the subject took shape. Luchino came to my place in Castiglioncello with [screenwriter Vasco] Pratolini to talk and talk. When he talked he was a great actor. He began telling us what he’d seen in Milan, the southern emigration to Milan. Then we went to see those incredible houses where the southerners lived.”

Many of Visconti’s additions to the screenplay were inspired by repeated visits to Milan where he talked with southern immigrants at their jobs, in cafés, and in their homes. During one of these trips, he came across the woman who he saw as the perfect inspiration for the mother. Rosaria T., an infamous squatter, had come north with her sons hoping that her nephew would find her a place to live. But when she could not find lodgings, she persuaded her nephew to build them a shack on the outskirts of Milan. She then found out about blocks of new low-income apartments with nobody living in them yet, went there, broke a window, and

moved her family into an apartment. Many families followed her example and claimed squatters' rights. A year later it seemed like the government was unable to evict them. For Visconti, her story established the character of Rocco's mother — “a peasant Hecuba.” The name Visconti chose for the family was Pafundi, which would later cause complications.

“In the first draft we had emphasized the nostalgia for their land of the Southern people living there. Speaking to many of them, instead, we realized they would never go back to their own town of origin, because, as they said, it was better to ‘get along’ in Milan than starve in their own town. On this basis, we modified the first draft’s text. Another thing we noticed regarded the method used by the Southerners to search for a house: so during the corrections and changes of the script we kept track of this, too. Finally, we were looking for a different ending, a more modern one than that foreseen by the treatment and the first draft.” — Luchino Visconti

Rocco and His Brothers can be seen as a work of many artists. Three additional screenwriters are credited alongside Visconti, Cecchi d’Amico and Pratolini (as well as Antonello Trombadori, unofficially advising for the Communist Party). Thanks to their input, the screenplay is layered, with different voices heard in each chapter. At first, the writers focused on specific sections and characters. Pasquale Festa Campanile and Massimo Franciosa, both southerners, worked on the funeral prelude (later dropped) and on Vincenzo and Rocco. Enrico Medioli took on Ciro and Cecchi d’Amico focused on Simone. Visconti took on Luca and the dramatic sequences, including the murder. Meanwhile the writers all continued to research and rehash plot, location and character development, eventually creating three treatments of the story.

“The thing that struck us right from the beginning was the most intelligent discretion with which Visconti indicated the points in the story which has inspired him, the way he knew how to invent without wrecking what had already been achieved and to guide the collective effort: as did Suso Cecchi d’Amico’s intelligent and modern ability to create the overall structure, combined with a quick and acute talent for invention.” — Pasquale Festa Campanile and Massimo Franciosa to Henry Bacon, *Visconti: Explorations of Beauty and Decay*

Several female characters were developed, discarded and condensed during the development of the screenplay. This synopsis of that process is from Caterina d’Amico (daughter of the screenwriter and dean of the Scuola Nazionale di Cinema): *“In the first story, written in the summer 1958 by Visconti, Cecchi d’Amico and Pratolini (78 thick pages), the main female characters — apart from the Mother — are three women who fight for Simone’s love: Imma, Simone’s fiancée left behind in the home town; an elder lover, Pinuccia, who has probably been earlier on the lover of the commendator [commander] Lorani (the character who in the finished film becomes Morini); and a younger woman, Dory, who is looking for a rich man to marry. In this version of the story, Imma joins them in Milan, works as a maid and, with the help of Pinuccia, finds a job as a hairdresser, but slowly becomes a prostitute to “finance” Simone and eventually dies (probably a suicide). Rocco has always been in love with her, but has never done anything because she belongs to Simone. Once the story was approved by the producer, they*

started writing the screenplay, and Visconti decided that the women characters were wrong and had to be rethought. Then Nadia was born — she is a development of the character of Dory, but keeps some features of Imma. Meanwhile Pinuccia fades, leaving a shadow of herself in the character of the owner of the laundry shop. In the transition between the first story and the finished film the plot becomes less complex, somehow neater, but keeping the whole meaning and all the implications, while the characters become less in number.”

Other aspects of the lives of the women in the film were changed in post-production. As Visconti explained in an interview 1961 interview: *“Naturally there were changes during the filming: the script always serves only as a basis or springboard for the shooting to come. I invent as I need to when filming, especially as I take into account location, weather, and light, and perhaps above all, as I re-think the dramatic necessities of the narrative — what has to happen, that is, as opposed to what might happen.”*

The screenplay for *Rocco and His Brothers*, published by Cappelli, which is dated January 24, 1960 had forty scenes that are later deleted during the shoot. Based on the published screenplay, one scene that was shot, but did not make the final edit, showed Nadia entering her parents’ apartment in the snow, bearing champagne and cake, only to be told by her frightened mother to leave before her father returns. Also cut, was a scene before Nadia meets Vincenzo in the basement in which her father, Guglielmo is heard threatening to kill her and ordering her to leave. In her first encounter with Vincenzo, she explains his anger in a rueful, self-mocking way: “The usual thing, the usual business about honor. Yes, the honor of the poor... that is, the honor of girls.”

In another scene that was cut, soon after Simone and Nadia first go out (following his victory against the Lucanian boxer), Simone calls her from the billiard parlor. She hangs up on him as soon as she recognizes his voice. Simone goes to her apartment and barges in. After seeing that she is alone, he begs Nadia to tell him why she won’t see him again. “What’s got into you little boy?” she replies. Then, she tells him to leave: “Will you leave me alone? What have I got to do to get rid of you? Give you an inch and you all want to take a mile. Get out of here and don’t call me and come back again, and I mean it. Understand?”

The character of Rosaria was explored in an excised scene set in the Parondi apartment on Easter Sunday. When Vincenzo tells his mother that he “has to” marry Ginetta, she replies: “After what happened with them, if you want my consent... you’ll have to bury me first.” He replies that he is going to marry her. She strides up and down the room melodramatically and declares: “If Vincenzo wants to do just what he wants to, it means he hasn’t got a mother any more.” Then turning accusingly to Ginetta, she proclaims: “I say when a girl dishonors herself the guilt is all hers and not the man’s.” Ginetta rushes out, weeping.

Another edited segment featured the older woman who owns the dry cleaners where Rocco works (identified in the published screenplay as the widow Luisa Donini). Early the morning after her rendezvous with Simone, as the staff is opening up the shop, Luisa is heard

screaming from her second-floor apartment that she has been robbed of her jewels, including her brooch and pearls. The owner turns to Rocco and says: “*You understand, Rocco? I am going to tell the police even if it means a scandal.*” He has no idea why she is telling him this.

The screenplay also includes several scenes laying the foundation for Ciro’s romance with Franca. She is the daughter of a gas station owner who employs Ciro before he takes the job at Alpha Romeo. Also, Ciro and Vincenzo buy a truck from Franca’s father on installments to start a business together.

Perhaps the most important change was the fate of Rocco.

“In the first draft of the scenario, Rocco died in a boxing match held on a day when he knew he was in poor physical condition and should not fight; and in the second version, Rocco, not Simone, was arrested for the murder of Nadia. Finally we came up with the ending you see in the finished film — an ending absolutely devoid of the melodramatics of the ending in the first draft, and devoid as well of the artifice of the conclusion to the second.” — Luchino Visconti

Such an ending with Rocco dead or in jail would not have been in line with the metaphorical allegory of each brother — Rocco represents the old Italian thinking about family; trying to hold everyone together. In comparison, Ciro is much more willing to follow his own aspirations and love while acknowledging his family’s troubles. Eventually, a final script emerged after several alternate subplots were rejected such as one where the brothers pooled their money to buy a lorry to transport oil between Lucania, their hometown, and Milan.

A possible ending where Rocco goes mad and his mother returns to their southern village was also dropped. The southerners Visconti had met had no desire to go back home, as it was better to “get along” in Milan than to starve in their old villages.

Divided into five sections using the names of each of the brothers as headings, the original screenplay for *Rocco and His Brothers* featured both a prologue and a first chapter entitled “The Mother” that were both to be filmed in Lucania in southern Italy. The prologue opened on a rocky cliff overlooking the sea.

“Four black figures stand at the edge of a cliff jutting out over the sea. Two are holding up a coffin; the other two, shorter in stature, stand a few paces behind. Battered by the wind and the lashing rain, they stand immobile for a moment, then the two coffin bearers lift their burden and tip it over the edge... The coffin falls slowly through the air and is swallowed up by the violent waves, as the four watch in silence.”

Simone explains to the camera that Vincenzo, the oldest brother, is far away and if the father had died in the summer he would have been buried in the cemetery. But since it is winter, there are no roads and it is all mud and landslides. As they walk back to the village the credits appear. In the next scene, a line of farm laborers is standing outside a rundown employment office looking for work. From the office, a man comes out and offers them three days work at

a vineyard ten kilometers away. The laborers bid for the work, underbidding each other until the wage is barely sufficient for existence. One of the men comments, “It must be in the books somewhere...that we have to die hungry.”

The first chapter, “The Mother,” takes place in Rosaria’s house in Lucania and explores the stark realities of the family’s daily life. The room, with several beds, serves for sleeping, eating and cooking. The only source of light is from the doorway. Rosaria writes to Vincenzo, “Your father was always stubborn as a mule; he had to die on the land that gave us only misery and ruined his health. I always tried to convince him you were doing well; let’s all go to Vincenzo’s, I always used to tell him. And he wouldn’t...” She decides that she and her sons must go north. We see Vincenzo in the city coming out of a gym. Inside the gym are boxers, training for their fights.

All that’s left from these first two scenes are photos taken by Giuseppe Rotunno on his trip to southern Italy with Visconti to look for locations. The scenes were never shot, but they reflect the film’s close connection to *La Terra Trema* and Visconti’s deep feeling for the plight of the southern poor.



Photographs taken by Giuseppe Rotunno during a trip in Lucania with Luchino Visconti, set designer Mario Garbuglia and costume designer Piero Tosi, to hunt for locations for what would have been Chapter 1: death and funeral of the father. Chapter 1 was cut out before shooting, but a flavor of that Lucania town remains in the movie, in the family outfit and in the various houses.

Photograph courtesy of Caterina D'Amico, dell'Archivio Luchino Visconti.

The finished film, as it stands, expresses eloquently the personal tragedies that come from great social upheaval.

*“I wanted to make a film about a southern mother, strong, energetic, obstinate, a mother to whom her five sons are like the five fingers of her own hand. With her husband dead, she becomes the head of the family and is drawn by the mirage of the great northern city. She wants to exploit her sons’ energy, but doesn’t take into account their different characters and possibilities — she doesn’t, but Milan does, and the city gives each one a different destiny. Simone, who seems the strongest, but is in fact the weakest, ruins himself, and kills a prostitute. Rocco, the most sensitive and spiritually complex, wins a form of success, as a boxer, that is fundamentally only a form of self-punishment, because he feels personally responsible for Simone’s misfortunes, and he loathes boxing. Once he is in the ring, face to face with his opponent, boxing releases in Rocco a hatred of everything and everybody — and he recoils with horror from this hatred. Ciro, the wisest and most practical of the brothers, is the only one who will become completely urbanized, truly part of the Milanese community. Luca, the youngest, may one day return south, because by then things will have changed there too; and Vincenzo, the eldest ... will be satisfied with a little security.” — Luchino Visconti (quoted in Monica Sterling’s biography, *A Screen of Time*)*

Casting was crucial to the success of the film and Visconti fought for the actors he wanted. Initially, *Rocco and His Brothers* was begun with producer Franco Cristaldi. But when he suggested casting Brigitte Bardot or Pascale Petit for the role of Nadia, Visconti broke the contract, saying “If worse came to worse, I could see hiring them as manicurists, but I wanted Annie Girardot.”



In hopes of securing a role in the film, Renato Salvatori helped introduce Visconti to the man who would turn out to be Cristaldi's replacement, Titanus Film producer Goffredo Lombardo. The director decided that Salvatori would be ideal as Simone after witnessing the actor get into a fight with Italian star Umberto Orsini over actress Rossella Falk. *"That aroused his enthusiasm,"* Salvatori recalled in Laurence Schifano's biography, *Luchino Visconti: The Flames of Passion*. *"He kept saying: 'But you could have killed him! That's not a bad backhand you've got, not bad.'"* Salvatori was soon enrolled in a five-month training program at a gym with boxer Enzo Fiermonte, working out four to five hours a day.

After meeting the 25-year-old Alain Delon in London through the actor's agent Olga Horstig, Visconti knew he had found perfect man for the title role.

"I needed his ingenuousness. If I'd had to take another actor, I would have refused to make the picture.... I think he fit in perfectly. I feel he was right because what I needed was his purity and at the same time a particular and convincing strength.... Also, he has the melancholy of someone who must build up rage to box, incapable of finding it within himself. Rocco is a kind of prophet, an unarmed prophet: a Gandhi!" — Luchino Visconti

Delon trained with boxer Felix Chiocca to prepare for the fight scenes in the film. Other boxers worked with the actors and appeared in the final film, including Rocco Mazzola, Bruno Fortilli and Barravecchia.

