

Titanus

GOFFREDO LOMBARDO



BURT LANCASTER in

IL GATTOPARDO

CLAUDIA CARDINALE - ALAIN DELON - PAOLO STOPPA - RINA MORELLI - ROMOLO VALLI
MARIO GIROTTI - LUCILLA MORLACCHI - PIERRE CLEMENTI - IVO GARRANI - LESLIE FRENCH - SERGE REGGIANI

di regia di
LUCHINO VISCONTI

con contributo Titanus - in produzione della Titanus - S.N.P.C. - S.O.C.

TECHNIRAMA TECHNICOLOR

IL GATTOPARDO (1963) THE LEOPARD

Directed by
Luchino Visconti

CAST

DON FABRIZIO CORBERA, PRINCE OF SALINA Burt Lancaster
ANGELICA SEDÀRA Claudia Cardinale
TANCREDI FALCONERI Alain Delon
DON CALÓGERO SEDÀRA Paolo Stoppa
MARIA STELLA CORBERA, PRINCESS OF SALINA Rina Morelli
FATHER PIRRONE Romolo Valli
COUNT CAVRIAGHI Mario Girotti
FRANCESCO PAOLO CORBERA Pierre Clementi
CONCETTA CORBERA Lucilla Morlacchi
CAVALIERE CHEVELLEY Leslie French
DON CICCIO TUMEO Serge Reggiani

CREDITS

DIRECTOR Luchino Visconti
SCREENPLAY Suso Cecchi D'Amico, Enrico Medioli,
Pasquale Festa Campanile, Massimo Franciosa
and Luchino Visconti
FROM THE NOVEL BY Giuseppe Tomasi di Lampedusa
DIRECTOR OF PHOTOGRAPHY Giuseppe Rotunno
EDITING Mario Serandrei
MUSIC Nino Rota
MUSICAL THEME Inedit valzer by Giuseppe Verdi
ART DIRECTION Mario Garbuglia
COSTUMES Piero Tosi
SET DECORATION Laudomia Hercolani, Giorgio Pes

IL GATTOPARDO RESTAURATO: UN'ESPERIENZA SENSORIALE IL GATTOPARDO RESTORED: A SENSORY EXPERIENCE

In 1957, shortly after the death of Giuseppe Tomasi di Lampedusa, *Il Gattopardo*, one of the most amazing literary works of the twentieth century was published. *Il Gattopardo* was the only novel to have been written by the author, a Palermo nobleman who drew inspiration from his own family history in recounting the story of the life of the Prince of Salina. The Milanese director Luchino Visconti, himself a descendent of one of the most important families of Italian nobility, which had founded much of Milan's greatness, fell in love with the novel and accepted producer Goffredo Lombardo's offer to shoot a film that would remain faithful to the book's spirit. Visconti, who was dealing with a world that he knew intimately down to the finest detail, did not hold back in his reconstruction: he became the prince of the set during the shoot. Even Lombardo had difficulties in approving the locations in which he was to shoot!

All the excesses depicted on film were entirely genuine. For the dance scene, boxes of freshly cut flowers were sent from Sanremo daily; the real candles in the chandeliers were changed hourly; and gold and silver plated tableware, which had been lent by the nobility of Palermo, was used. For the battle scenes, every extra chosen by Visconti came from a different region of Italy depending on the constitution of the armies (Garibaldi's Redshirts, Savoy, Bourbon) which were doing battle; hundreds of Garibaldian jackets were faded one at a time by Piero Tosi using tea leaves.

