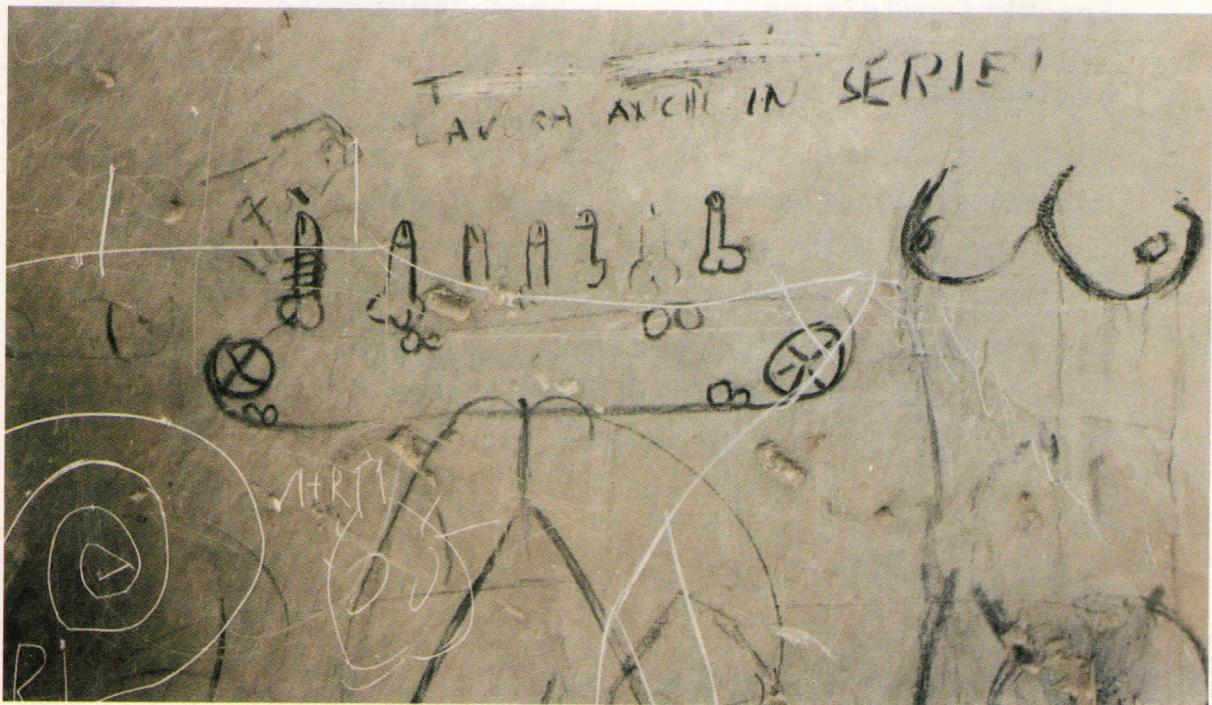


T O M M A S O

B L U



T O M M A S O   B L U

Drehbuch Tommaso Di Ciaula  
Peter Kammerer  
Florian Furtwängler  
nach dem Roman "Tuta Blu"  
von Tommaso Di Ciaula

Kamera James Jacobs

Ton Reinhard Gloge

Licht Robert Fleischer  
Christian Troschke

Schnitt Heidi Handorf

Aufnahmeleitung Manuel Mendoza

Produktionsleitung Ines Zamourovic

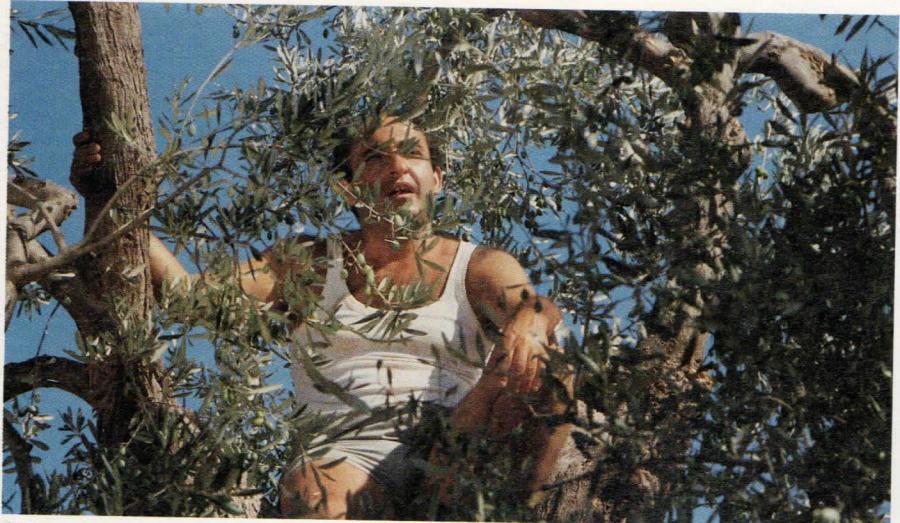
Regieassistenz Nico Cirasola  
Thomas Radigk