"Visconti works deeply, quite unconsciously, and he gets more by instinct than by intelligence of his actor, the result he needs: the perfect agreement with the character. When the director is marvelous, terrible and happy as was Visconti, you must rather 'be' than 'understand.'"

— Alain Delon



Visconti also searched for the perfect woman to portray Rosaria, eventually choosing Greek actress Katina Paxinou. The actress, who had portrayed Electra, Jocasta and Hecuba said that the role was natural for her because southern Italy was “sort of Greek.”

“Everything of the children comes from their mother. The model, the imprinting, is hers. All five sons, all strong, all big, all handsome, as she sees them, they all come from her. It is evident that the father is nothing more than a needed element, but meaningless. In fact as a certain point, he wears out, he dies, the rest of the family puts him away, they throw him out to sea. So the mother is the owner of these sons, these forces that she has roused.

And roused for the good and the bad: at a certain point she doesn't know how to control them anymore, that's for sure. But my desire was to still give her certain responsibility within the story, and I believe this is evident, with Paxinou. I'm not sure if it would have been possible with another actress. Another actress wouldn't have looked like a hag, capable of witchcrafts. There was a whole aspect of superstition in the film that eventually disappeared, as things often do, in films.” — Luchino Visconti

Production on *Rocco and His Brothers* began on February 22, 1960 and took less than four months, wrapping on June 4. Focás recalled that from the outset there were challenges: “We waited for it to snow, but for the first time in three centuries it didn't snow in Milan. In the scene we had to go out and shovel the snow. So they made this plastic stuff and I remember it burned our eyes.”

On March 12, filming was suspended for two days because Visconti was ill with laryngitis. Annie Girardot recalled that the scenes on the street, at the cathedral, and by the canal were all shot in Milan, but that interiors were filmed in studios in Rome. And according to the actress, the crew did not even record an audio track while making the film — all sounds and dialogue were added in post-production. Some of the boxing matches were filmed in an abandoned 19th century theater that was rented, cleaned out and stocked with 500-600 extras, each carefully selected to create a typical boxing audience.

Every day, cinematographer Giuseppe Rotunno adorned each of his three cameras with a fresh red carnation. Set designer Mario Garbuglia took pains to evoke the world of everyday city life, even arranging to have Easter cakes sent from Lucania for the engagement party of Vincenzo and Ginetta. Costume designer Piero Tosi traveled throughout southern Italy buying used clothes — once even buying the tattered coat and pants off a workman he encountered on the road. Many of the extras portrayed themselves, including prostitutes, working-class teenagers as well as the aristocrats staying at the luxury hotel on Lake Como.

Cardinale described the atmosphere on a Visconti set: “He was very tough on the set. There was never to be any noise. He just wanted concentration, not only among actors, but also among technicians. It was like being in church.” The calm was punctuated by shouting

matches between the volatile director and Salvatori. “At one time,” the actor reported, “we went for two months without talking to each other.”

Visconti also waged war with local officials who at the last moment pulled previously granted permits to shoot Nadia’s murder at Idroscala, a large recreational area on the outskirts of Milan. New permits were filed and denied on the grounds of “inopportune resemblance to reality” because the body of a young prostitute had been discovered in this location. The Associated Film Critics of Milan protested that the decision was an unconstitutional restriction of freedom of expression. A well-known neo-fascist applauded the ruling and said he hoped to see fewer films featuring prostitutes and bicycle thieves.

In the end, Visconti shot the scene at Lake Fogliano, a location about 45 miles south of Rome that resembled Idroscala. The second and final day of that shoot, June 2, was especially stressful for the two actors enacting the murder. Visconti called for four takes of the harrowing scene. This bleak setting of the location shoot can be seen as an example of *Seelenlandschaften*, a 19th-century Romantic concept that called for the landscape to reflect the emotions of the protagonists — another example of the way that Visconti’s tremendous wealth of knowledge about art, history, drama, and literature enriched the final film.

Release and Reception

From its conception, Visconti had intended that *Rocco and His Brothers* would address the painful truths of postwar Italy: “I will insist on the inability to communicate between the northern and southern Italians. We have our racism too.” When, following a press screening, a journalist told Visconti that “*this film will bother 85 percent of Italians*,” his reaction was: “Great. It really pleased me.”

Although, *Rocco and His Brothers* was the first film of Visconti’s to be distributed worldwide and received twenty-two international awards, controversy followed wherever it played. First, there was trouble with one of the many Pafundis in Lucania. The son of a former prosecutor announced that he would sue Visconti to change the name of the family. Deciding not to waste time and money with a lawsuit, Visconti used the technology of the day to change the name to Parondi. In some cases, the Pafundi name has been physically scratched out frame by frame. This can be seen on the posters announcing Rocco’s fights as well as the newspaper headlines throughout the film.

At its premiere at the Venice Film Festival, a contingent of Christian Democrats attended the screening for *Rocco and His Brothers* and reportedly walked out indignant, declaring “It’s disgusting, shameful. There is no way this film can win a prize.” Shocked by the film’s violent scenes, they attempted to influence the festival jury, and a great scandal broke out when the first prize Golden Lion went to André Cayatte’s *Le Passage du Rhin*, a film that many

considered a far lesser work of cinema. *Rocco and his Brothers* was awarded a Special Jury Prize as consolation — a prize that Visconti did not collect.

The film found more scandal upon its release. At the urging of Cardinal Domenico Tardini, Milan's special prosecutor Commendatore Carmelo Spagnuolo screened *Rocco and His Brothers* with a group of police officers and lawyers and declared that if four scenes were not cut, the film would be confiscated and the producer would be prosecuted for "disseminating an obscene object." After negotiations, producer Goffredo Lombardo agreed to darken critical scenes to obscure their violence. "People see it just as well," he remarked. "It's just a bit darker." The censors in Rome, in turn, demanded that two of the darkened scenes be completely cut. Visconti was able to get some of the censor demands overturned on the grounds that a work of art cannot be infringed upon — and the film's special jury prize from Venice demonstrated its artistic importance. The film even was a topic of parliamentary debate, with some Christian Democrats and neo-fascists demanding to know why a film slandering southern emigrants was permitted to be distributed. Fortunately, all this furor only fueled the film's box office success.

Visconti wrote an open letter to the Italian Minister of Culture on October 24, 1961 protesting the campaign against the film:

"You have made a point of indicating that had it depended solely on you authority as a government minister, it would never have appeared on a screen, or would have appeared only insofar — I do not know how or to what extent — as it was clerically mutilated.

This confirms in me my already deeply rooted conviction that the few crumbs of freedom from which one can benefit in our country are not owed to government officials with your mentality (one frankly wonders what miracle they hold such important posts) but to the vigilance, the resistance and the struggles of the opposition and of democratic public opinion. It there had not been so strong a protest at the time in favor of Rocco and His Brothers, not only on the part of Italian culture, but also from the parties, press and organizations on the left, we can be certain, after your statement today, that the film would have been stripped of its constitutional right to be shown to the great mass of spectators and thus enjoy the public support that everyone recognizes it has and which — it is worth noting — has turned it into the Italian motion picture industry's biggest box-office success of recent times, after La Dolce Vita."

Rocco and His Brothers was released in fifteen cities in Italy in October 1960. By the end of 1961, it had grossed 1,527,980,000 lire, making it the second most successful Italian film release in Italy after *La Dolce Vita*. Working-class audiences especially responded to *Rocco and His Brothers* and the film did exceptionally well in smaller towns.

In England and in the United States, the situation was more serious. Much of the film's brutality was censored. For example, the fight between Rocco and Simone after the rape was severely edited. Nadia's murder was edited from the original six knife stabs to only three. The

American version was cut from the original 177 minutes to 155 and then even down to 95 for television.

“When Rocco and His Brothers came out, a lot of people criticized it for what they perceived as emotional excess. It is operatic, as were all of Visconti’s films, but the remarks about excess made no sense to me. Rocco is Italian culture, I grew up in Italian American culture, but there wasn’t much of a difference. For us — that is, me and my family and my friends — the physical and emotional expressiveness of the characters in Rocco, Katina Paxinou’s character in particular, seemed like an accurate and only slightly heightened reflection of the life we knew. We all saw that kind of ‘excess’ on a regular basis.” — Martin Scorsese

“In Rocco all things become aestheticized, all objects artifice, all reality theatre, all words music, all action dance, all things fabrication, yet not as the contrary to ‘life’ but rather as its most intense and passionate truth.” — Sam Rohdie, Rocco and His Brothers (1972)

Luchino Visconti

November 2, 1906–March 17, 1976



Luchino Visconti’s life was filled with dualities. Born Count Don Luchino Visconti di Modrone into ancient nobility and a follower of Fascism in the early 1930s, he became a devoted Marxist and a member of the Italian resistance during the war. One of the founders of neorealism (with *Ossessione* and *La Terra Trema*), his films became more and more operatic

in tone in the 1950s and 1960s. A womanizer when he was young, later in life Visconti's only important and lasting romantic relationships were with men. The journey from leisured aristocrat to one of cinema's greatest directors was a long and convoluted road.

Visconti's family was one of the most powerful and celebrated leaders of Milan going back to the Middle Ages and was even mentioned by Chaucer in "The Monk's Tale." His ancestor, Duke Carlo (1770–1836) was the first impresario of the La Scala. When the famous opera house became privately financed in 1897, the Visconti family led the efforts to support it. As president of the theater, Visconti's grandfather Duke Guido hired a distinguished young conductor by the name of Arturo Toscanini and then supported him during his turbulent first years there while he changed the face of opera.

In 1899, Don Guido's second son, Don Giuseppe married one of the richest women in Milan, Carla Erba, heir to a pharmaceutical company. This fortune kept their seven children in considerable wealth throughout their lives — although Luchino always seemed to find a way to spend it all. Don Giuseppe and Dona Carla were famous for their elegance and their taste for social life and culture. They introduced the young Luchino to all forms of art and theater and insisted that he study the cello. Toscanini became a major influence on Visconti's musical upbringing and they later collaborated in the 1950s. The conductor's daughters Wanda and Wally were his lifelong friends.

In his childhood home in Milan, the young Visconti created a theater by hanging a sheet where he and his brothers and friends would stage weekly productions, always with Luchino as director. Visconti was educated at home and later in private schools in Milan and Como, but had no plans for his future. He was a poor student and though he read voraciously, he refused to study. He discovered the cinema as a teenager and became an avid fan, first at the Cinema Centrale and later at the Palace. Rebellious, Visconti ran away from home several times. After one incident, he was sent to the boarding school of the Calasanzian Order — but even the monks failed to impress him and he never completed his education.

After failing at a job in the family business (the women secretaries were distracted by the handsome young man — and he by them), Visconti's only option left was the army, which was already a family tradition. After a successful year in Piedmont's cavalry school, Visconti became an officer in the Reggimento Savoia Cavalleria. He was an excellent rider and loved horses. During the period, he became close friends with Umberto of Savoia, the Prince of Piedmont and heir to the throne. On his release from the cavalry, Visconti started his first career as one of Italy's most famous trainers and breeders of racehorses.

The young man's passion for racing expanded into automobiles and he bought a Lancia Spider, which he liked to drive fast and recklessly at a track in Monza. On September 30, 1929, Visconti decided to take the car out and bullied his family's chauffeur into joining him. Rounding a bend in the fog, Visconti was forced to brake suddenly and the car crashed, killing his passenger. Tortured by guilt, he did not drive again for twenty years and financially

supported the chauffeur's children for the rest of his life. Withdrawing from society, Visconti journeyed to the remote Tassili region of the Sahara. The mysterious (and seemingly mystical) two months he spent with the Touareg people there altered his life forever.

After returning from the Sahara, Visconti began to spend more time in Paris where he met and became friends with Misia Sert, Jean Cocteau, Jean Marais, Serge Lifar and other members of the artistic world. There, he wrote a one-act comedy, started a company designing chintz fabrics for upholstery and began to explore films that were banned in fascist Italy, including Josef von Sternberg's *The Blue Angel*.

Visconti was able to travel internationally because he possessed a rare and precious document — an Italian passport. Very few citizens were granted passports under Mussolini, but Visconti was able to obtain one because his cousin was the Podestà of Milan, the representative of the Fascist party. While his family found Italian fascism both boorish and nationalistic, Visconti was curious about the new Nazi regime and fascinated by German culture. In 1933, he visited Munich and Berlin and was impressed by some of the changes he saw in Germany. He later explored the period and his own reactions to the rise of Hitler in his 1969 film, *The Damned*.

Returning to Paris, Visconti became the constant companion of Coco Chanel. The great couturier was infatuated with the young and handsome Count and introduced him to the cultural and intellectual world. Through her, Visconti met the famous German photographer Horst Horst, who became Visconti's lover for many years and opened his eyes to the evils of fascism. It was during this time that Visconti made his first short film, as was the fashion among his French friends, \ starring his brother's charming wife, Niki. Never finished and later destroyed when his palazzo was bombed during the war, the story of the film involved an adolescent boy who has three failed love affairs with three completely different kinds of women and finally commits suicide in despair.

