

choice as it might appear. Carlo began as an actor and became a director who is now also appreciated abroad. He's also a great cinephile, which doesn't hurt». Deliberately populist is his choice of Luisa Ranieri as godmother of the 71st edition. «An Italian beauty capable not only of embodying the qualities that made Italian singers so great in the past, but also of being extremely intelligent and active in different fields. She's amiable, cheerful, real, and has all the tools necessary for handling a job that is seemingly simple but is actually very complicated». Now that we've talked about some of the more important institutional presences at the festival, it's time to move on to the competition, the films, the content and the stars who will walk the red carpet of the Lido. «I want to stress that it's not a question of a competition with "Horizons" as a collateral event, as a B-side. That's not the idea. We're making an effort to help people understand that there are two competitions, and I can say this confidently because I invented the parallel section. There are two competitions, with two distinct and strong identities, equally important; they represent the two different souls of the festival and are perfectly complementary. On August 27th we will have two premieres: one in the Sala Grande with the film "Birdman" by Alejandro González Iñárritu, and the other in the Sala Darsena, renovated specially for the event, with the red carpet film that opens the "Horizons" section, "The President" by Mohsen Makhmalbaf, an Iranian director who, after a long and difficult personal crisis, is back behind the camera to tell an extraordinary parable about contemporary life». The official competition features 20 films, three of them Italian: "Il giovane favoloso" by Mario Martone, the story of Giacomo Leopardi; "Anime nere" by Francesco Munzi, a modern western set among the Calabrian clans; and "Hungry Hearts" by Xavier Costanzo, shot in New York with Alba Rohrwacher and Adam Driver. «There's Abel Ferrara with "Pasolini", Xavier Beauvois, Benoit Jacquot, as well as a debut film by a Turkish director; there are two unknown French directors, some films that heed the market and others that present young talents like David Gordon Green's "Manglehorn", which will bring Al Pacino to the Lido, while "Horizons" goes in search of experimentation and the return of the greats to international cinema, who can only increase the prestige of this section». Among these returns is Francesco Maresco, who resurfaces after seven years of silence with "Belluscone, una storia siciliana". «An amazing movie that will make a lot of waves». But the surprises don't end here, continuing with the non-competition films where find Sabina Guzzanti with "La trattativa", which investigates the relationship between the state and the mafia, while Davide Ferrario's "La zuppa del diavolo" uses material from the National Archive of Industrial Film in Ivrea to recount the industrialization of Italy from the early 20th century to the '70s. «I'm very happy with this selection, which covers a lot of territory and includes several special projects such as Gabriele Salvatores' "Italy in a Day", in the wake of the project launched two years ago by Ridley Scott, which collects more than 44 thousand videos shot with every imaginable means (cameras, smartphones...) over the course of the 24 hours of 26 October 2014. The result is an 80-minute documentary that is the comical, dramatic and moving diary of our country». And on the red carpet? «Not many women, it just so happens, but we sure of Catherine Deneuve, Chiara Mastroianni, Emma Stone and Naomi Watts. Then there's Edward Norton, Ethan Hawke and other surprises». And lastly? «Lastly, a real gem from HBO, a miniseries inspired by "Olive Kitteridge", the Pulitzer Prize-winning novel by Elizabeth Strout, starring Frances McDormand. What more can I say?». We'll just have to wait for August 27th and the start of the festival.

**THELMA SCHOONMAKER.
GOLDEN LION FOR LIFETIME ACHIEVEMENT.
by Fabia Di Druseo**

Over the telephone, Thelma Schoonmaker's voice is that of an enthusiastic child. «When Barbera called me