Musik Peer Raben

Regie Florian Furtwängler

Ein Film von Florian Furtwängler  
und Peter Kammerer

Mit Alessandro Haber  
in der Hauptrolle



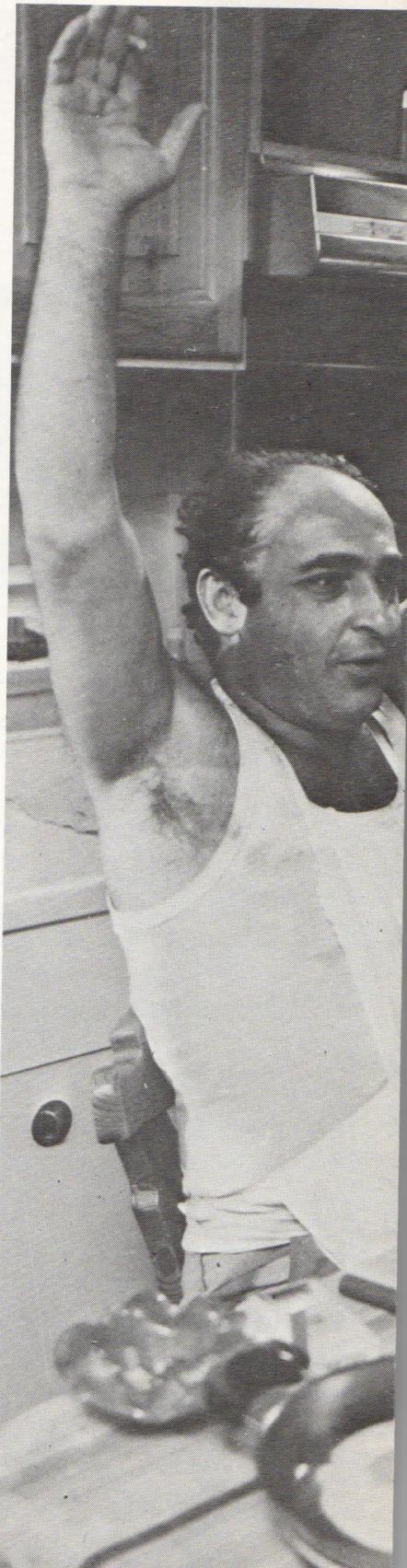
**Die Affen in die Fabrik, die Arbeiter auf die Bäume**  
Le scimmie in fabbrica, gli operai sugli alberi - Apes in the factory, workers in the trees



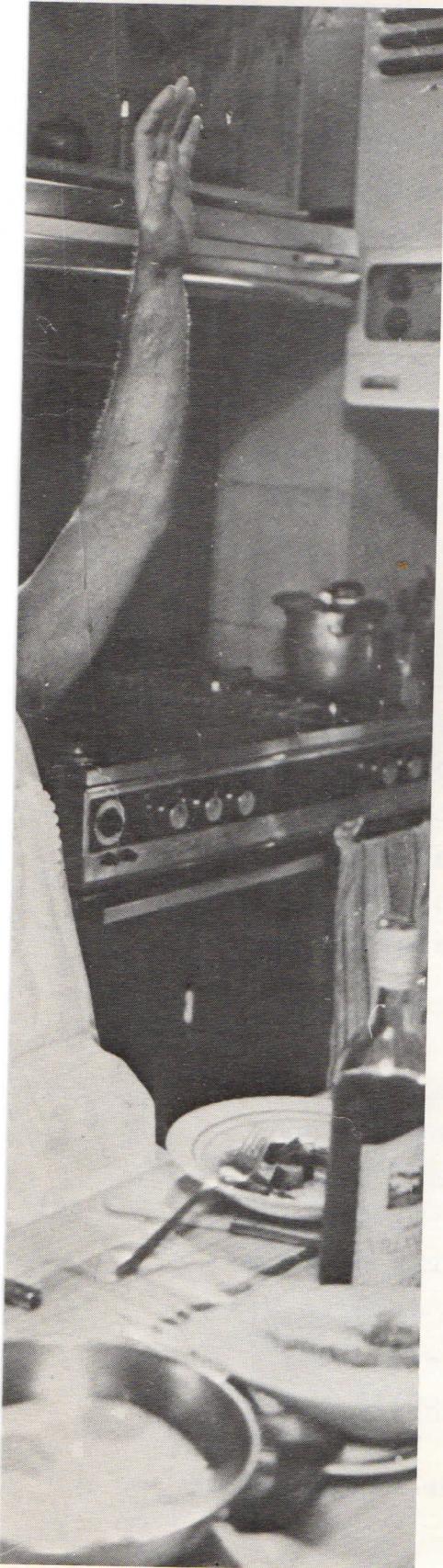
**Ohne Frau ist ein Mann verloren**  
Senza una donna un uomo è perduto - Without a woman a man is lost