In 1935, while skiing in Kitzbühel, Visconti met and fell in love with Irma Windisch-Graetz, a 21-year-old Austrian princess. The two corresponded and planned to marry, much to the delight of their mothers. However his fiancée's father ordered the couple to wait until Visconti decided on a profession. Around the same time, Visconti had fallen in love with Horst Horst. Hoping that marriage would be a way to "save" himself, he issued an ultimatum: Irma must marry him at once despite her father's misgivings. When she could not go against her father's wishes, Visconti broke off the engagement.

That same year, Visconti met filmmaker Gabriel Pascal who later directed screen versions of *Pygmalion* and *Major Barbara*. The Hungarian was impressed with Visconti and proposed that they work together on a film based on Gustave Flaubert's *November* to be produced by Alexander Korda. Visconti traveled to London to sign a contract as Pascal's assistant director only to discover that the film was a tentative project and that there was no job.

Depressed, he returned to Paris where Chanel again had a hand in changing his life. She introduced Visconti to Jean Renoir and suggested that the young Italian should observe the great director while he was shooting *La Vie Est à Nous*, a film produced by the French Communist Party. It was on this film set that Visconti started both his professional cinema career and his lifelong devotion to the Communist Party.

In 1936, Visconti was hired as the assistant director on Renoir's *Les Bas-Fonds* and a year later he worked on *Une Partie de Campagne*. On the second film, he also designed many of the costumes and during the filming; an appreciative Renoir presented Visconti with a typed translation of James M. Cain's novel *The Postman Always Rings Twice*.

In a 1961 interview with London's *The Observer*, Visconti said: "*Renoir helped me to understand that unless the cinema is nourished by a profoundly human idea, it is empty. Man must always prevail in the landscape. A wall can only be beautiful in a film if there is someone in front of it: otherwise it says nothing.*"

After *Une Partie de Campagne*, Visconti returned to Italy and started working in the theater. Shortly afterwards, Renoir came to Rome to make a French-Italian production of *La Tosca*. Visconti became his assistant again and helped on many facets of the production. But Italy's declaration of war on the Allies ended Renoir's involvement. In *My Life and My Films*, Jean Renoir wrote: "*My farewells to my collaborators were sad occasions, and I particularly regretted parting from Luchino Visconti because of all the things we might have done together but did not do... I was never to see Luchino again, despite the great friendship between us. Such is life.*" Carl Koch, who was working with the two on the script, took over the directing. Now lost, the film received lackluster reviews when it opened.

During the early years of the war, Visconti was actively involved with *Cinema* magazine, which, although published by Mussolini's brother Vittorio, "*managed to smuggle the more radical ideas of those who were anxious to abandon the ambiguity of Fascism,*" according to filmmaker Carlo Lizzani. Visconti started a search for material to make his own film. He commissioned many scripts and bought the rights to three works by the 19th-century Sicilian author Giovanni Verga. But Visconti's own hesitations and delays by the Italian government stalled the projects.

Then Visconti remembered Jean Renoir's gift. The novels of current American writers such as William Faulkner and Cain were not banned in Italy, as the government believed that they demonstrated the decadence of American society. *The Postman Always Rings Twice* was the perfect vehicle for Visconti. He cast the very young Anna Magnani in her first dramatic role as Giovanna, but was forced to replace her with Clara Calamai when Magnani became pregnant. Visconti took the novel as inspiration and molded the story into an Italian neorealist cinema classic, which inspired directors such as Vittorio De Sica and Roberto Rossellini to follow in his footsteps. *Ossessione* was a remarkable change from the country's ultra-glamorous "white telephone" films of the 1930s. In 1943, Visconti wrote:

“I was impelled toward the cinema by, above all, the need to tell stories of people who were alive, of people living amid things and not of the things themselves. The cinema that interests me is an anthropomorphic cinema. The most humble gestures of man, his bearing, his feelings, and instincts are sufficient to make the things that surround him poetic and alive. The significance of the human being, his presence, is the only thing that could dominate the images. The ambience that it creates and the living presence of its passions give them life and depth. And its momentary absence from the luminous rectangle gives to everything an appearance of dead nature.”

As it became evident that Italy was losing the war and the threat of German occupation grew, Visconti hid escaped prisoners and political refugees at his villa in Rome. His royal birth and prestige kept the Italian and German fascists from discovering his actions for several years. In March 1944, as part of the retaliation for a partisan bomb explosion, Visconti was imprisoned, beaten, and denied food for twelve days. Actress Maria Denis has been credited with intervening and saving Visconti’s life. *“That was probably true,”* Cecchi d’Amico said in a 1992 interview, *“she had important friends among the fascists.”*

During the war years, Visconti wrote several screenplays with the young Michelangelo Antonioni. Visconti also entered the world of theater in 1944 and for two remarkable years, presented brilliant renditions of plays that had never been seen in Italy before. Because of the starkness of the plays he chose and the intense realism of his staging, he became known as “the director of the soiled beds.”

After Italy was liberated in 1945, an American psychological warfare group approached Visconti and asked him to film the trials and executions of Pietro Koch and Pietro Caruso, both leaders in anti-partisan activities and murders during the war. His work became part of Mario Serandrei’s documentary history of the resistance and liberation, *Giorni di gloria (Days of Glory)*. Serandrei went on to edit some of the great Italian classics including Visconti’s *Senso* and *Rocco and his Brothers*.

In 1947, Visconti started what he hoped would be a trilogy of Sicilian life entitled *La Terra Trema*. Inspired by the novels of Verga, Visconti journeyed to Acitrezza in eastern Sicily with assistant directors Franco Zeffirelli and Francesco Rosi. The film focused on the lives of local fisherman and their fight for survival. Without a script and using no professional actors, Visconti shot a three-hour film of incredible imagery that created great controversy wherever it was shown. When the film lost money, Visconti simply went back to the theater.

Visconti had a busy year in 1951. In addition to making a short documentary for Marco Ferreri, he shot *Bellissima*, one of his most important feature films. Here, the director finally was able to cast Magnani. It was on this film that Visconti first collaborated with several artists who would remain with him professionally for many years. Visconti co-scripted *Bellissima* with Francesco Rosi; famous neorealist writer Cesare Zavattini, who would work with Visconti several more times; and Suso Cecchi d’Amico, who would work on almost all of

Visconti's screenplays through *L'Innocente* — the director's last film. *Bellissima* was also the first film with designer Piero Tosi, who would be responsible for costumes throughout the great director's career.

In 1953, Visconti finished *Senso*, based on a short story by Camillo Boito, starring Alida Valli and Farley Granger. It was a lyric melodrama set in 1866 Venice inspired by the music of Giuseppe Verdi. The film, Visconti's first color production, featured 1,394 actors, 2,100 horsemen and 8,000 extras. The next year, Visconti started another career as he directed the opera *La Vestale* for La Scala starring Maria Callas. Visconti talked about Callas in a 1968 *New York Times* article:

"I first saw Callas in Parsival, as the gypsy Kundry, in a rehearsal. She was horribly costumed and wore a little pill-box hat that she kept batting back on her head as she sang. I said to myself right then, 'One day I'll work with you and you won't have to push hats out of your eyes.'"

It was the beginning of a great collaboration that lasted only a few years but became legendary for its artistic achievement. Visconti continued to create magnificent opera and ballet productions throughout life. He once said of his work:

"It has been said that my films are a little theatrical and my theater a little cinematic. Every means of expression is good. Neither the theater nor the cinema should avoid whatever serves it. It is possible that I have exaggerated by using techniques not typical of the cinema. But avoidance of the theatrical is not a rule."

White Nights (Le Notti Bianche), Visconti's next film in 1957, was a superbly romantic version of Dostoyevsky's story, starring Maria Schell, Marcello Mastroianni, Jean Marais and Clara Calamai. It is about a humble clerk who courts a woman while she awaits the return of her lover. Financed by Visconti and three of his friends, it was supposed to be a low-budget film shot on location. Instead, Visconti decided that an artificial look was needed, so he had huge sets built on the Cinecittà lot. Considered to be one of his minor efforts, the film lost a good deal of money for the participants.

With *Rocco and His Brothers*, Visconti finally had a worldwide success that gave him access to Hollywood studio money. *The Leopard (Il Gattopardo)*, 1963) with Burt Lancaster was financed by 20th Century Fox, but was brutally edited by the studio for its American release. It finally gained the public and critical acceptance it so richly deserved when the original version was restored and released by the Fox Classics' division in the 1980s. *Sandra (Vaghe Stelle Dell'orsa)*, 1965) and *The Stranger (Lo Straniero)*, 1967) followed but did little for Visconti's reputation. It was his investigation of a wealthy family in Nazi Germany in *The Damned (La Caduta Degli Dei)*, 1969) that reaped Visconti great commercial rewards.

With *Death in Venice* (*Morte a Venezia*, 1971), the Italian director was finally able to adapt a novel from Thomas Mann who was one of the great influences of his life. His last three films, *Ludwig* (1973), *Conversation Piece* (*Gruppo Di Famiglia In Un Interno*, 1974) and finally, *The Intruder* (*L'Innocente*, 1976) all suffered from unfortunate casting decisions and a lessening of his directing skills and health. After suffering a stroke while editing *Ludwig*, Visconti directed *The Intruder* from a wheelchair (he stated that he'd probably direct his next film from a stretcher). On March 30, 1976, Visconti died in his villa in Rome from influenza complicated by a cardiac ailment.

"I never knew anyone like him, certainly not in the world of cinema, who could speak of Klimt, Karajan, Proust, "Peanuts," Mozart, and Mantovani (he liked the Eurovision song contest), Duse and Doris Day." — Dirk Bogarde, actor and writer, 1990

Visconti was often criticized for "voting left and living right" and he led a somewhat lavish lifestyle, decorating his many villas with antiques that he would buy by the dozen. But his devotion to the Communist Party was sincere. He once stated "I do like to live comfortably, but that does not prohibit me from having ideas about social reforms." Visconti's passion for realism was also sincere despite his "operatic" films. Ironically, his operas were famous for bringing realism to the stage —singers were asked to economize their gestures, sing with their backs to the audience, and act, as Visconti said, "like people."

"He was terribly good looking. When he entered a room, no one could ignore him. He had a low, solemn way of moving; there was always something very solemn about him... Luchino could be very cruel; he was a very strong character... He was not a man of our time. He was a kind of Renaissance condottiere...He had no sense of money. He was the most generous man I ever knew, and when it was his own money at stake he didn't care at all." — Suso Cecchi d'Amico, *Sight and Sound*, Winter 1986–1987



Filmography of Luchino Visconti

- 1937 *Partie de Campagne* (as assistant to Jean Renoir)
- 1940 *La Tosca* (as assistant to Jean Renoir and Carl Koch)
- 1942 *Ossessione*
- 1945 *Giorni di gloria (Days Of Glory)* (co-directed with Marcello Pagliero)
- 1947 *La terra trema*
- 1951 *Bellissima*
- 1951 *Appunti su un fatto di cronaca (Notes on a Happening)* (2nd episode of a news film)
- 1953 *Siamo donne (We Women)* (a film in episodes)
- 1954 *Senso*
- 1957 *Le notti bianche (White Nights)*
- 1960 *Rocco e i suoi fratelli (Rocco and His Brothers)*
- 1962 *Boccaccio '70* (a film in four episodes) Episode Three: *Il Lavoro*
- 1963 *Il Gattopardo (The Leopard)*
- 1965 *Vaghe stelle dell'orsa (Sandra or Of a Thousand Delights)*
- 1966 *La Streghe (The Witches)* (a film in episodes) *La Strega Bruciata Viva (The Witch Burnt Alive)*
- 1967 *Lo Straniero (The Stranger)*
- 1969 *La Caduta degli dei (The Damned)*
- 1970 *Alla ricerca di Tazio (Looking for Tazio)*
- 1971 *Morte a Venezia (Death in Venice)*
- 1973 *Ludwig*
- 1974 *Gruppo di famiglia in un interno (Conversation Piece)*
- 1976 *L'Innocent (The Intruder)*

The Cast

Alain Delon (Rocco) (November 8, 1935–) Delon grew up in Sceaux, Seines (now Hauts-de-Seine), a small town near Paris where his father ran a cinema. Like Visconti, Delon never found school to his liking and at age 17 joined the navy. He was sent to fight in Indochina in the conflict that later became the Vietnam War. When he returned to Paris, Delon started working as a porter at Les Halles, then a rough-and-tumble food market. He made friends with several people interested in getting into cinema and was convinced by future screen star Jean-Claude Brialy to join him on a trip to the 1957 Cannes Film Festival. There, Delon's striking good looks attracted enormous attention. By age 23, he was being compared to stars like Gerard Philipe, Jean Marais and James Dean.

