

Il Cinema Ritrovato

33rd edition
Bologna, June 22 – 30, 2019

FRANCIS FORD COPPOLA
PRESENTS THE EUROPEAN PREMIERE OF
APOCALYPSE NOW – FINAL CUT IN PIAZZA MAGGIORE

TWO ADDITIONAL SCREENINGS OF *APOCALYPSE NOW*
AT CINEMA JOLLY AND MEDICA

CINEMA AS SEEN BY WOMEN:
LA PASSIONE DI ANNA MAGNANI

Tomorrow, Friday, June 28, at Il Cinema Ritrovato

It's time to celebrate **Francis Ford Coppola** and his masterpiece *Apocalypse Now* at **Il Cinema Ritrovato**: tomorrow, **Friday, June 28**, at **9.45 PM** (promoted by Gruppo Hera), the director will be on the stage of **Piazza Maggiore** to present the **European premiere** of *Apocalypse Now - Final Cut*, the last version of his Oscar-winning movie on the Vietnam war.

Running parallel to the main event in Piazza Maggiore, still at **9.45 PM**, the Cineteca di Bologna organized two unscheduled screenings of *Apocalypse Now* at **Cinema Jolly** (for pass owners only) and **Medica** (free admission and open to everyone). At the end of the screenings, the two theaters will be showing a video of the **presentation** that **Coppola** held in Piazza Maggiore.

Tomorrow, Friday, June 28, Il Cinema Ritrovato will be also about women. A wonderful portrayal of Anna Magnani arrives at the Cineteca di Bologna's festival after its premiere in Cannes: *La passione di Anna Magnani*, by Enrico Cerasuolo, will be screening at **5.30 PM**, at **Auditorium DAMSLab – Piazzetta Pasolini**.

“An intimate portrayal of a great Italian actress, icon of the neorealism and film history worldwide”, explains the director of the Cineteca di Bologna, **Gian Luca Farinelli**, who curated the section about documentaries as part of Il Cinema Ritrovato. “Anna running, stopped by nazis' shootings, in *Rome, Open City* shows to the entire world the wounds of the war and becomes the symbol of a new idea of cinema, taken to the streets to document reality. Anna was unique, revolutionary in the way she reversed the image of women in cinema, choosing a different female representation instead, one that was not conforming to the many celebrities who preceded and followed her. This image of the Italian woman, strong and true to herself, was in deep contrast to the fake feminine images designed for men's desire. Thanks to her immense talent as an actress, Magnani gave birth to a realism of both passions and emotions, inspiring great European and American directors like Roberto Rossellini, Luchino Visconti, Federico Fellini, Pier Paolo Pasolini, Jean Renoir, Sidney Lumet, Daniel Mann, George Cukor, Stanley Kramer. Hollywood, which gave her the Oscar in 1956 (as of today, the only Italian actress who ever won the Oscar with a film shot in English), will try in vane to fit her into a stereotype that was not for her, with her exuberant and volcanic personality. A free-spirited woman, single mother, deeply connected to Rome and the Roman ways, Anna lived with dangerous and vital intensity friendships, relationships, love, which she brought into her own art with a unique, original, extraordinarily modern style. In the documentary, the

author dialogues with the actress in an imaginary letter, which guides us throughout her cinematographic performances, interviews, and the memories of her son, Luca, along with those of all the people she encountered in her career. Based on the creative use of archival material (among which some from her family archive) the film shows a never-heard-before interview with Anna Magnani, by the journalist Oriana Fallaci”.

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Press Office Cineteca di Bologna

Andrea Ravagnan | Giulia Taurino
(+39) 0512194833

giulia.taurino@cineteca.bologna.it
cinetecaufficiostampa@cineteca.bologna.it

www.cinetecadibologna.it
www.ilcinemaritrovato.it