

28 TFF

TORINO FILM FESTIVAL

Wednesday, December the 1st, 5:00 pm, Massimo 3

Sons and Lovers

Carlo Mazzacurati presents The Long Goodbye by Robert Altman with Gian Luca Favetto and Emanuela Martini

Emanuela Martini: *I remember when as the Selection Committee of the Week of Review in Venice, we saw the movie by Carlo Mazzacurati, Notte Italiana, we thought it wasn't an Italian movie. And so it was, this is the type of film such movie rooted in.*

Carlo Mazzacurati: *Actually I remember when Notte Italiana was released, I realized I didn't know any film I compared related to, above all Il grido by Antonioni... I learned about them later. Actually during those years I was completely alien to my cultural context, to the Country I live in... I've always been someone who tends isolating in a personal dimension and film gave me this opportunity. When it was my turn to make film I physically searched for protection in the desert, the desert of the Po delta that was a white page to write o freely.*

Gian Luca Favetto: *Why did you choose The Long Goodbye as your favorite?*

Carlo Mazzacurati: *actually I don't have a proper reference movie. I have a collection of movies I really appreciate and represent some fundamental elements not only in my formation but in my life in general. Some are related to specific life experiences. For example I watched The Private Life of Sherlock Holmes by Billy Wilder with my grandfather the day before he died; also Oblomov by Nikita Mikhalkov, which I watched in London without understanding a word since it was in original language with English subtitles, The Man Who Would Be King by John Huston another crucial movie and naturally The Long Goodbye I remember vividly I saw it in Padova on March the 16th 1978 at 11 in the morning in the film club directed by Piero Tortolina who still organized matinees. I remember that day very well because before entering the theater I got told Aldo Moro was killed; I remember the feeling of disorientation the whole Country was living, a Country I kept away from, I'd run away from, completely separated; I remember how such feeling has dulled by the beginning of the movie...*

Gian Luca Favetto: *What's sure, a part from personal memories, the beginning of the movie was slow (just like the whole movie)...*

Emanuele Martini: *It's not at all slow, it a particular rhythm one of the most spectacular in film!*

Carlo Mazzacurati: *It's not at all a slow movie, It's totally dominated by the absence of a specific temporal collocation well explained by Gould driving, apparently with no*

reason, a vintage car from the Thirties, the one Marlowe would probably drive. What I enjoy about this movie is that it takes you completely also on a physical level, what film should always do: take you to the point you don't feel anything anymore, creating a total suspension, almost ecstasy... This is why I find absurd commenting a movie which needs a while to be rationalized. Naturally when you see this kind of movies years later, as happens with all film, you realize things have changed: It's like going back into a familiar room you haven't lived for a long time... it's familiar but you can't remember the details, maybe the couch looks smaller because meanwhile you've grown up... Some details gain strength, others appear naïve.

Gian Luca Favetto: Then why, other than for memories, is this movie important to you?

Carlo Mazzacurati: I believe what's surprising is its poetic force... Altman's touch, his hypnotic way of recounting through image, his photography is utterly refined, this sort of chaos, the ability to stylishly use usually very dangerous tools like zoom or telescopic lenses... exactly the opposite of what happens on a visual plane in Chinatown (where everything is all so clear) which I consider sort of the twin movie of *The Long Goodbye*: both are properly noir and well express the revolution of American film in those years, transformation, redefinition also of genres more than the widening of direction perspectives...

Gian Luca Favetto: Loving Chandler so much, how can you like Marlowe so much? Are you with Bogart and Mitchum or with Gold's loony faces and gestures which make him look like a third *Blues Brothers*?

Carlo Mazzacurati: I both like *The Beatles* and *The Rolling Stones*, I like dark chocolate and milk chocolate! I don't find it necessary to have such an icon of Marlowe... what's interesting in this version of the character, more than Gould's very physical attitude that is actually what gives him a new image well adapted to his over the line acting, is that a liberal director like Altman chose to finish his movie off with Marlowe making justice for himself. I don't know if he's a loser like it gets said in the last scene, what's sure he's someone who fits in the lines and, as you can see in my film, I'm somebody who tends to go out towards the margins... this is why I really like Altman's Marlowe.