It was his role in Rene Clement's *Plein Soleil (Purple Noon)* that drew Visconti's attention to the young actor. "I met him in the late 1950s in London, at a performance of Don Carlos that he staged at Covent Garden. My agent Olga Orstig, now deceased, told me: 'Visconti would like to meet you.' He taught me a lot... Visconti saw everything — nothing escaped him."

At the time of the shooting of *Rocco and His Brothers*, Delon was engaged to Romy Schneider, who became one of Visconti's favorite actresses. As Rocco, Delon was dubbed over by actor Achille Millo.

Still a famous star forty years later, Delon has appeared in such films as *Eclipse*, *The Leopard*, *Le Samourai*, *The Lost Command*, *The Assassination of Trotsky*, *Scorpio* and *Swann in Love*. At age, 29 Delon co-produced his first film, *L'Insoumis* and he has directed films in France.



Filmography of Alain Delon

1957	<i>Send a Woman When the Devil Fails</i>	1964	<i>The Yellow Rolls-Royce</i>
1958	<i>Be Beautiful but Shut Up</i>	1965	<i>Once a Thief</i>
1958	<i>Christine</i>	1966	<i>Lost Command</i>
1959	<i>Three Murderesses</i>	1966	<i>Texas Across the River</i>
1959	<i>Le Chemin Des Ecoliers</i>	1966	<i>Is Paris Burning?</i>
1960	<i>Purple Noon</i>	1967	<i>The Last Adventure</i>
1960	<i>Rocco and His Brothers</i>	1967	<i>Le Samourai</i>
1961	<i>Che Gioia Vivere</i>	1967	<i>Diabolique Votre</i>
1961	<i>Famous Love Affairs</i>	1968	<i>The Girl on a Motorcycle</i>
1962	<i>L'Eclisse</i>	1968	<i>Spirits of the Dead</i>
1962	<i>Redhead</i>	1968	<i>Farewell, Friend</i>
1962	<i>The Devil and the Ten Commandments</i>	1968	<i>Ho!</i>
1962	<i>Marco Polo</i>	1969	<i>La Piscine</i>
1963	<i>Any Number Can Win</i>	1969	<i>Jeff</i>
1963	<i>The Leopard</i>	1969	<i>The Sicilian Clan</i>
1963	<i>Carom Shots</i>	1970	<i>Borsalino</i>
1964	<i>Love at Sea</i>	1970	<i>Le Cercle Rouge</i>
1964	<i>The Black Tulip</i>	1970	<i>The Love Mates</i>
1964	<i>Joy House</i>	1971	<i>Fantasia Among the Squares</i>
1964	<i>The Unvanquished</i>	1971	<i>Easy Down There!</i>

1971	<i>Red Sun</i>	1979	<i>The Concorde...Airport '79</i>
1971	<i>La Veuve Couderc</i>	1979	<i>The Medic</i>
1972	<i>Flic Story</i>	1980	<i>3 Hommes a Abattre</i>
1972	<i>The Assassination of Trotsky</i>	1981	<i>Assassination Attempt</i>
1972	<i>Ondian Summer</i>	1981	<i>Pour La Peau D'un Flic</i>
1972	<i>Un Flic</i>	1982	<i>Le Choc</i>
1973	<i>Shock Treatment</i>	1983	<i>Le Battant</i>
1973	<i>Scorpio</i>	1984	<i>Swann in Love</i>
1973	<i>The Burned Barns</i>	1984	<i>Notre Histoire</i>
1973	<i>No Way Out</i>	1985	<i>Cop's Honour</i>
1973	<i>Two Men in Town</i>	1986	<i>The Passage</i>
1974	<i>Creezy</i>	1987	<i>Dear America: Letters Home from Vietnam</i>
1974	<i>Someone Is Bleeding</i>	1988	<i>Let Sleeping Cops Lie</i>
1974	<i>Blood on the Streets</i>	1990	<i>Nouvelle Vague</i>
1975	<i>Zorro</i>	1990	<i>Dancing Machine</i>
1975	<i>Flic Story</i>	1992	<i>Le Retour de Casanova</i>
1975	<i>The Gypsy</i>	1993	<i>A Crime</i>
1976	<i>Mr. Klein</i>	1994	<i>L'Ours en Peluche</i>
1976	<i>Boomerang</i>	1995	<i>One Hundred and One Nights</i>
1977	<i>Le Gang</i>	1997	<i>Le Jour et la Nuit</i>
1977	<i>Armagedon</i>	1998	<i>1 Chance Sur 2</i>
1977	<i>The Hurried Man</i>	2000	<i>Actors</i>
1977	<i>Mort d'un Pourri</i>	2008	<i>Asteric at the Olympic Games</i>
1978	<i>Attention, the Kids Are Watching</i>	2012	<i>S Novym Godom, Mamy!</i>

Renato Salvatori né Giuseppe (Simone) (March 20, 1933–March 27, 1988) Salvatori was first “discovered” by Luciano Emmer when he was working as a lifeguard. After playing many juvenile romantic roles Salvatori gained notice in Dino Risi’s trilogy starting with 1957’s *Belle Ma Povere*. Salvatori achieved critical acclaim with his appearance in *Rocco and His Brothers*, where he also met his wife, co-star Annie Girardot. They married in 1962.

At Visconti’s request, Salvatori spent several months before the film training in boxing, running and gymnastics. He appeared in several other important postwar European hits: *Big Deal On Madonna Street*, *Two Women*, and *The Organizer* as well as the bumbling thug Yago in *Z* by Constantin Costa-Gavras. His last film was with the great Bernardo Bertolucci, *Tragedy of a Ridiculous Man*. In the early 1980s, he turned to politics, but Salvatori died of cirrhosis of the liver in 1988. In *Rocco*, Salvatori’s voice was dubbed by uncredited actor Riccardo Cucciolla. He and Girardot had separated but never divorced.



Filmography of Renato Salvatori

1952	<i>Three Girls from Rome</i>	1963	<i>Omicron</i>
1952	<i>The Three Pirates</i>	1963	<i>La Banda Casaroli</i>
1953	<i>La Domenica Della Buona Gente</i>	1963	<i>The Organizer</i>
1953	<i>Jolanda, the Daughter of the Black Corsair</i>	1964	<i>3 Notti d'Amore</i>
1953	<i>What Rascals Men Are</i>	1964	<i>Extraconjugal</i>
1954	<i>Public Opinion</i>	1965	<i>The Reckless</i>
1956	<i>The Virtuous Bigamist</i>	1966	<i>How to Seduce a Playboy</i>
1957	<i>Marisa</i>	1967	<i>Soldier's Girl</i>
1957	<i>Husbands in the City</i>	1967	<i>Her Harem</i>
1957	<i>Belle Ma Povere</i>	1969	<i>Z</i>
1957	<i>La Nonna Sabella</i>	1969	<i>Memories of the Future</i>
1957	<i>Class of Iron</i>	1969	<i>Burn!</i>
1958	<i>Io, Mammata e Tu</i>	1971	<i>The Light at the Edge of the World</i>
1958	<i>Big Deal on Madonna Street</i>	1971	<i>The Burglars</i>
1958	<i>Mogli Pericolose</i>	1972	<i>Indian Summer</i>
1958	<i>La Nipote Sabella</i>	1972	<i>State of Siege</i>
1958	<i>A Sailor's Promises</i>	1973	<i>Expulsion of the Devil</i>
1959	<i>...And the Wild Wild Women</i>	1973	<i>The Burned Barns</i>
1959	<i>Policarpo</i>	1973	<i>A Brief Vacation</i>
1959	<i>Poveri Milionari</i>	1975	<i>The Suspect</i>
1959	<i>Vacanze D'inverno</i>	1975	<i>Flic Story</i>
1959	<i>The Magliari</i>	1975	<i>The Gypsy</i>
1959	<i>Audace Colpo Dei Soliti Ignoti</i>	1976	<i>Illustrious Corpses</i>
1959	<i>Vento Del Sud</i>	1976	<i>Live Like a Cop, Die Like a Man</i>
1960	<i>Escape by Night</i>	1976	<i>The Last Woman</i>
1960	<i>Rocco and His Brothers</i>	1976	<i>Todo Modo</i>
1960	<i>Two Women</i>	1977	<i>Armagedon</i>
1961	<i>A Day for Lionhearts</i>	1979	<i>Ernesto</i>
1962	<i>Disorder</i>	1979	<i>Luna</i>
1962	<i>Smog</i>	1980	<i>Lost and Found</i>
1963	<i>La Glaive et la Balance</i>	1980	<i>The Cricket</i>
1963	<i>The Shortest Day</i>	1981	<i>Ace</i>
1963	<i>Of Flesh and Blood</i>	1981	<i>Tragedy of a Ridiculous Man</i>

Annie Girardot (Nadia) (October 25, 1931–February 28, 2011) One of the finest actors of her generation, Girardot was born in Paris and grew up during the German Occupation. She trained as a nurse but switched careers in 1954 by enrolling with la Comédie Française where her favorite part was that of the maid in Molière's *Tartuffe*. She had a great success there in Jean Cocteau's play *The Writing Machine*. Her next big break was in Visconti's Paris production of *Two for the Seesaw* opposite screen great Jean Marais.

Visconti soon cast Girardot in what was to become her most famous role, as Nadia in *Rocco and His Brothers*. In a 2001 interview, Girardot described her director as “a man with such great taste, so generous but he could be awful too.” “He could have been my father,” she

continued, “I could have married him, he could have been my lover. He was incredibly charming.” After wrapping *Rocco and His Brothers*, Girardot remembered feeling disoriented: “Even Delon was lost. Renato too. We didn’t know where we were.” Her voice as Nadia was dubbed by Italian actress, Valentina Fortunato.

After the box office failure of Marcel Carné’s *Trois Chambres à Manhattan* (*Three Rooms in Manhattan*), Girardot found little work until she was cast in *Vivre pour vivre* (*Live for Life*), directed by Claude Lelouch. She Lelouch became lovers. By the 1970s, she was one of the most sought-after French film actresses and also had a huge success with her one-woman stage performance in *Madame Marguerite*.

Over the course of her career Girardot appeared in nearly 150 films, including *The Ape Woman*, *Live for Life*, *All Night Long*, *La Vie Continue*, *Dear Inspector*, *The Organizer*, and her brilliant turn in Michael Haneke’s *The Piano Teacher*. One of her last roles was in 2005 when Haneke cast her again in a small but key role in *Caché* as Daniel Auteuil’s bed-ridden but sharp-witted mother. She was a three-time César Award winner, a two-time Molière Award winner, a BAFTA nominee, and the recipient of several international prizes. She and Salvatori married in 1962 and had a daughter, actress Giulia Salvatori who died in 1988. In 2007, Girardot lived in a home in Paris with her older brother Jean — they both suffered from Alzheimer’s Disease. She died in 2011, where a street was named for her.



Filmography of Annie Girardot

1950	<i>Pigalle-Saint-Germain-des-Pres</i>	1957	<i>Reproduction Interdite</i>
1955	<i>Thirteen at the Table</i>	1957	<i>Twelfth Night</i>
1956	<i>The Country I Come From</i>	1957	<i>Le Rouge Est Mis</i>
1956	<i>L’Homme Aux Clefs D’or</i>	1957	<i>Love Is at Stake</i>