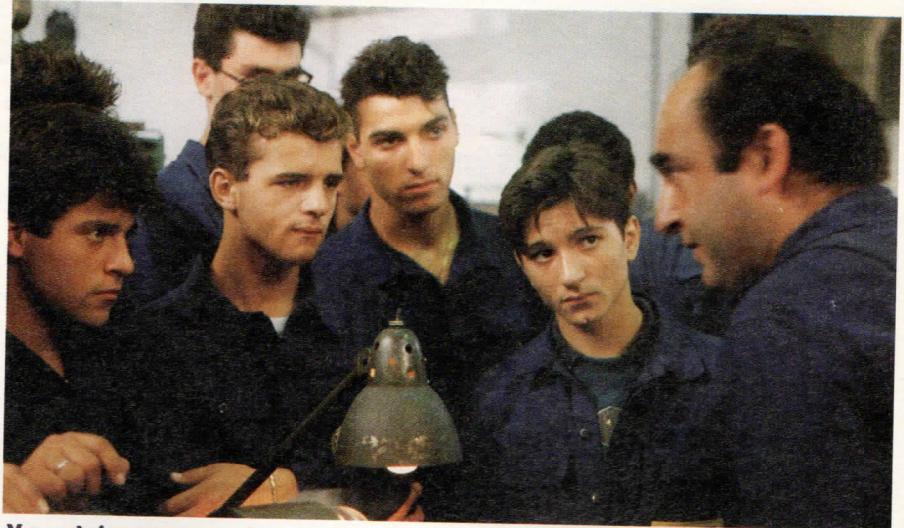
**Kehren wir um auf allen Vieren**  
Mettiamo giù le altre due zampe - Lets go back on all fours



**Wie schön ist das Leben,**  
Com'è bella la vita senza una donna che strilla



ohne eine Frau, die nervt  
la - How fine life is without a nagging wife



Maschinenmenschen, Halbmenschen, Halbmaschinen  
Uomini macchine, semi-uomini, semi-macchine - Machine people, semi-people, semi-machines



Die Ehe macht Schrott aus uns  
Appena sposati siamo da buttare nella pattumiera - Marriage puts us on the scrapheap



... und ich bin Diogenes, der Hund  
... e io sono Diogene, il cane - ... and I am Diogenes, the Dog

Was Tommaso ständig im Kopf hat sind Frauen und die verfluchte Arbeit. Nach einer Auseinandersetzung mit dem Chef verläßt er seine Fabrik im Industriegebiet von Bari. Er versucht ein radikales "retour à la nature". Das romantische Glück des freien Umherstreifens hält nicht lange an: seine Frau nimmt die Kinder und verläßt ihn. Ohne Arbeit und ohne Liebe, getrieben vom Hunger nach der Wärme eines Körpers kommt Tommaso "auf den Hund". Er gelangt ans Meer, ans Ziel seiner Regression, an den Beginn seiner Wiedergeburt.

Nel Mezzogiorno postindustriale Tommaso tenta una radicale "retour à la nature". Senza lavoro e senza amore, alla ricerca del calore di un altro corpo, Tommaso butta giù le altre due zampe: sarebbe meglio essere un cane? Alla fine della sua regressione raggiunge il mare, l'initio della sua rinascita.

What is continually on Tommasos mind is women - and also his awful job. After a quarrel with his boss, he leaves the factory in the Bari industrial area. He attempts a radical "retour à la nature". The romantic dream of wandering around at liberty soon deserts him - as does his wife, who takes the children with her. Without work, without love, longing for bodily warmth, Tommaso goes "to the dogs". He arrives at the sea, at the ultimate aim of his regression, at the beginning of his rebirth.