The resulting film is a richly tactile work which captivates all the senses. No other film recreates so thoroughly the atmosphere of the nineteenth century: not only the interiors and their fittings, but also the time of day, the light, the colours, the Sicilian half-light, the scorching heat, the search for coolness, the dust that covers the nobles as they make their way up to Castle Donnafugata, the cloth used, the interiors of the coaches, the clergyman's filthy cloak, the furniture and every single frame of the ball sequence which in itself accounts for one third of the film and which seems to never want to end – just as this world that Visconti portrays for the last time, on the verge of disappearing, and in search of lost time in the most Proustian film ever to be shot. For this miracle to be accomplished a team of outstanding talents was assembled, veterans seasoned by a thousand Viscontian battles: the scenographer Mario Garbuglia, costume designer Piero Tosi, set designers Giorgio Pes and Princess Laudomia Hercolani, as well as numerous Palermo aristocrats who not only played themselves in the dance sequence but also lent Visconti much of the mise-en-scène. *Il Gattopardo* is the work in which Visconti challenges the impossible, choosing to recreate entirely realistically events which had taken place one hundred years earlier; his achievement is so perfect that it appears as though the many echoes of nineteenth century painting in the film (Delacroix and Fattori for the battles, Manet, Monet and the Macchiaioli artists for the representations of nineteenth century life, Signorini for the glimpses of urban life and bleak houses, Hayez and Boldini for the portraits) have not been cited, but rather it seems almost as if those very painters had been inspired by the representations of reality that we now see depicted on the screen. The paintings hung on the walls of the houses take part in a live dialogue with the protagonists and the Prince of Salina. During a break in the dancing, while contemplating a copy of Jean-Baptiste Greuze's most famous painting, *The Punished Son*, which is called *Death of the Just Man* in the novel, the Prince of Salina invokes death for the first time and probably imagines the young Tancredi's next departure.

Tomasi di Lampedusa's choral fresco which describes the nobles, the bourgeoisie and the poor with compassion, comes to life in Visconti's *excessively* imagined film shot in Technirama – a format that utilises a frame size twice that of 35mm film, thus giving a more defined image: it has a visual beauty that is stunning, almost three dimensional. In the Sicilian sun, and under the masterful lighting of Giuseppe Rotunno, the protagonists and supporting players make up a surprising cast, a cast in which American, French and Italian actors from various artistic traditions and generations co-exist, whilst all at the height of their fame. The sensual, magnetic Claudia Cardinale said, "Visconti trained me how to be beautiful... I had a glance that was too vague and too quick: he made me define my look, to keep my eyes posed, to hold my gaze... He sculpted my eyes." Alain Delon graces the film's scenes and history with his manner (suited to the March on Rome): he is young, charming, and the first to understand what is necessary for the safety – albeit temporary – of his world, but his vacuity turns him into prey, destined – in a not too distant future – to be overwhelmed. Burt Lancaster, who was born in Harlem of Irish descent, left behind his Hollywood stardom to embody the last Gattopardo, with elegant authoritativeness and intimate emotion. Other players were favourites of Visconti's: Romolo Valli, a perfect Father Pirrone, a master of the ambiguous speech; Rina Morelli, the impossible alter ego of her husband, the Prince of Salina; Paolo Stoppa, the odious parvenu Don Calogero Sedara, who symbolises the new wealthy middle class: active in politics, devoid of any greatness, out of place at the ball where they awkwardly wear hired dress-coats.

A wonderful example of the creative *folly* of the Italian cinema director: apart from Visconti's three "theatre" actors (Stoppa, Morelli and Valli), none of them recited with their own voice, not even Claudia Cardinale or Terence Hill.

The film was attacked by the left-wing due to the aristocratic world's participation in its making and by the right-wing for its critical attack of the Italian bourgeoisie. The Cardinal of Palermo, Ernesto Ruffini, declared in 1964 that the three "things" that had contributed to the shaming of Sicily were: the Mafia, Danilo Dolci and *Il Gattopardo*. The film was awarded the Palme D'Or at Cannes and became Visconti's most popular film.

La Dolce Vita and *Il Gattopardo* are so different and yet so similar: one film was shot just three years after the other and both of them belong to that same glorious era of the Italian cinema in which producers, such as Rizzoli, Amato and Lombardo (and one could also include Grimaldi, Cristaldi and De Laurentiis, amongst others), dared to work with an ambitious cinema of directorial auteurship, a costly cinema with the ability to experiment with new forms of cinematic language. They produced these films without financial constraints and so found partners for their adventures, above all in France (both films were co-produced by Pathé).