1958	<i>Inspector Maigret</i>	1973	<i>Shock Treatment</i>
1958	<i>A Priest in Pigalle</i>	1973	<i>Il N'ya a Pas de Fumée Sans Feu</i>
1959	<i>Bobosse</i>	1974	<i>Ursule and Grelu</i>
1960	<i>Lovers on a Tightrope</i>	1974	<i>Juliette and Juliette</i>
1960	<i>Recourse in Grace</i>	1974	<i>The Slap</i>
1960	<i>Rocco and His Brothers</i>	1975	<i>The Suspect</i>
1960	<i>Love and the Frenchwoman</i>	1975	<i>Il Faut Vivre Dangereusement</i>
1961	<i>Shadows of Adultery</i>	1975	<i>The Gypsy</i>
1961	<i>Rendezvous</i>	1975	<i>Rain Over Santiago</i>
1961	<i>Famous Love Affairs</i>	1976	<i>Docteur Françoise Gailland</i>
1961	<i>21 Rue Blanche a Paris</i>	1976	<i>Love and Cool Water</i>
1962	<i>Emile's Boat</i>	1976	<i>Run After Me Until I Catch You</i>
1962	<i>Crime Does Not Pay</i>	1977	<i>A Chacun Son Enfer</i>
1962	<i>Smog</i>	1977	<i>Ham and Chips</i>
1962	<i>Why Paris?</i>	1977	<i>The Last Kiss</i>
1963	<i>The Shortest Day</i>	1977	<i>Focal Point</i>
1963	<i>Vice and Virtue</i>	1977	<i>L'Affaire</i>
1963	<i>The Organizer</i>	1978	<i>Dear Inspector</i>
1963	<i>Outlaws of Love</i>	1978	<i>The Discord</i>
1964	<i>La Bonne Soupe</i>	1978	<i>Take it from the Top</i>
1964	<i>The Other Woman</i>	1978	<i>Question of Love</i>
1964	<i>The Ape Woman</i>	1978	<i>The Key Is in the Door</i>
1964	<i>Engagement Italiano</i>	1979	<i>Traffic Jam</i>
1964	<i>Male Companion</i>	1979	<i>Le Cavaleur</i>
1964	<i>Le Belle Famiglie</i>	1979	<i>Cause Toujours...Tu M'interesses!</i>
1965	<i>Declic Et Des Claques</i>	1979	<i>Bobo Jacco</i>
1965	<i>Una Voglia Da Morire</i>	1980	<i>On a Vole la Cuisse de Jupiter</i>
1965	<i>The Secret Agents</i>	1980	<i>Le Coeur a L'envers</i>
1965	<i>Trois Chambres à Manhattan (Three Rooms in Manhattan)</i>	1981	<i>Une Robe Noire Pour un Tueur</i>
1967	<i>The Witches</i>	1981	<i>All Night Long</i>
1967	<i>Vivre pour vivre (Live for Life)</i>	1981	<i>La Vie Continue</i>
1968	<i>It Rains in My Village</i>	1981	<i>La Revanche</i>
1968	<i>Bonnot's Gang</i>	1984	<i>Black List</i>
1968	<i>Le Pain de Menage</i>	1984	<i>Souvenirs Souvenirs</i>
1969	<i>The Seed of Man</i>	1985	<i>Partir, Revenir</i>
1969	<i>Dillinger Is Dead</i>	1985	<i>Farewell to Fred</i>
1969	<i>Metti, Una Sera a Cena</i>	1987	<i>Dear America: Letters Home from Vietnam</i>
1969	<i>Les Gauloises Bleues</i>	1988	<i>Women in Prison</i>
1969	<i>Erotissimo</i>	1989	<i>Cinq Jours En Juin</i>
1969	<i>Love Is a Funny Thing</i>	1989	<i>The Legendary Life of Ernest Hemingway</i>
1970	<i>Story of a Woman</i>	1989	<i>Love Comedy</i>
1970	<i>Elle Boit Pas, Elle Fume Pas, Elle Drague Pas, Mais...Elle Cause!</i>	1989	<i>Ruf</i>
1970	<i>Les Novices</i>	1990	<i>There Were Days...and Moons</i>
1970	<i>Earth Light</i>	1990	<i>Faccia Di Lepre</i>
1971	<i>Mourir D'Aimer</i>	1991	<i>Merci La Vie</i>
1972	<i>The Old Maid</i>	1991	<i>Toujours Seuls</i>
1972	<i>Sweet Deception</i>	1992	<i>Circle of Fear</i>
1972	<i>Hearth Fires</i>	1993	<i>Jailbirds</i>
1972	<i>Elle Cause Plus, Elle Flingue</i>	1994	<i>Les Braqueuses</i>
		1995	<i>Les Miserables</i>
		1996	<i>Les Bidochon</i>

1998 *Preference*
 1998 *L'Age de Braise*
 2000 *T'Aime*
 2001 *The Piano Teacher*
 2001 *This Is My Body*
 2002 *Epstein's Night*
 2003 *Raining Cats and Frogs*

2005 *Let's Be Friends*
 2005 *Cache (Hidden)*
 2006 *A Year in My Life*
 2006 *A City Is Beautiful at Night*
 2007 *Boxes*
 2007 *Christian*

Katina Paxinou (Rosaria) (December 17, 1900–February 22, 1973) Born Katina Constantopoulos, she was disowned by her family for pursuing a stage career. Her first marriage to Ioannis Paxinos produced two children. Paxinou originally trained as an opera singer at the Conservatoire de Musique de Genève. At the onset of World War II, Paxinou was performing in London and unable to return home to Greece. She traveled to Hollywood and appeared in such films as *For Whom the Bell Tolls* (for which she won the 1943 Oscar® for best supporting actress as Pilar), *Mourning Becomes Electra*, *Uncle Silas*, *The Miracle*, and Orson Welles's *Confidential Report* (also known as *Mr. Arkadin*). She was rewarded with her own star, located on Vine Street in Hollywood. She returned to Greece in 1950 and performed at the Greek National Theater, on Broadway in limited theatrical runs, and on Britain's BBC. Paxinou established the Royal Theatre of Athens with her second husband Alexis Minotis where she produced revivals of classic plays in ancient outdoor Greek theatres and translated modern plays into Greek, most notably those of the American playwright Eugene O'Neill. She was dubbed by actress Cesarina Gheraldi in *Rocco and His Brothers*.



Filmography of Katina Paxinou

1943 *For Whom the Bell Tolls*
 1943 *Hostages*
 1945 *Confidential Agent*
 1947 *The Inheritance*
 1947 *Mourning Becomes Electra*
 1949 *Prince of Foxes*
 1955 *Confidential Report*

1959 *The Miracle*
 1960 *Rocco and His Brothers*
 1961 *Death of a Bandit*
 1965 *To nisi tis Afroditis*
 1968 *Zita*
 1970 *A Savage Summer*
 1970 *The Martlet's Tale*

Roger Hanin (Duilio Morini) (October 20, 1925–February 11, 2015) When Hanin died in 2015, the Algerian-born actor was one of the most beloved stars in French cinema and television, best known for playing the title role in the 1989–2006 TV police drama, *Navarro*. The son of Jewish parents (his original name was Levy), he began his acting career in France in the 1950s. His long and successful film, theater and television career included acting, directing and writing. Famed also for his family connection (brother-in-law by marriage) to the late former President of France, François Mitterrand, Hanin was long the subject of gossip in the entertainment press. New stories chronicled family legal battles and financial disputes as well as the story of a man whose paternity test proved that he was Hanin's son.

Paolo Stoppa (Cerri) (June 6 1906–May 1, 1988) A Roman stage actor, Stoppa began working in film in 1932. Together with longtime companion, actress Rina Morelli, he established a theatre that gave Visconti some of his early directorial work for the stage. This collaboration led to Stoppa being cast as Cerri (Cecchi in the screenplay) in *Rocco and His Brothers*. His work as an Italian dubbing artist included voicing actors Fred Astaire and Kirk Douglas. Stoppa's filmography includes *Once Upon a Time in the West* (1968), *The Leopard* (1963) and *Becket* (1964) and more than 150 other titles.

Rocco Vidolazzi (also known as Vitolazzi) (Luca) In addition to his role as the youngest brother in *Rocco and His Brothers*, Vidolazzi acted in *Il gobbo* (1960) and in *Maciste contro il vampiro* (1961). Despite inquiries with many Italian filmmakers and cinema experts, we have been unable to find more information on this actor.

Suzu Delair (Luisa) (December 31, 1916–) Born Suzanne Pierrette Delaire in Paris, Delair started her career as a French actress and singer in 1930. She sang at the initial Nice Jazz Festival in 1948, introducing the popular song "C'est si bon." With her longtime partner, director Henri-Georges Clouzot, she collaborated on two films that brought her fame as the character Mila Milou, the unbearable wife of Inspector Wenz: 1941's *Le Dernier des Six*, and the next year's sequel, *L'Assassin Habite au 21*. Her best-remembered film role was as Jenny Lamour, a music-hall singer willing to do anything for fame in Clouzot's *Quai des Orfèvres* (1947). After many years off screen, director Gérard Oury brought Delair back for the comedy, *The Mad Adventures of "Rabbi" Jacob* (1973).

Corrado Pani (Ivo) (March 4, 1936–March 2, 2005) An Italian actor who performed in more than sixty films throughout his life, Pani began his career on stage in Visconti's production of Arthur Miller's play, *A View From the Bridge*. Later, he performed in the theater with Giorgio Strehler, Krzysztof Zanussi and Luca Ronconi, among others. Pani's last role was the judge in Roberto Benigni's *Pinocchio* (2002). He was also a successful television and voiceover actor.

Spiros Focás (Vincenzo) (August 17, 1937–) Born as Spyridonas Androutsopoulos in Greece, Focás began his long screen career there in 1959. He has appeared in more than two

hundred films including *Shaft in Africa*, *Rambo III* and *The Jewel of the Nile* and worked with Vincente Minnelli and Ferdinando Baldi. Focás remains active in film.



Filmography of Spiros Focás

1959	<i>Bloody Twilight</i>	1975	<i>Mark Shoots First</i>
1959	<i>Lyngos the Archbandit</i>	1976	<i>A Matter of Time</i>
1959	<i>Diakopes stin Kolopetinitsa</i>	1977	<i>Holocaust 2000</i>
1959	<i>Death of a Friend</i>	1979	<i>Diamantia</i>
1960	<i>Messalina</i>	1980	<i>Sonia</i>
1960	<i>Via Margutta</i>	1981	<i>Barbecue Them!</i>
1960	<i>Rocco and His Brothers</i>	1981	<i>Oi tyhodiohtes</i>
1961	<i>Apolytrosis</i>	1982	<i>Dangerous Game</i>
1962	<i>Un uomo da Bruciare</i>	1983	<i>Misunderstanding</i>
1962	<i>Eighteen in the Sun</i>	1985	<i>The Jewel of the Nile</i>
1964	<i>Egoism</i>	1986	<i>Black Tunnel</i>
1966	<i>Devil at My Heels</i>	1988	<i>Rambo III</i>
1966	<i>The Fear</i>	1990	<i>Tre colonne in cronaca</i>
1966	<i>Love Cycles</i>	1990	<i>White Palace</i>
1966	<i>I stefania</i>	1990	<i>The Serpent of Death</i>
1966	<i>The Steps</i>	1992	<i>The Dead Liquer</i>
1966	<i>The Runaway</i>	1994	<i>Moon Runaway</i>
1967	<i>Psomi gia ena drapeti</i>	1995	<i>Sapounopetra — To hrima sto laimo sas</i>
1968	<i>Odia il prossimo tuo</i>	1997	<i>Business in Balkan</i>
1968	<i>I zoi enos anthropou</i>	2000	<i>Women's Vices</i>
1968	<i>Ekeinoi pou xeroun n'agapoun</i>	2002	<i>Alexander and Aishe</i>
1968	<i>Brosta stin aghoni</i>	2002	<i>In the Shadow of Lemmy Caution</i>
1970	<i>Zorro in the Court of England</i>	2003	<i>Parta ola</i>
1970	<i>Corbari</i>	2003	<i>L'ospite Segreto</i>
1970	<i>Basta guardaria</i>	2003	<i>Death on the Prowl</i>
1971	<i>L'amante dell'Orsa Maggiore</i>	2003	<i>Watch Out! Red Light</i>
1972	<i>Lui per Lei</i>	2004	<i>Olympiad 448 BC</i>
1973	<i>Baciamo le mani</i>	2009	<i>The Will of Father Jean Meslier</i>
1973	<i>Shaft in Africa</i>	2014	<i>Promakhos</i>
1974	<i>Flavia</i>	(in production)	<i>Vampires of Hollywood</i>

(in production) *The Family Inheritance*
(in production) *The Club*

(in production) *Shadow in Durango*
(in production) *The Mob: A Woman's Revenge*

Max Cartier (Ciro) (1935–) A popular gymnast, Cartier was offered many film roles before Visconti convinced him to appear in *Rocco and His Brothers*. He also appeared in *The Assassin* (1961), *Il re di Poggioreale* (1961) and Francesco Rosi's *Salvatore Giuliano* before leaving acting to move to Nice where he became first a restaurateur and later an acclaimed sculptor and artist. His website is <http://www.maxcartier.com/>.

Claudia Cardinale (Ginetta Gianelli) (April 15, 1938–) Born Claude Joséphine Rose Cardinale in La Goulette, a neighborhood of Tunis, Cardinale's first languages were French, Arabic and Sicilian. Although she was half Italian, she did not pick up the language until she started working in Italian cinema. Cardinale was already an established actress when she agreed to accept the small role of Vincenzo's fiancée in order to work with Visconti. Franco Cristaldi, the initial producer for *Rocco and His Brothers*, fostered Cardinale's early film career and the couple later married. The actress worked with Visconti on many films, and said "*I became an international actress working with him on The Leopard.*" Cardinale recalled that the director called her "Claudine" and always spoke to her in French on the set. She appeared in *Big Deal on Madonna Street*, *8 1/2*, *Sandra*, *Circus World*, *The Pink Panther*, *The Lost Command*, *Once Upon a Time in the West*, and *Fitzcarraldo*.

Since 1975, the actress has been living with Italian writer/director Pasquale Squitieri and the couple have a daughter, Claudia. Cardinale also has a son, Patrizio who was born in secret when she was 19 and later adopted by Cristaldi. She is still active with two films currently in production and one in development. Cardinale has been a UNESCO goodwill ambassador for the Defense of Women's Rights since 2000. In February 2011 the Los Angeles Times Magazine named Cardinale among the 50 most beautiful women in film history. Luisella Visconti dubbed her voice in *Rocco and His Brothers*.



