

# *Il Cinema Ritrovato*

33rd edition

Bologna, June 22 – 30, 2019

## **THE CAMERAMAN BY BUSTER KEATON IN PIAZZA MAGGIORE WITH LIVE ORCHESTRA**

**Tomorrow, Tuesday, June 25  
at Il Cinema Ritrovato**

Tomorrow night **Buster Keaton's** *The Cameraman* will be screening in **Piazza Maggiore** accompanied by the **orchestra**. This long-awaited event at **Il Cinema Ritrovato** is part of a series of “**cine-concerts**”, which will start on **Tuesday, June 25**, at **9.45 PM** in **Piazza Maggiore**, with *The Cameraman*, starring Buster Keaton and...a monkey, unique partner of this true gem of comedy. The cine-concert series will continue on Thursday, June 27 with Charlie Chaplin's *The Circus*.

The restoration of *The Cameraman* was realized by Criterion Collection, in partnership with Cineteca di Bologna and Warner Bros. at the L'Immagine Ritrovata laboratory. **Timothy Brock wrote the score**, which will be performed live by the **Teatro Comunale Orchestra (Bologna)**, under the direction of Brock himself: “Over the course of the years, I had the chance to write the score for this silent-film, which will be played by the **Teatro Comunale Orchestra** in Bologna. Working with an orchestra made of great musicians gives me the possibility to create complex scores, which are typical of symphonic music. Moreover, writing music for an ensemble of less than twenty elements, as in this case, offers a great resource: flexibility! This allows us to rapidly switch from more intimate, or tender, musical moments, to the complete chaos of neighborhood battles and of rival Chinese gangs of around 500 people. *The Cameraman* calls for this kind of flexibility”.

“*The Cameraman* is the first film directed by Keaton for MGM”, explains **Cecilia Cenciarelli**, curator of the Project Keaton carried out in the past few years by the Cineteca di Bologna and Cohen Film Collection. “For eight years Keaton had been working in a fervid artistic atmosphere made of constant experimentation and creative freedom. A freedom Keaton couldn't detach from, but which he never really had to fight for, neither at the beginning of his career, nor during his transition to the MGM, led by Joseph Schenck and finalized in January 1928. Keaton quietly followed the course of the events. We all know what happened after: twenty-two gagmen hired by MGM, the unexpected presence on set of a young and ambitious producer, the difficult writing process with too many people involved, which Keaton perceived as an obstacle to his creativity. It's hard to believe that from this *The Cameraman* was born, a declaration of his love for cinema and for making cinema (and a broader reflexion on art and success), full of great comic, authentic and epic moments.”

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