Both films begin with strongly symbolic sequences. The arrival of the helicopter transporting the statue of Christ that flies overhead, followed by the paparazzi sequence: classical Rome, but also the Rome of cement that devours new neighbourhoods and the Rome of the new social classes that were emerging at that time. The achingly beautiful Palazzo Salina (in reality Villa Boscogrande) in the Sicilian sun on a late afternoon in May, immersed in the rich green citrus orchard, its gate and its never changing statues. Inside, the noble Salina family and Prince Don Fabrizio are praying, but voices, insistent and annoying, intrude from outside. History is knocking at the door of this ancient family. Garibaldi's men are at the gates of Palermo, in the orchard there lies the body of a dead Bourbon soldier. Visconti winds the clock back six years from the events that he depicted in *Senso*. But even here he recounts a betrayed and missed revolution. In the film's three hours many things occur, but nothing seemingly appears to happen. There isn't the rout of the Italian army at Custoza and the treachery of Alida Valli / Livia Serpieri like in *Senso*, but there is the defeat of the ideals of the Risorgimento, the "faked" ballot results and the inability of the new state to understand and rectify the injustices which hold a vice-like grip over Sicily. In his first scene, Delon / Tancredi's reflection appears in the mirror where Lancaster / the Prince of Salina is shaving himself: in that precise moment they seem to display a single identity. He says in that first conversation, "If we want things to stay the same, everything must change." The Prince states one hour later, "Surely some small thing had to change, so that everything could remain the same." If *La Dolce Vita* talks about a society changing, undergoing a deep transformation, *Il Gattopardo* talks about a class that is able to stand still, to survive, immutable, even after the fall of their reign.

Il Gattopardo, like *La Dolce Vita*, changed the way in which cinema was to be conceived: signaling a watershed for filmmakers begun by Visconti and Fellini. If *La Dolce Vita* highlighted the mise-en-scène and the mediatiation of reality for the first time, *Il Gattopardo* brought to the screen, as never before, the past, the roots of a people and their history. From *Il Gattopardo* onwards, no historical film, battle scene, scenes of balls or opulence could not but be measured against that model of perfection.

For Visconti it signaled the beginning of a new phase, towards an even more intimate and personal cinema.

Gian Luca Farinelli
Cineteca di Bologna

THE LEOPARD

When the world around you is changing, when you have the sense that everything you know and love must give way to a new order, what do you do? Fight it? Accept it? And *how* do you accept it? Grudgingly? Gracefully? Maybe something in between. Because who can leave the world that formed them behind, and not mourn the passing of time? These questions, these *sensations*, are fundamental to the human condition, and they are behind every frame of *The Leopard*, Luchino Visconti's magnificent adaptation of Giuseppe di Lampedusa's novel about a Sicilian prince at the time of the *Risorgimento* (the unification) who recognizes that his historical role, and that of his entire class, is to retreat into the shadows.

Visconti, who was himself from one of the oldest aristocratic families in Europe, spent many years trying to adapt Proust to the screen. In a sense he succeeded with this stunning cinematic tapestry, in which every gesture, every word, and the arrangement of every object in every room summons a lost world back to life.

The Leopard is an epic of time, and its slowness, which reaches a stately crescendo during the extended, climactic grand ball sequence, is set by the rhythm of life among the landed aristocrats of Sicily – their customs and habits, their observance of leisure and reflection, their seasonal journeys. It is also an epic of history, in which we actually see the machinations of change in progress, on the battlefield, in the streets, and in the drawing rooms where men of influence gather to decide who will pull the levers of power. It is also a portrait of one man, the Prince of Salina, played by Burt Lancaster. At the time the picture was made, there were some people who questioned this particular casting choice, but once you've seen *The Leopard* it becomes impossible to imagine anyone else as the Prince. Lancaster brought his strength and authority to the role, but he also brought his intelligence and his grace, and his sense of aristocratic refinement is uncanny. A remarkable, deeply moving performance. Finally, *The Leopard* is a grand symphonic hymn to Sicily itself – the people, the perfumed air and the landscape, its beauty and its violence.

Visconti's film is one of the greatest visual experiences in cinema, and over the years restorations have proven to be extremely difficult. I'm very pleased that The Film Foundation, with financial support from Gucci, has helped to make this extraordinary restoration possible. One of our greatest treasures has returned to us, in its full glory.



Martin Scorsese
Founder and Chair, The Film Foundation

ABOUT THE RESTORATION

"In order for everything to stay the same, everything must change." Although Tancredi (Alain Delon) is speaking about the future of Italian aristocracy, his description is an apt one for film restoration as well. Motion picture technology has changed radically over time, and a primary challenge of restoration is the attempt to recreate the impossible experience of seeing the film as it was originally presented. Today, powerful digital tools allow us almost unlimited freedom in image manipulation and color correction – to almost entirely erase the ravages of time and more closely represent the original artistic and technical achievements of *Il Gattopardo* than was previously possible using traditional photochemical techniques.