Filmography of Claudia Cardinale

1958	<i>Goha</i>	1974	<i>Conversation Piece</i>
1958	<i>Big Deal on Madonna Street</i>	1975	<i>The Immortal Bachelor</i>
1958	<i>3 straniere a Roma</i>	1975	<i>Libera, amore mio!</i>
1959	<i>Venetian Honeymoon</i>	1975	<i>Blonde in Black Leather</i>
1959	<i>The Magistrate</i>	1976	<i>Il comune senso del pudore</i>
1959	<i>The Facts of Murder</i>	1977	<i>Il prefetto di ferro</i>
1959	<i>Upstairs and Downstairs</i>	1978	<i>Fire's Share</i>
1959	<i>Audace colpo dei soliti ignoti</i>	1978	<i>Goodbye & Amen</i>
1959	<i>Vento del Sud</i>	1978	<i>Little Girl in Blue Velvet</i>
1960	<i>Bell' Antonio</i>	1978	<i>L'arma</i>
1960	<i>The Battle of Austerlitz</i>	1978	<i>Corleone</i>
1960	<i>Rocco and His Brothers</i>	1979	<i>Escape to Athena</i>
1960	<i>Silver Spoon Set</i>	1980	<i>Si salvi chi vuole</i>
1961	<i>Girl with a Suitcase</i>	1981	<i>The Salamander</i>
1961	<i>La viaccia</i>	1981	<i>La pelle</i>
1961	<i>The Lions are Loose</i>	1982	<i>Fitzcarraldo</i>
1961	<i>Kolka, My Friend</i>	1982	<i>Bankers Also Have Souls</i>
1962	<i>Swords of Blood</i>	1983	<i>Le ruffian</i>
1962	<i>Careless</i>	1984	<i>Henry IV</i>
1963	<i>8 ½</i>	1984	<i>Claretta Petacci</i>
1963	<i>The Leopard</i>	1985	<i>L'ete prochain</i>
1963	<i>The Pink Panther</i>	1985	<i>Woman of Wonders</i>
1964	<i>Bebo's Girl</i>	1987	<i>A Man in Love</i>
1964	<i>Circus World</i>	1989	<i>La revolution francaise</i>
1964	<i>Time of Indifference</i>	1989	<i>Hiver 54, l'abbe Pierre</i>
1964	<i>The Magnificent Cuckold</i>	1990	<i>Act of Sorrow</i>
1965	<i>Sandra</i>	1990	<i>La batalla de los Tres Reyes</i>
1965	<i>Blindfold</i>	1991	<i>Mother</i>
1966	<i>Lost Command</i>	1993	<i>Son of the Pink Panther</i>
1966	<i>The Professionals</i>	1994	<i>Elle ne pensent qu'a ca....</i>
1966	<i>The Queens</i>	1997	<i>Sous les pieds des femmes</i>
1967	<i>A Rose or Everyone</i>	1998	<i>Riches, belles, etc.</i>
1967	<i>Dont Make Waves</i>	1999	<i>Brigands</i>
1968	<i>Mafia</i>	2002	<i>And Now...Ladies and Gentlemen...</i>
1968	<i>The Hell with Heroes</i>	2005	<i>The Demon Stirs</i>
1968	<i>A Fine Pair</i>	2007	<i>Cherche fiance tous frais payes</i>
1968	<i>Once Upon a Time in the West</i>	2009	<i>The String</i>
1969	<i>The Conspirators</i>	2010	<i>Being Italian with Signora Enrica</i>
1969	<i>Certain, Very Certain, As a Matter of Fact...Probable</i>	2010	<i>A View of Love</i>
1969	<i>The Red Tent</i>	2011	<i>Father</i>
1970	<i>The Adventures of Gerard</i>	2012	<i>Gebo et l'ombre</i>
1971	<i>The 21 Carat Snatch</i>	2012	<i>The Artist and the Model</i>
1971	<i>Frenchie King</i>	2013	<i>Joy de V.</i>
1971	<i>A Girl in Australia</i>	2014	<i>The Silent Mountain</i>
1972	<i>L'udienza</i>	2014	<i>Ultima Fermata</i>
1972	<i>Scoumoune</i>	2014	<i>Les Francis</i>
1973	<i>Fury</i>	2014	<i>Effie Gray</i>
1974	<i>I guappi</i>	(in production)	<i>Twice Upon a Time in the West</i>
		(in production)	<i>All Roads Lead to Rome</i>

Production Team

Suso Cecchi d'Amico (screenwriter) (July 21, 1914–July 31, 2010) Giovanna “Suso” Cecchi was born in Rome to a Tuscan painter, Leonetta Pieraccini and the literary critic Emilio Cecchi, a major figure in 20th-century Italian letters. In the early 1930s, Emilio was chosen to run the state-backed film company Cines, which excited the teenaged Suso, as the whole family was in love with the movies. Many people in the arts visited their home, including Italy’s leading theater critic, Silvio d’Amico. In 1938, Suso married Silvio’s son, musicologist Fedele “Lele” d’Amico, with whom she had three children.



Suso Cecchi d'Amico and Luchino Visconti

During World War II, Lele went into hiding while working as the director of the bi-weekly anti-fascist paper, *La Voce Operaia*. Suso supported them by translating novels into Italian. In the postwar period, she began working in film, first as a script translator, later as a co-screenwriter (with her father) on Renato Castellani’s *Mio figlio professore* (1946). Her next two screenplays were directed by Luigi Zampa, *Vivere in Pace* and *L’Onorevole Angelina*, the latter starring Anna Magnani, who became one of Suso’s closest friends.

Cecchi d'Amico became a legend of world cinema, working on over 100 films, including some of the greatest classics of all time, including Vittorio De Sica's *Ladri di Biciclette* (*Bicycle Thieves*, 1948), William Wyler's *Roman Holiday* (1953, uncredited), Michelangelo Antonioni's *Le Amiche* (1955), Mario Monicelli's *I Soliti Ignoti* (*Big Deal on Madonna Street*, 1958) and Francesco Rosi's *Salvatore Giuliano* (1962). She was perhaps best known for her creative contribution to the films of Luchino Visconti, including *Bellissima*, *Senso*, *Rocco and his Brothers* and *Il Gattopardo* (*The Leopard*, 1963). In 1994, Cecchi d'Amico was awarded a Golden Lion for lifetime achievement at the Venice Film Festival.

Lele died in 1990. Upon her death in 2010, *La Repubblica* called Suso Cecchi d'Amico "the lady who invented Italian cinema." Their three children have followed in their footsteps: Silvia (a film producer), Caterina (director of the Centro Sperimentale di Cinematografia film school in Rome and head of the Luchino Visconti archive), and Masolino (a translator, critic and teacher).

Filmography of Suso Cecchi d'Amico

1946	<i>Professor, My Son</i>	1954	<i>The Cheerful Squadron</i>
1946	<i>Roma citta libera</i>	1954	<i>Too Bad She's Bad</i>
1947	<i>To Live in Peace</i>	1954	<i>Forbidden</i>
1947	<i>Flesh Will Surrender</i>	1955	<i>Graziella</i>
1947	<i>Angelina</i>	1955	<i>Le amiche</i>
1948	<i>Guagilo</i>	1956	<i>What a Woman!</i>
1948	<i>Bicycle Thieves</i>	1956	<i>Defend My Love</i>
1949	<i>Fabiola</i>	1957	<i>Kean: Genius or Scoundrel</i>
1948	<i>The Walls of Malapaga</i>	1957	<i>The Window to Luna Park</i>
1949	<i>Heaven Over the Marshes</i>	1957	<i>Le Notti Bianche</i>
1950	<i>It's Forever Springtime</i>	1957	<i>Husbands in the City</i>
1950	<i>Pact with the Devil</i>	1958	<i>Big Deal on Madonna Street</i>
1950	<i>Father's Dilemma</i>	1958	<i>La sfida</i>
1950	<i>His Last Twelve Hours</i>	1959	<i>...and the Wild Wild Women</i>
1950	<i>Romanzo d'amore</i>	1959	<i>The Magliari</i>
1950	<i>Honeymoon Deferred</i>	1959	<i>Violent Summer</i>
1951	<i>Miracle in Milan</i>	1960	<i>It Started in Naples</i>
1952	<i>Bellissima</i>	1960	<i>Rocco and His Brothers</i>
1952	<i>Hello Elephant</i>	1960	<i>La contessa azzurra</i>
1952	<i>The City Stands Trial</i>	1960	<i>The Passionate Thief</i>
1952	<i>Anita Garibaldi</i>	1961	<i>The Wastrel</i>
1952	<i>Times Gone By</i>	1961	<i>The Best of Enemies</i>
1953	<i>The Lady Without Camelias</i>	1962	<i>Boccaccio '70</i>
1953	<i>The World Condemns Them</i>	1962	<i>Salvatore Giuliano</i>
1953	<i>Eager to Live</i>	1962	<i>Three Fables of Love</i>
1953	<i>I vinti</i>	1963	<i>The Leopard</i>
1953	<i>We, the Women</i>	1964	<i>Time of Indifference</i>
1953	<i>Empty Eyes</i>	1965	<i>Casanova 70</i>
1954	<i>100 Years of Love</i>	1965	<i>Sandra</i>
1954	<i>The Anatomy of Love</i>	1966	<i>Me, Me, Me...and the Others</i>
1954	<i>Senso</i>	1966	<i>The Queens</i>

1967	<i>The Taming of the Shrew</i>	1986	<i>Caravaggio</i>
1967	<i>The Stranger</i>	1986	<i>Speriamo che sia femmina</i>
1967	<i>Pride and Vengeance</i>	1986	<i>The Inquiry</i>
1969	<i>Infanzia, vocazione e prime esperienze di Giacomo Casanova</i>	1987	<i>Dark Eyes</i>
1969	<i>Senza sapere niente di lei</i>	1987	<i>I picari</i>
1970	<i>Metello</i>	1987	<i>Private Affairs</i>
1971	<i>Lady Liberty</i>	1988	<i>Stradivari</i>
1972	<i>Brother Sun, Sister Moon</i>	1990	<i>Dark Illness</i>
1972	<i>Devil in the Brain</i>	1991	<i>Rossini! Rossini!</i>
1972	<i>I figli chiedono perche</i>	1993	<i>Parenti serpenti</i>
1972	<i>Ludwig</i>	1993	<i>La fine e nota</i>
1973	<i>Amore e ginnastica</i>	1994	<i>Cari fottutissimi amici</i>
1974	<i>Conversation Piece</i>	1995	<i>Looking for Paradise</i>
1974	<i>Amore amaro</i>	1996	<i>Bruno is Waiting on the Car</i>
1975	<i>Prete, fai un miracolo</i>	1998	<i>The Room of the Scirocco</i>
1975	<i>L'innocente</i>	1998	<i>Der letzte Sommer — Wenn Du nicht willst</i>
1976	<i>Caro Michele</i>	1999	<i>Dirty Linen</i>
1980	<i>Dimmi che fai tutto per me</i>	1999	<i>Un amico magico: il maestro Nino Rota</i>
1983	<i>Les mots pour le dire</i>	2000	<i>Il cielo cade</i>
1984	<i>Bertoldo, Bertoldino, and Cascacenno</i>	2001	<i>My Voyage to Italy</i>
1985	<i>Le due vite di Mattia Pascal</i>	2005	<i>Raul — Diritto di uccidere</i>
1985	<i>Big Deal After 20 Years</i>	2006	<i>The Roses of the Desert</i>
		2006	<i>The Final Inquiry</i>

Vasco Pratolini (screenwriter) (October 19 1913–January 12 1991) Born in Florence, Pratolini grew up in a working class family and labored at a number of jobs, including printer, waiter, and salesman. In 1935 he was diagnosed with tuberculosis and hospitalized for two years. Pratolini helped co-found the magazine *Campo di Marte* in 1938 and published his first novel, *The Green Carpet* in 1941. He fought in the Italian resistance and after the war moved to Naples where he lectured at the Art Institute and wrote *A Tale of Two Poor Lovers*. Valerio Zurlini filmed adaptations of two Pratolini novels, *Le ragazze di San Frediano* (1954) and *Cronaca familiare* (1961). In 1960, composer Kirill Molchanov produced the Russian-language opera *Via del Corno* in Moscow based on an anti-fascist story by Pratolini in 1960. In addition to Visconti, Pratolini worked with directors Roberto Rossellini and Nanni Loy.

Filmography of Vasco Pratolini

1946	<i>Paisan</i>	1960	<i>Un eroe del nostro tempo</i>
1953	<i>Appunti su un fatto cronaca</i>	1961	<i>La viaccia</i>
1953	<i>La domenica della buona gente</i>	1962	<i>Family Portrait</i>
1954	<i>Chronicle of Poor Lovers</i>	1962	<i>The Four Days of Naples</i>
1954	<i>The Anatomy of Love</i>	1964	<i>La costanza della ragione</i>
1954	<i>High School</i>	1970	<i>Metello</i>
1955	<i>Le ragazze di San Frediano</i>	1972	<i>La colonna infame</i>
1957	<i>Il momento piu bello</i>	1973	<i>Diario di un italiano</i>
1960	<i>Rocco and His Brothers</i>		

Pasquale Festa Campanile (screenwriter) (July 28, 1927–February 25, 1986) Born in the southern province of Potenza, Campanile grew up and began his writing career in Rome. Working both as a screenwriter and novelist, he collaborated with Dino Risi, Visconti and other important postwar filmmakers. Campanile was nominated for an Oscar for best original screenplay for *Le Quattro Giornate Di Napoli* (1962) (which he co-wrote). He was also a successful comedy director.