to tell me that she wanted to award me the Golden Lion for my career, I couldn't believe it. It is a recognition that I though was reserved for directors. My husband (Michael Powell, author's note) was awarded one. When I said that from my point of view, if they really wanted to give the award to an editor, then Scorsese was their man, since he taught me everything I know about this job, they replied that he had already received one, and this was a way to recognize the professionalism of all of the figures involved in making a film». Thelma Schoonmaker, with three Oscars (for "Raging Bull", "The Aviator" and "The Departed"), four more nominations (for "Woodstock", "Goodfellas", "Gangs of New York", "Hugo") took up editing by chance. «Even though my parents are American, I spent my whole childhood and adolescence abroad. And although I love New York, I wanted to spend my life in a cosmopolitan environment working for the Department of Foreign Affairs. So I took up studies in Political Science, and I learned Russian. Everyone told me that I would be terribly disappointed in the world of diplomacy – that I was too idealistic; that the years of my first-hand involvement in and manifestations for Vietnam had nothing to do with the field I was aspiring to enter. One day I read an extremely vague ad looking for someone interested in working in film. Seeing as I loved watching films, I replied, and I found myself working for this guy who did his own personal editing of scenes from Antonioni and Fellini films. In response to my shock at his arbitrary working methods, he said that he was working for television programmes that would air at 2 AM and wouldn't be watched by anyone». Deontological perplexities aside, what little technique she learned came to her service some time later, while, as a student of a six-week course in film («that I really couldn't afford»), she heard her professor ask in the classroom if there was anyone who would be able to help Martin Scorsese – at the time unknown – as someone had done a bad job cutting his negatives and he needed help fixing them as quickly as possible. «I volunteered. I am convinced that if I had not met Martin at that moment in my life, I would have probably ended up doing something completely different». The pair worked together on a few projects, including "Woodstock", the documentary on the legendary concert, for which Thelma was nominated for an Oscar («an immense job, which took a great many editors; but since they were under my supervision, they nominated me. Not that it counted or made any difference at all in my field. No one gets famous»). Then Scorsese moved to Los Angeles, where Thelma was not allowed to work, because of the extremely strict film union regulations. Ten years go by, and then he calls her back for "Raging Bull". «I was terrorized. At the time I still considered myself someone who was learning. But as soon as I saw the early footage, I was completely electrified. Everything was so exceptional, the directing, the acting, the music... I am attached to all the films I have made, but if I had to choose one, it would be this – pure gold». Schoonmaker and Scorsese worked extremely efficiently, their method based on a total affinity of taste and vision. Thelma would never visit the set («I like being on set, and I love watching Martin direct, but I don't go because we decided that it is best if my eye stays cold when I approach the dailies, absolutely uninfluenced by the atmosphere and dynamics of the set»), but she and Scorsese would watch the dailies together, exchanging ideas, and Thelma would edit them day by day. Only after the filming was completed would the director come into the editing room and give his input on the final editing of the film. Naturally, they developed this working equilibrium over years, with Scorsese much more present in all phases in the earlier years and Thelma's autonomy growing progressively. Is it possible that their visions coincide completely? «He trained me; my way of working is truly an emanation of his own, and it is extremely rare that we have contrasting opinions. When it does occur, we each edit our own version and then share it with a very limited number of friends. Scorsese is absolutely impartial – very open. He is not one who needs to be right at all costs». Perhaps the reason she has worked almost ex-

clusively with him... «In reality, he asked me to collaborate in many films that he produces. And now, as I await my departure for Taiwan in November, where Martin will be filming "Silence" (the story of two Jesuits, Liam Neeson and Andrew Garfield, set in Japan in the 1600s, author's note), I am editing a small, low-budget film, "Learning to Drive", with Ben Kingsley». When asked which one of Scorsese's preferred actors has affected her the most, she replies without hesitation: «I have a great relationship and the highest respect for Daniel Day-Lewis and Leonardo DiCaprio. But working with De Niro has been simply incredible. While I was editing "Raging Bull" I was literally unable to take my eyes off him». Schoonmaker owes not only her career to Scorsese, but also her husband. «Scorsese was a great admirer of Michael Powell, who had directed important films, which he adored, such as "The Red Shoes" and "Black Narcissus". His work was highly influenced by Powell's films, and he wanted to meet him at all costs, perplexed that such a talented director was not achieving the recognition he deserved. I went to England to meet him and discovered that his lack of recognition was due to the fact that during the war the negatives of his films had been lost. I invited him to New York and introduced them at a dinner at Scorsese's house. Michael was much older than me (by 35 years, author's note), but it was love at first sight. We were married for ten splendid years. Scorsese was fundamental in raising funds to restore his films, a complex and extremely expensive operation, which to date has brought about the complete reconstruction of three of them». Thelma travels throughout the world to spread awareness of her husband's films. «Whenever I can, I like to go to Cotswolds, in England, where my husband had a cottage. I spend my time reading his diaries, which I would like to publish. To me, Cotswolds is a paradise, even though I adore New York – I've lived there for 50 years, but I still love it as if it were my first days. Does she teach? «I try to satisfy the requests of all the schools that call upon me to hold lessons, but I don't have time to teach, and anyway, the person who should really be doing that is Scorsese, not me». A memory that stands out from the many years of collaboration with Scorsese? «I have travelled a lot with Martin, but the place I loved most was Rome. While we were filming "Gangs of New York" at Cinecittà, we were all completely enchanted – we didn't even go home for Christmas. I stayed in Piazza del Popolo, and I remember everything, the florist's, the two churches, the shops. I also have beautiful memories of Venice, where I have been many times. For "The Last Temptation of Christ", for "The Age of Innocence"; but the most rewarding experience was when we went for "Raging Bull", with Scorsese's mother, who yelled at the paparazzi in a completely incomprehensible Sicilian dialect to leave her son alone, because that was her language from childhood, and she was almost 70... and then I went to receive the Gucci award for women's achievement in filmmaking for "Hugo Cabret", which I really enjoyed, because Gucci is really an instrumental player in film restoration». The Gucci Award aside, are you interested in fashion? «Honestly? No, I only care about how I dress for award ceremonies». Is there anything else that you are as passionate about as film? «Museums – they are the first places I visit when I travel somewhere».