Il Gattopardo was photographed in a process called Technirama, in which images were captured on 35mm film horizontally rather than vertically. The resulting anamorphic image, twice the size of a standard 35mm frame, is remarkably sharp and full of detail. Since 1963, the camera negative has now faded, and exhibits most of the issues common to films of its era – although interestingly, because of the photographic process, scratches and dirt move horizontally across the frame rather than vertically.

For this new restoration, the original Technirama camera negatives were scanned at 8K (8000 lines of horizontal resolution), resulting in twenty-one terabytes of data. A 35mm protection interpositive was also scanned for sections needed to replace material not present in the original camera negatives. After scanning, all files were converted to 4K, and the balance of picture restoration was performed entirely digitally at this resolution. Over 12,000 hours of manual restoration was performed, removing forty-seven years' worth of dirt, scratches, and other physical anomalies.

The original monaural soundtrack has also been carefully restored, using a 35mm magnetic source which was digitally captured and processed to remove distracting pops, clicks, and noise while still faithfully representing the characteristics of the original presentation.

The restoration of *Il Gattopardo* is presented both in a 4K digital cinema package as well as in traditional 35mm film prints. Archival film elements and data archives have been created of both the restored and unrestored versions of the film in order to preserve *Il Gattopardo* for generations to come.

Schawn Belston
Film Preservation, Twentieth Century Fox



GUCCI: FOREVER NOW

Celebrating a rich history influenced by film, Gucci has made a long-term commitment to support The Film Foundation's efforts to save cinematic treasures. Many are not aware that these valuable artifacts of our cultural heritage are in danger of deterioration. Those who work to preserve the films of the first hundred years of cinema are in a race against time.

There is no more powerful way to make clear the preservation message than to provide audiences with the opportunity to experience restored cinematic masterpieces firsthand. Gucci is proud to partner with The Film Foundation to restore and present the works of visionary filmmakers like Luchino Visconti, who have made an enduring contribution to the history of motion pictures.

Inspired by its heritage as an iconic brand, Gucci celebrates the creativity of the past as inspiration for the future. It is the hallmark of the company's 'Forever Now' philosophy - and the foundation for Gucci's commitment to preserving the work of artists and their legacies.

The restoration of *Il Gattopardo* has been made possible by Gucci as part of a multi-year partnership with The Film Foundation to add at least one film every year to a growing collection of restored titles that includes *A Woman Under The Influence* (1974, d. John Cassavetes), *Le Amiche* (1955, d. Michelangelo Antonioni), *Wanda* (1970, d. Barbara Loden), *Senso* (1954, d. Luchino Visconti), *Il Gattopardo* (1963, d. Luchino Visconti) and *La Dolce Vita* (1960, d. Federico Fellini).

Gucci salutes Martin Scorsese, The Film Foundation and its partner archives for ensuring that these films will survive to be seen and experienced by future generations.

GUCCI

THE FILM FOUNDATION

For twenty years, The Film Foundation (film-foundation.org), a nonprofit organization established in 1990 by Martin Scorsese, has been dedicated to protecting and preserving motion picture history, by providing substantial annual support for preservation and restoration projects at major film archives. Since its inception, the foundation has raised awareness of the urgent need to preserve films and has helped save nearly 545 films. Joining 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, Alexander Payne, Robert Redford and Steven Spielberg. The Film Foundation is aligned with the Directors Guild of America whose President and Secretary-Treasurer serve on the foundation's board.

TWENTIETH CENTURY FOX

Through its Film Preservation department, Twentieth Century Fox has established its dedication to the conservation of our film heritage through the restoration and preservation of over 1,000 feature films since 1997. In 2006, with the support of Jim Gianopulos, Chairman of Fox Filmed Entertainment, Fox began a new collaboration with The Film Foundation, working with the foundation and its member archives to restore classic Fox films. Since the partnership's beginning, the two organizations have also worked with the Academy Film Archive on the digital restorations of four other titles: *Drums Along The Mohawk* (1939, d. John Ford), *Leave Her To Heaven* (1945, d. John M. Stahl), *The Robe* (1953, d. Henry Koster), and *Wild River* (1960, d. Elia Kazan), which premiered at the TCM Classic Film Festival in April 2010 in Los Angeles.