Massimo Franciosa (screenwriter) (July 23, 1924–March 30, 1998) Lifelong citizen of Rome, Franciosa wrote 72 films and directed nine. He shared an Academy Award[®] nomination with frequent collaborator Campanile for *Le Quattro Giornate Di Napoli* (1962).

Enrico Medioli (screenwriter) (March 17, 1925–) Medioli's career has including writing credits on films as varied as Sergio Leone's *Once Upon a Time in America* (1984) and a TV movie on Coco Chanel. He worked extensively with Visconti, starting as his stage assistant in the late 1950s. Medioli shared an Oscar[®] nomination with the director for their original screenplay for *The Damned* (1969). Since the 1980s, Medioli has worked mostly in television.

Giovanni Testori (novelist) (May 12 1923–March 16 1993) Testori was born in Milan and graduated from the Catholic University of Milan in 1947. As a writer, playwright, art historian and literary critic, Testori's works are characterized by linguistic experimentalism, featuring both lexicon and syntax that mix and fuse elements of the Lombard dialect with French and English. His novel *Il ponte della Ghisolfia* (*The Bridge of Ghisolfia*) included three short stories that inspired *Rocco and His Brothers*.

Goffredo Lombardo (producer) (May 15, 1920–February 2, 2005) Lombardo grew up in the film business. His mother was Leda Gys, one of the great beauties of the Italian silent screen, and his father, Gustavo, founded the Titanus film company and was a pioneer of Italian cinema. Lombardo was awarded his university degree with a thesis on film royalties and started at Titanus as a scene painter. Known mostly as a film company specializing in comedies, Lombardo added a mix of melodramas and serious films when he took over after his father's death in 1952. During his long career in the Italian cinema industry, producer Lombardo worked with directors Robert Aldrich, René Clément, Ermanno Olmi and others. Nominated and winner of many prizes, Lombardo received a Career Golden Lion award at the Venice Film Festival in 1995 for his contribution to cinema.

Giuseppe Bordogni (production coordinator) Bordogni produced *Il Disordine* (1962) and was production manager for twenty-seven films, including: Franco Zeffirelli's *Romeo and Juliet* (1968), *Le Quattro Giornate Di Napoli* (1962), *La Maha Desnuda* (1958), and *Peccato Che Sia una Canaglia* (1954).

Nino Rota (composer) (December 3 1911–April 10 1979) Long considered one of the greatest composers for cinema, Giovanni “Nino” Rota wrote almost 150 film scores for some of the finest filmmakers of his time, including Federico Fellini and Francis Ford Coppola. A child prodigy who composed his first oratorio at age eleven, Rota wrote opera (his *Il Cappello di Paglia di Firenze* has been performed all over the world), symphony and chamber music. He received his education in literature at the University of Milan after a brief two-year stint at the Curtis Institute of Philadelphia in 1931 and 1932. While studying at the Institute, Rota made the acquaintance of Aaron Copland and developed an interest in American folklore, Hollywood films and the music of George Gershwin.

Coming back to Italy, Rota immediately started writing film scores with *Treno popolare*. Rota’s theater work for Visconti included Giovanni Testori’s controversial *L’Arialda* as well as John Ford’s *’Tis Pity She’s A Whore*. His legendary partnership with Federico Fellini started in 1952 (with *The White Sheik*) almost by chance. Fellini once said, “Outside Cinecittà, I noticed a funny little man waiting in the wrong place for the tram. He seemed happily oblivious of everything. I felt compelled... to wait with him... I was certain that the tram would stop in its regular place and we would have to run for it, and he was equally certain it would stop where he was standing... To my surprise, the tram did stop right in front of us.”

Among Rota’s classic scores for the screen are *Rome Open City*, *Zaza*, *I Vitelloni*, *Il Bidone*, *Nights of Cabiria*, *The White Sheik*, *La Strada*, *White Nights*, *La Dolce Vita*, *8 1/2*, *The Leopard*, *Juliet of the Spirits*, *The Taming of the Shrew*, *Romeo and Juliet*, *Fellini’s Satyricon*, *Orchestra Rehearsal*, and *The Godfather*. His Oscar® nomination for *The Godfather* was revoked when it was learned that he had used the love theme previously in his score for the 1958 film *Fortunella*. Ironically, Rota’s score for the sequel, *The Godfather: Part II* won him an Oscar® in 1974. Rota served as director of the Bari Conservatory from 1950 until 1978. His operas are still performed and in 1995 the Nino Rota Foundation was established in his name.

He once said, “*If anyone reckons that all that I am attempting to express in my music is a little nostalgia and lots of humour and optimism, well that is exactly how I would like to be remembered.*”



Filmography of Nino Rota

1933	<i>Treno popolare</i>	1952	<i>Something Money Can't Buy</i>
1942	<i>Giorno di nozze</i>	1952	<i>The White Sheik</i>
1943	<i>Il birichino di papa</i>	1952	<i>The Assassin</i>
1944	<i>Zaza</i>	1952	<i>The Three Pirates</i>
1944	<i>The Mountain Woman</i>	1952	<i>Gil angeli del quartiere</i>
1945	<i>La freccia nel fianco</i>	1952	<i>The Queen of Sheba</i>
1945	<i>My window and I</i>	1952	<i>Melodie immortali — Mascagni</i>
1945	<i>Le miserie del signor Travet</i>	1952	<i>Ragazze da marito</i>
1946	<i>Un americano in vacanza</i>	1952	<i>Marito e moglie</i>
1946	<i>Professor, My Son</i>	1953	<i>Hell Raiders of the Deep</i>
1946	<i>Roma citta libera</i>	1953	<i>Finishing School</i>
1946	<i>Albergo Luna, camera 34</i>	1953	<i>La domenica della buona gente</i>
1947	<i>To Live in Peace</i>	1953	<i>Jolanda, the Daughter of the Black Corsair</i>
1947	<i>Vanita</i>	1953	<i>The Wild Oat</i>
1947	<i>Flesh Will Surrender</i>	1953	<i>Riscatto</i>
1947	<i>Daniele Cortis</i>	1953	<i>I Vitelloni</i>
1948	<i>Toto al giro d'Italia</i>	1953	<i>Easy Years</i>
1948	<i>Amanti senza amore</i>	1953	<i>The Ship of Condemned Women</i>
1948	<i>Without Pity</i>	1953	<i>Musoduro</i>
1948	<i>Fuga in Francia</i>	1953	<i>What Rascals Men Are</i>
1948	<i>Anni difficili</i>	1953	<i>Scampolo 53</i>
1948	<i>Guaglio</i>	1954	<i>The Stranger's Hand</i>
1948	<i>L'eroe della strada</i>	1954	<i>Star of India</i>
1948	<i>Sotto il sole di Roma</i>	1954	<i>100 Years of Love</i>
1948	<i>Woman Trouble</i>	1954	<i>Appassionatamente</i>
1948	<i>How I lost the War</i>	1954	<i>La Strada</i>
1948	<i>Be Seeing You, Father</i>	1954	<i>Mambo</i>
1949	<i>The Glass Mountain</i>	1954	<i>Modern Virgin</i>
1949	<i>Campane a martello</i>	1954	<i>The Two Orphans</i>
1949	<i>Children of Chance</i>	1954	<i>Loves of Three Queens</i>
1949	<i>The Masked Pirate</i>	1954	<i>Forbidden</i>
1949	<i>Come scopersi l'America</i>	1954	<i>Lo scocciatore (Via Padova 46)</i>
1950	<i>It's Forever Springtime</i>	1955	<i>Bella non piangere</i>
1950	<i>Side Street Story</i>	1955	<i>We Two Alone</i>
1950	<i>Vita da Cani</i>	1955	<i>Torpedo Zone</i>
1950	<i>The Taming of Dorothy</i>	1955	<i>Il Bidone</i>
1950	<i>His Last Twelve Hours</i>	1955	<i>The Woman in the Painting</i>
1950	<i>The King's Geurrillas</i>	1955	<i>The Belle of Rome</i>
1950	<i>Il monello della strada</i>	1955	<i>Accadde al penitenziario</i>
1950	<i>Honeymoon Deferred</i>	1955	<i>Folgore Division</i>
1950	<i>E arrivato il cavaliere!</i>	1955	<i>Io piaccio</i>
1951	<i>Never Take No for an Answer</i>	1956	<i>War and Peace</i>
1951	<i>Anna</i>	1956	<i>The House of Intrigue</i>
1951	<i>Toto and the King of Rome</i>	1956	<i>Ragazze al mare</i>
1951	<i>Napoleone</i>	1957	<i>Il momento piu bello</i>
1951	<i>Filumena Marturano</i>	1957	<i>The Nights of Cabiria</i>
1952	<i>Un ladro in paradiso</i>	1957	<i>A Hero of Our Times</i>
1952	<i>Wonderful Adventures of Guerrin Mescino</i>	1957	<i>Le Notti Bianche</i>
1952	<i>Never Take No for an Answer</i>	1957	<i>The Angry Age</i>

1957	<i>Doctor and the Healer</i>	1966	<i>Shoot Loud, Louder...I Don't Understand</i>
1957	<i>Italia piccola</i>	1967	<i>The Taming of the Shrew</i>
1958	<i>Citta di notte</i>	1968	<i>Romeo and Juliet</i>
1958	<i>Giovani mariti</i>	1968	<i>Spirits of the Dead</i>
1958	<i>Fortunella</i>	1969	<i>Fellini Satyricon</i>
1958	<i>The Italians They are Crazy</i>	1970	<i>A Quiet Place to Kill</i>
1958	<i>Piece of the Sky</i>	1970	<i>Waterloo</i>
1958	<i>The Law is the Law</i>	1972	<i>Roma</i>
1958	<i>El Alamein</i>	1972	<i>The Godfather</i>
1959	<i>The Great War</i>	1973	<i>Love and Anarchy</i>
1960	<i>La Dolce Vita</i>	1973	<i>Amarcord</i>
1960	<i>Purple Noon</i>	1973	<i>Sunset, Sunrise</i>
1960	<i>Under Ten Flags</i>	1974	<i>The Abdication</i>
1960	<i>Rocco and His Brothers</i>	1974	<i>The Godfather: Part II</i>
1961	<i>Phantom Lovers</i>	1976	<i>Caro Michele</i>
1961	<i>The Best of Enemies</i>	1976	<i>Fellini's Casanova</i>
1961	<i>The Brigand</i>	1976	<i>Ragazzo di Borgata</i>
1962	<i>Boccaccio '70</i>	1978	<i>Death on the Nile</i>
1962	<i>The Condemned of Altona</i>	1978	<i>Orchestra Rehearsal</i>
1962	<i>The Reluctant Saint</i>	1979	<i>Hurricane</i>
1962	<i>Arturo's Island</i>	1995	<i>Suspens, Sever-yug</i>
1963	<i>8 ½</i>	2011	<i>La vista meravigliosa. Viaggio in Italia sulle tracce di Nino Rota</i>
1963	<i>The Leopard</i>	2011	<i>Love Story</i>
1963	<i>The Teacher from Vigevano</i>	2013	<i>Sur les traces de Fellini</i>
1965	<i>Juliet of the Spirits</i>		
1965	<i>Kiss the Other Sheik</i>		

Giuseppe Rotunno (cinematographer) (March 19 1923–) Rotunno began his legendary film career at the age of 17 after the death of his father. “When I was growing up in Rome, there was a photography shop downstairs from our house. I spent hours looking at the cameras in the window. Then, I’d walk around the city imagining the sights around me framed in a viewfinder.” Leaving high school to support his family, he began developing photographs at Cinecittà Studios. Rotunno was drafted in 1942, serving as a combat photographer in the army’s film unit.



Photos: Giovan Battista Poletto

“As head of a unit of cameramen I was not only entrusted with all the photographic and filming equipment and the two vehicles for transporting it, but also appointed as war correspondent to take photographs and make films, which I also had to print, to send to the headquarters of the General Staff of the Italian Army, as documentation and reportage on the conflict.

“On 8 September 1943 I was captured in Greece, then deported to Germany and sent to two concentration camps in the province of Westphalia, the first in a town called Hattingen and the second in Witten, on the Ruhr, from which I was released on 11 April 1945 by the soldiers of a US military division.”