**FREDERICK WISEMAN.
GOLDEN LION FOR LIFETIME ACHIEVEMENT.
by Roberto Croci**

Preparing myself for my interview with Frederick Wiseman, the next Golden Lion for Lifetime Achievement winner at the 71st Venice Film Festival, I discovered two definitions that explain the word and the concept of the documentary. According to some, it is a film genre with the main objective of analyzing or studying a theme or aspect of culture, nature, science or society. According to others, it is an audiovisual product of a cultural, informative, social, political or scientific nature considered a creative act or simply made to divulge information about different aspects of society and human knowledge. According to Wiseman, a pur-

ist of non-fiction film and one of the most prolific documentary filmmakers, the documentary is different from fiction films mainly because the creative and narrative path only emerges during the editing phase. «Everyday life can be compared to a film of fiction. It can be sad, dramatic or amusing; you just have to be lucky enough to capture the essential moments. Many documentary filmmakers think that their films can change the world, which is something that doesn't interest me. I approach each subject without expectations and I keep an open mind, without having a particular perspective. I'm ready for anything and I don't expect anything, otherwise I'd limit my choices and, consequently, the result of the film». After almost 50 years and 43 films, Wiseman films and edits documentaries with dramatic narratives or, as Errol Morris, the 2004 Oscar-winner for best documentary with «The Fog of War: The War According to Robert McNamara» and Wiseman's fan, says, «sweeping essays about the meaning of nonsense, honest portraits of society, which describe human beings for what we are: lunatics in a nuthouse». This year Wiseman is receiving the Leone d'Oro Lifetime Achievement award – together with editor Thelma Schoonmaker – while last year he won the Silver Mouse Award with «At Berkeley». His next film, «National Gallery», will be released in the U.S. next November (it was presented at the Biografilm Festival of Bologna last June). Eighty-four-year-old Frederick Wiseman is honored to receive such an important award as the Golden Lion. «The fact that they are giving me an award means they recognize not only the importance of my work, but also that of documentary filmmakers, who are often considered second-class citizens compared to the directors of fiction films. Even though I have made 4 films in France, my work is mainly based on American life and on unexpected facts that I was lucky enough to witness, film, and show to the public. I film a lot of material: I never know what might happen and I usually always have at least 250 hours of available material. If I'm given 12 hours of access, I'm always there, constantly filming, and I look at the footage at night. I don't sleep much, but each film is a new adventure in which I meet many different people from all walks of life. When I film I'm like a gambler: I throw the dice and hope something memorable happens». His first film was «Titicut Follies», a film made in 1967 about an institution for the criminally insane. «While I was filming I realized that I could have made a series about other institutions. In fact, after the insane asylum I filmed other places such as a prison, a school, a police station, a hospital, an army training camp, a science lab, a fitness gym and so on. Filming inside a place is very useful for me because it establishes a boundary that is not only physical but also mental. Everything that happens in that specific place is important for my film and what happens outside is another film. From 1966 to the mid-nineties, I made one film a year. In 1995 I had the opportunity of making a film about the Comédie-Française: it was an incredible experience that would have been impossible to make in the United States. I film without a script because if I had to wait for something to happen, that would signify that I was making a film to support my theory, which would subsequently limit my choices. The results of my works are the answers to what I have learned about various topics that I refine during filming and editing». His next project will be a documentary about the White House. In the meantime, he likes to remind me that one of his favorite directors is an Italian, Federico Fellini. «Fellini had an exceptional sense of humor. His analysis of the world seen through his eyes is simply brilliant and tragic because it's humorous. He really knew all about human nature. But I also love W.C. Fields, especially his masterpiece from 1932, «The Dentist», which I think is the most pornographic film ever made. I don't like political films, and I don't like to be indoctrinated by other people's ideas. I prefer following my own path and making my own choices. The documentary maker that I respect less is Michael Moore. I don't consider him a film director but an extraordinary propagandist. All of his films just talk about him». As Samuel Goldwyn used to say: «If you have a message, send a telegram».

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