JÉRÔME SEYDOUX-PATHÉ FOUNDATION

Founded in 2006, the Jérôme Seydoux-Pathé Foundation is a research center for film history, and more particularly on Pathé. The Foundation works to safeguard and promote the important collection Pathé has built since its creation in 1896, such as original film posters, photographs, materials, scenarios, catalogues, mail exchanges, and administrative documents. The archive for *The Leopard*, co-produced and distributed by Pathé, includes more than 1,000 negatives that offer precious testimonies of the history of the shooting and the various scenes. The entire collection has been organized in seven albums, allowing Pathé to generate several sets of photographs for external use and press purposes. Given their unique elements and inspirational value, the albums are one of the Jérôme Seydoux-Pathé Foundation's jewels. The Foundation also holds and conserves a significant amount of posters and documents from this important film.

THE FILM FOUNDATION
FILMMAKERS FOR FILM PRESERVATION



CINETECA DI BOLOGNA

Cineteca di Bologna is an internationally distinguished film archive, founded in the 1960s, a full member of the Fédération Internationale des Archives du Film (FIAP) since 1989 and of the Association des Cinémathèques Européennes (ACE). In the last 15 years Cineteca di Bologna has broadened its projects, activities and areas of distinction which include: film restoration, film collection, teaching programs, daily theatrical screenings, publishing (books and DVDs), a globally known restoration festival - Il Cinema Ritrovato - and five other festivals throughout the year, a library, non-film collections - photography, graphic design, art, and archives - the Chaplin, Pasolini, Blasetti, Renzi, Olmi archives. Cineteca di Bologna film vaults hold a collection of over 35,000 prints including 16 and 35mm, positives and negatives of films restored by Cineteca di Bologna, and collections belonging to film producers, distributors and film collectors, offering a representation of the whole history of cinema, from silent to sound up to the 1990s. Among others, the legendary film production company Titanus has recently deposited its collection with the Cineteca. Cineteca's L'Immagine Ritrovata laboratory has established its reputation in the world of film archives thanks to the restoration of many masterpieces by Leone, Chaplin, Pasolini, the Lumière brothers, Visconti, Murnau, Renoir and many others. Cineteca has collaborated with The Film Foundation in the past and is a partner in Martin Scorsese's non-profit World Cinema Foundation for the restoration, the dissemination and the preservation of cinema heritage from neglected countries.

CENTRO SPERIMENTALE CINEMATOGRAFIA / CINETECA NAZIONALE

The Cineteca Nazionale - one of the two sections of Centro Sperimentale di Cinematografia, with the Scuola Nazionale di Cinema - is one of the most important film archives in Europe, boasting over 80,000 copies including the patrimony of the Archivio Nazionale del Cinema d'Impresa in Ivrea. Established by a state law of 1949, the Cineteca Nazionale has the task of conserving the Italian film heritage. Alongside the conservation of this precious patrimony, the Cineteca Nazionale carries out an intense activity of restoration and distribution.

COLORWORKS

Colorworks, a Sony Pictures Technologies company, operates the state-of-the-art digital post production and restoration facilities for the entertainment industry. Located at the Sony Pictures Studio in Culver City, California, Colorworks has worked on some of today's and yesterday's most important motion pictures. The center provides services such as 2-D and 3-D digital intermediate, digital film scanning, color correction, restoration and film recording, among others. Colorworks is becoming a leader in the field of film restoration and digital intermediate by developing new technology and workflows that are revolutionizing the restoration and post production industry. Colorworks' team of award-winning artists and technicians is what drives its innovation and creativity.



RESTORATION CREDITS

IL GATTOPARDO HAS BEEN RESTORED IN ASSOCIATION
WITH CINETECA DI BOLOGNA, L'IMMAGINE RITROVATA,
THE FILM FOUNDATION, PATHÉ, FONDATION JÉRÔME SEYDOUX-PATHÉ,
TWENTIETH CENTURY FOX AND CENTRO SPERIMENTALE
DI CINEMATOGRAFIA-CINETECA NAZIONALE

RESTORATION FUNDING PROVIDED BY GUCCI AND THE FILM FOUNDATION

DIGITAL PICTURE RESTORATION: COLORWORKS
SOUND LABORATORY SERVICES: L'IMMAGINE RITROVATA

SPECIAL THANKS
GIUSEPPE ROTUNNO
MARTIN SCORSESE
TITANUS

PHOTO CREDITS

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