He came back to Italy as an assistant to the cinematographer primarily with his mentor, cinematographer G. R. Aldo. In later years, Rotunno also cited directors of photography Claude Renoir, Leon Shamroy, Robert Krasker, and Oswald Morris as other important influences and teachers. A camera operator on *Senso*, Rotunno was promoted to director of photography on the film when Aldo was killed in a road accident. For Visconti, Rotunno developed a system of using three cameras per scene to capture the continuity on screen. The filmmaker loved the flexibility the three cameras afforded and even insisted on the set up in close quarters. “For Visconti, this system was ideal. But it was horribly complicated for me because there wasn’t enough space on the set for the lights.” Rotunno remembered that during the shoot in the dry cleaners in *Rocco and His Brothers*, “we kept bumping against each other, as there wasn’t enough space.”

He went on to work with Visconti as a cinematographer on *White Nights*, *The Leopard*, and *The Stranger*. Rotunno recalled that he used to follow Visconti everywhere, even sitting in on meetings with the screenwriters: “I’ve always aimed to work closely with the director. I’ve always thought that it was my duty to try and understand him, not the other way around.” Working with Visconti, he remembered, “the camera work was always dynamic. There were only pauses if they were needed to strengthen the story, but there were never meaningless pauses. The shots were so dynamic, but the audience didn’t notice because it wasn’t annoying. It was just a fast rhythm. ”

Rotunno’s first American studio film was *The Naked Maja*, starring Ava Gardner, directed by Henry Koster and filmed in Rome. On the set, he met director Stanley Kramer who invited Rotunno to work with him on *On the Beach*, (also with the actress) launching his American career. Gardner loved being photographed by Rotunno and even wanted to sign him to a contract to shoot all her screen appearances.

Working on both sides of the Atlantic, Rotunno, known by all as Peppino, served as director of photography for *The Grim Reaper*, *Fellini Satyricon*, *Carnal Knowledge*, *Man of La Mancha*, *Amarcord*, *All That Jazz*, *Popeye*, Terry Gilliam’s *The Adventures of Baron Munchausen* and *The Stendhal Syndrome*. He won the BAFTA award for cinematography in 1980 and was

nominated for an Academy Award[®] for Bob Fosse's *All That Jazz*. Rotunno's working relationship with Federico Fellini stretched throughout his career and the two were friends until the director's death.

Rotunno personally supervised the color correction on the new digital 4K restoration of *Rocco and His Brothers*. He still teaches at the Centro Sperimentale di Cinematografia where Caterina d'Amico is the director. "I tell my students to study art, history, geography, everything. You need everything you can learn in a lifetime to make a two-hour movie."

Filmography of Giuseppe Rotunno

1955	<i>Scandal in Sorrento</i>	1974	<i>All Screwed Up</i>
1955	<i>Cristo non si e fermato a Eboli</i>	1974	<i>The Beast</i>
1956	<i>Tosca</i>	1974	<i>Erotomania</i>
1956	<i>The Montecarlo Story</i>	1975	<i>The Divine Nymph</i>
1957	<i>Le Notti Bianche</i>	1976	<i>Fellini's Casanova</i>
1958	<i>Fast and Sexy</i>	1976	<i>Stormtroopers</i>
1958	<i>The Love Specialist</i>	1977	<i>Ecco noi per esempio...</i>
1958	<i>The Naked Maja</i>	1978	<i>A Night Full of Rain</i>
1959	<i>Policarpo</i>	1978	<i>China 9, Liberty 37</i>
1959	<i>The Great War</i>	1978	<i>Orchestra Rehearsal</i>
1959	<i>On the Beach</i>	1979	<i>All That Jazz</i>
1960	<i>5 Branded Women</i>	1980	<i>City of Women</i>
1960	<i>The Angel Wore Red</i>	1980	<i>Popeye</i>
1960	<i>Rocco and His Brothers</i>	1981	<i>Rollover</i>
1961	<i>Phantom Lovers</i>	1982	<i>Five Days One Summer</i>
1961	<i>The Best of Enemies</i>	1982	<i>My Darling, My Dearest</i>
1962	<i>Boccaccio '70</i>	1983	<i>And the Ship Sails On</i>
1962	<i>Family Portrait</i>	1984	<i>Desire</i>
1963	<i>The Leopard</i>	1984	<i>American Dreamer</i>
1963	<i>The Organizer</i>	1984	<i>Nothing Left to Do but Cry</i>
1963	<i>Yesterday, Today and Tomorrow</i>	1985	<i>The Assisi Underground</i>
1966	<i>The Bible: In the Beginning...</i>	1985	<i>Red Sonja</i>
1967	<i>The Witches</i>	1985	<i>Orfeo</i>
1967	<i>The Stranger</i>	1987	<i>Hotel Colonial</i>
1968	<i>Capriccio all'italiana</i>	1987	<i>Julia and Julia</i>
1968	<i>Spirits of the Dead</i>	1987	<i>Rent-a-Cop</i>
1968	<i>Anzio</i>	1988	<i>Haunted Summer</i>
1968	<i>Candy</i>	1988	<i>The Adventures of Baron Munchausen</i>
1969	<i>Fellini Satyricon</i>	1990	<i>The Bachelor</i>
1969	<i>The Secret of Santa Vittoria</i>	1990	<i>Rebus</i>
1970	<i>Sunflower</i>	1991	<i>Regarding Henry</i>
1970	<i>Splendori e miserie di Madame Royale</i>	1992	<i>Once Upon a Crime...</i>
1971	<i>Carnal Knowledge</i>	1994	<i>Wolf</i>
1972	<i>Roma</i>	1994	<i>The Night and the Moment</i>
1972	<i>Man of La Mancha</i>	1995	<i>Sabrina</i>
1973	<i>Love and Anarchy</i>	1996	<i>The Stendhal Syndrome</i>
1973	<i>Amarcord</i>	1997	<i>Marcello Mastroianni: I Remember</i>

Mario Serandrei (editor) (May 23, 1907–April 17, 1966) Born in Naples, Mario Serandrei started his career at the early age of 22, the editor of Alessandro Blasetti's magazine, *Cinema* as well as assisting on Blasetti's films. Serandrei's professional career was most closely tied to Visconti's as they worked on six films together: *Ossessione* (1943), *Bellissima* (1951), *Senso* (1954), *Rocco and His Brothers* (1960), *The Leopard* (1963) and *Sandra of a Thousand Delights* (1965). Serandrei also worked with Federico Fellini on *Il bidone* (1955) as well as with Mario Bava on several films, including *Black Sunday* (1960) (which he also co-wrote), *Black Sabbath* (1963), and *Blood and Black Lace* (1965). Serandrei was working on director Gillo Pontecorvo's *The Battle of Algiers* when he died in 1966. He is credited with editing 242 films and writing six. Serandrei helped set the style of neo-realism by going against popular editing practice, which relied on montage (taking inspiration from Sergei Eisenstein). Serandrei, instead, emphasized limited cuts and flowing action that gave an illusion of reality.



Sketch for Rocco set design created by Mario Garbuglia

Mario Garbuglia (art director) (May 27, 1927–March 30, 2010) Born in Fontespina, Garbuglia graduated from the Art Institute of Florence and then attended the Art School and the Academy of Fine Arts in Rome, focusing on stage design. From 1947 to 1949 he was a pupil of the Experimental Center of Cinematography, where his teacher was Guido Fiorini. In 1950, Garbuglia started his film career with *Donne senza nome* by Geza von Radvanyi. A production designer who collaborated with Visconti on both films and in operatic stage productions, Garbuglia designed the complete city set for *White Nights* (1957), for which he created mist using miles of gauze. For *Rocco and His Brothers*, he designed various apartments, the laundry, the bar and the boxing school in Milan. For *The Leopard* he completely restored a villa near Palermo for the opening scene as well as the villa Boscogrande near Mondello (which had been a chicken farm and needed extensive reworking). His dozens of opulent sets for the film earned him the *Nastro d'Argento*, one of the highest awards in Italian cinema. Garbuglia served as art director on 65 films — a portfolio of productions that

ranged from Visconti's *L'innocente*, to Édouard Molinaro's *La cage aux folles* to Roger Vadim's *Barbarella*. He died after a long battle with lung illness.

Piero Tosi (costume designer) (April 10, 1927–) One of the greatest costume designers in cinema, Piero Tosi was born in Florence and studied at Florence's Accademia di Belle Arti. His career "started with a bit of luck... Visconti came to Florence in 1948, during the Musical May Festival, to work on *Troilus and Cressida*. I was in Florence then and was asked by Franco Zeffirelli, whom I knew well, to be costume designer Maria de Matteis' third assistant. Of course I was so pleased and accepted straight away. I was later asked by Visconti to work as a costume designer on his next movie *Bellissima* with Italian actress Anna Magnani. I was only in my early 20s, but I was very courageous, strong and passionate..." (*Port Magazine*, In Conversation: Piero Tosi, Costume Designer, with David Hellqvist.)



Tosi has designed costumes for 63 films, twice won a BAFTA for Best Costume Design, and received five Academy Award® nominations. In addition to working with Visconti on *Rocco and His Brothers*, *The Damned* and *Death in Venice*, Tosi's greatest work could very well be *The Leopard*. He designed 300 costumes for the Ball scene alone; the Tirelli costume workshop in Italy fabricated all of the costumes using vivid colors and full of lively patterns and textures. The entire scene was filmed in Sicily, during August in full summer heat. Tosi later said, "Everything was melting under my eyes." Perhaps more subtle but just as special were the costumes he designed for Sophia Loren in *Yesterday, Today and Tomorrow* and *Marriage Italian Style*. He also collaborated with Federico Fellini on *Fellini Satyricon*, Franco Zeffirelli on *La Traviata* and Liliana Cavani on *The Night Porter*. In 2013 he received an honorary Oscar®. Because of his intense fear of flying, Tosi did not attend the ceremony; Claudia Cardinale accepted his award on his behalf.

Quotes

“[When we were filming *Raging Bull*] We screened *Rocco and His Brothers* as research and the dramatic intensity of the film was a major influence. It made us feel free to do anything we wanted dramatically without worrying about convention.” — Martin Scorsese, *SF Chronicle*, “*Rocco and His Brothers* Still KO’s World Audience,” 1992

“Fellini told the story of *La Dolce Vita*, the sweet life, but I instead will try to tell the story of the bitter life of people like Rocco.” — Luchino Visconti

“The story is dispassionate and yet explodes with the force of a hurricane.” — Mario Serandrei, film editor

“*Tetro* was made in Argentina, mostly in Buenos Aires in the bohemian neighborhood of La Boca, with other scenes shot in Patagonia. Both locales, the one brightly colorful and the other spectacularly imposing, are unfamiliar to most Americans, but Mr. Coppola chose to film in black and white, in part because he wanted to evoke the mood of movies he admires, Visconti’s *Rocco and His Brothers* and Elia Kazan’s *On the Waterfront* in particular.” — Article on Francis Ford Coppola by Larry Rohter, *New York Times*, June 3, 2009

“*Rocco and his Brothers* is a profoundly powerful work. Disturbing, beautiful, made by one of the great artists of the cinema, Luchino Visconti.” – Benicio del Toro at 2015 Cannes Classics

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In 1995, Milestone received the first Special Archival Award from the National Society of Film Critics for its restoration and release of *I Am Cuba*. Manohla Dargis, then at the *LA Weekly*, chose Milestone as the 1999 "Indie Distributor of the Year." In 2004, the National Society of Film Critics again awarded Milestone with a Film Heritage award. That same year the International Film Seminars presented the company its prestigious Leo Award and the New York Film Critics Circle voted a Special Award "in honor of 15 years of restoring classic films." Milestone won Best Rediscovery from the Il Cinema Ritrovato DVD Awards for its release of *Winter Soldier* in 2006 and again in 2010 for *The Exiles*. In 2015, Milestone won again at the Il Cinema Ritrovato, this time for Best Blu-ray, for their series, *Project Shirley* (Clarke).

In January 2008, the Los Angeles Film Critics Association chose to give its first Legacy of Cinema Award to Doros and Heller of Milestone Film & Video "for their tireless efforts on behalf of film restoration and preservation." And in March 2008, Milestone became an Anthology Film Archive's Film Preservation honoree. In 2009, Dennis Doros was elected as one of the Directors of the Board of the Association of the Moving Image Archivists and established the organization's press office in 2010. He is currently serving his third term. In 2011, Milestone was the first distributor ever chosen for two Film Heritage Awards in the same year by the National Society of Film Critics for the release of *On the Bowery* and *Word is Out*. The American Library Association also selected *Word is Out* for its Notable Videos for Adult, the first classic film ever so chosen.

In December 2012, Milestone became the first-ever two-time winner of the prestigious New York Film Critics' Circle's Special Award as well as another National Society of Film Critics Film Heritage Award, this time for its work in restoring, preserving and distributing the films of iconoclast director Shirley Clarke. Important contemporary artists who have co-presented Milestone restorations include Martin Scorsese, Francis Ford Coppola, Barbara Kopple, Woody Allen, Steven Soderbergh, Thelma Schoonmaker, Jonathan Demme, Dustin Hoffman, Charles Burnett and Sherman Alexie.

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— Jim Ridley, *Nashville Scene*

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