Drehorte: Modugno/Bitonto/Zona Industriale Bari

Spieldauer: 90 Minuten

Format: 35 mm 1:1.66

Material: Kodak Neg. Farbe

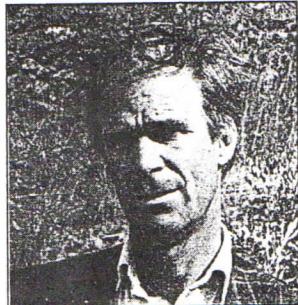
Originalton: italienische Sprache

Produktion: FFF Florian Furtwängler Filmproductions GmbH  
in Gemeinschaftsproduktion mit dem BR 1986

# Tommaso Blu

(Tommaso Blu)

West Germany, 1986



Dir: Florian Furtwängler. Exec. prod: Peter Kammerer. Scr: Tommaso Di Ciaula, Peter Kammerer, Florian Furtwängler, from the novel *Tuta Blu* (1976) by Tommaso De Ciaula. Phot. (colour): James Jacobs. Ed: Heidi Handorf. Prod. des: Manuel Mendoza. Art dir: Nico Cirasola. Mus: Peer Raben. Lyr: Gianni Morandi (*Vado a lavorare*). Sd: Reinhard Gloge. Ass. dir: Nico Cirasola, Thomas Radigk. Cost: Ines Zamourovic. Prod. co: Florian Furtwängler Filmproductions. Export agent: Metropolis Film, Josefstrasse 106, CH-8031 Zürich, Switzerland. R.t: 90 mins. Italian dialogue.

Cast: Alessandro Haber (*Tommaso*), Antonella Porfido (*The prostitute*), Marisa Eugeni (*Tommaso's wife*).

Florian FURTWÄNGLER was born in Bad Wiesse, Germany, in 1940, the nephew of the conductor Wilhelm Furtwängler (1886-1954). After studies in fine arts in Munich, he worked as a journalist on a daily newspaper there, followed by four years as a producer with Bavarian TV. In 1970 he helped to co-found the company Filmverlag der Autoren and since then has worked as an independent producer-director based in Munich, making over 80 programmes for TV in almost all genres and also working in both theatre and opera. *Tommaso Blu* is his second work for the cinema.

Films: 1974: *Zum Abschied Chrysanthemen*. 1986: *Tommaso Blu*.

## 30<sup>th</sup> London Film Festival Official Programme

### A note from the director

The central character, Tommaso, is someone looking for an alternative way of life to the unnatural existence of being a factory worker and the increasing emotional coldness which results from it. It is the price of the industrial progress which is destroying the traditional peasant world of southern Italy. After an argument with his boss, Tommaso leaves the factory (in the industrial region of Bari) and attempts to "return to nature."

But his romantic dream of wandering free in a natural environment soon proves to be no more than an

illusion. The dream dies, and freedom of movement becomes no more than aimless wandering. Tommaso becomes an outsider and his flight to nature ends with the break-up of his family. His wife leaves him; and he becomes a dreamer who cannot even cope with his own life.

Tommaso goes to the dogs. His way forward becomes blocked; the future lies only in the tangible (but ruined) industrial landscape of his origins. Tommaso chooses to regress. "We can't go forward, so we must go back. Let's make a new beginning, without any compromises. Let's start again by fighting for what we need."

After an odyssey through the desolate outskirts of Bari, he arrives at the sea — the beginning of his rebirth.

The concept of "becoming a dog" derives from the traditions of the Greek Cynics, who adopted a "dog's life" in protest against the cultural progress of their times. Like Diogenes, Tommaso sees an answer to his problems in denying all personal needs and adopting a new sensual freedom. Thus, in southern Italy of all places, with its large number of unemployed and codes of family honour, a worker drops out of society and begins his own personal form of protest.

GENT. HU DOTT. NICOLÀ SIGNORILE

FILM LONDON  
FESTIVAL 1986  
—SCHEMA A TAVOLA  
PER PRANZARE

W I N D O W

→

Derek  
Malcolm  
Tommaso  
Di Ciaula

Jos  
Stelli

Pal  
Erdős

Kevin  
Brownlow

David  
Gill

Tommaso  
Di Ciaula

Lianne  
Stelling

Sheila  
Whitaker

Ken  
Loach

Florian Furtwangler Marco Bellocchio  
Felix De Pooij Norman De Palm  
Anthony Smith Lynda Myles  
Jovan Acin Linda James  
Leslie Hardcastle Stephen Bayly  
Trevor Griffiths

Geoffrey  
Nowell-Smith

Tony Bloom