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Friday, October 16 9:30 p.m. Palace

Tre Fratelli

1981, S.F.F.F.

(Three Brothers)

Italy, 113 minutes

Source: New World Pictures, 11600 San Vicente Blvd., Los Angeles California. *Production:* Iter Films (Rome), Gaumont (Paris). *Direction:* Francesco Rosi. *Screenplay:* Tonino Guerra, Francesco Rosi. *Photography:* Pasqualino De Santis. *Music:* Piero Piccioni. *Leading Players:* Philippe Noiret, Charles Vanel, Michele Placido, Vittorio Mezzogiorno, Andrea Ferreol.

To those who have followed the film career of Francesco Rosi, it became clear, years ago, that he is closely involved in both the political and aesthetic progressions of Italian life and culture. He has been a polemicist at times, a trenchant social critic, and yet, in each of his works, there is a strongly humanistic love-of-life, a quest for happiness that is unattainable for the characters he describes. His early associations with Visconti, Emmer and Zampa thoroughly strengthened his personal vision as a film director, so that the finer strands of neorealism are interwoven with a poetic sentiment, defining Rosi's style. In recent years, Rosi has turned toward re-examinations of the Italian past: the conflict between modern urbanities, caught-up in sociological upheaval and political strife, and the endurability of rural codes and responsibilities. It is this confrontation between the past and the present that permeates the story of three brothers who return to their village in southern Italy. Their father has called them to their mother's funeral, and this journey is an opportunity for them to reassess each other's lives. One is a distinguished Roman magistrate, troubled by the terrorism of the Red Brigade; another a teacher in a Neopolitan reform-school; the youngest, an idealistic industrial-worker. They are immersed in a dry, unembellished atmosphere that summons forth almost-forgotten affections and suppressed fears, and each brother articulates, for the first time, a rediscovery of feelings, and mutual trust. The superb performances seem inspired by Rosi's guidance, and there are those touches of universal poignance which place *Tre Fratelli* on the highest level of cinematic art. The images remain, tinged with the beauties of Nature, and the pathos of solitary tears, evoked merely by a discarded wedding-ring.

