

Le fate ignoranti

Italy/France 2001

Director
Ferzan Özpetek
Producers
Tilde Corsi
Gianni Romoli
Screenplay
Gianni Romoli
Ferzan Özpetek
from their own story
Director of Photography
Pasquale Mari
Editor
Patrizio Marone
Art Director
Bruno Cesari
Music/Orchestrator
Andrea Guerra

Marco Streccione
Soundtrack
"And Never Tell",
"Birdenbire" – Yasemin
Sanoino; "Fatato
Mambo" – Media Res;
"Sha La la" – Los Primos;
"Gracias a la vida";
"Cocktail d'amore" –
Stefania Rotolo; "Due
destini" – Tiramancino
Direct Sound
Marco Grillo
Mixer
Roberto Moroni
Supervising Stuntman
Franco Maria Solomon

Cast
Margherita Buy
Antonia
Stefano Accorsi
Michele
Serra Yilmaz
Serra
Gabriel Garko
Ernesto
Andrea Renzi
Massimo
Rosaria Del Cicco
Luisella
Koray Candemir
Emir
Lucrezia Valia
Mara
Filippo Nigro
Riccardo
Ivan Bacchi
Luciano
Maurizio Romoli
Angelo
Carmine Recano
Israele
Luca Calvani
Sandro
Erika Blanc
Veronica
Edilberta Cavitenno Bahia
Nora
Leonardo Di Giola
Giulio
Barbara Folchitto
Maria Grazia, the nurse
Giorgio Gobbi
laboratory patient
Marilena Paci
Marilena
Susanna Forgiione
Elisa Morucci
customers
Simone Piccione
priest
Simone Luzi
Simone

Certificate
15
Hairdresser
Arturo Montoro
Titles
Penta Studio
Special Optical Effects
Fabio D'Angella
Paolo Zeccara
Music Performed by
Bulgarian Symphony
Orchestra
Solo Voice
Iliana Selimska
Conducted by
Deyan Timov Pavlov
Supervising Orchestrator
Luca Salvadori
Music Recording
Technician



Woman on the verge: Margherita Buy

residents: Turks, gays, prostitutes and transsexuals. Antonia is disturbed to discover that Massimo's lover of seven years is in fact a man, Michele.

Gradually she is drawn to Michele's family of friends, including Serra, a Turkish exile, Mara, a transsexual estranged from her family, and Ernesto, an HIV+ invalid who believes that he was abandoned by his boyfriend (no one has told him that the boyfriend has died). Although relations between Antonia and Michele remain tense, they discover they have more in common with each other than they had with Massimo. They come close to becoming lovers, but pull back. Antonia discovers she is pregnant by her late husband, but does not tell her new friends. Finally Antonia announces she is going to Amsterdam with Emir, a young Turk. In fact she leaves alone; free from her past, she sets out to begin a new life.

In the opening sequence of Ferzan Özpetek's third feature, a man in formal dress attempts to pick up a woman in a glamorous gown. The setting, a collection of classical sculptures housed in an industrial building, is intriguing. The music, an oriental wailing, is also incongruous. Only at the end of the scene do we discover this couple are married: Massimo and Antonia are elegant and playful partners in a perfect relationship – or so it seems. The sequence shows up some of *Le fate ignoranti's* strengths: a delicate approach to relationships, an idiosyncratic use of location, and an appeal to clashing cultures in its depiction of contemporary Italy.

Özpetek was born in Istanbul but has lived in Italy for some 25 years. He has written that while his first feature, *Hammam Il bagno turco*, was an attempt to discover his Turkish roots, and his second, *Harem Suave* (unseen in the UK), explored why he broke away from his home culture, *Le fate* addresses the here and now: the rich human geography of Rome. There is no doubt that one pleasure of his film is its art design, credited to Oscar-winner Bruno Cesari. Antonia's family home, all glass walls and cream furniture, is the very image of her chilly character. The crowded apartment belonging to Michele – who, Antonia discovers following Massimo's death, was her husband's long-time male lover – is a communal space, its colourful kitchen bathed in golden light by cinematographer Pasquale Mari. The ample terrace, where Michele's extended

family of friends take their meals, offers striking views of the urban landscape of the Ostiense neighbourhood, where a huge gasometer serves (as in London's Kings Cross) as a post-industrial landmark. Michele works at the wholesale market (Mercati Generali), ensuring some atmospheric night shooting. The dense sociability of the city (Michele can hardly take a step without being greeted by an acquaintance) is contrasted with the frigid isolation of the suburbs. It's no accident that frosty Antonia is fair-haired and blue-eyed, while her new-found friends, both Italians and Turks, are darkly handsome. Sometimes this picturesque quality works against the film: Michele's male friends are so uniformly gorgeous that *Le fate* looks like a male model convention.

The supporting players' stories are lightly sketched. We never know if transsexual Mara will be accepted by her family, and the revelation that Serra fled to Italy after being abused by the Turkish police is dropped discreetly in subtitled Turkish dialogue. But Özpetek pays closer attention to the central relationship between Michele and Antonia. Initially unlikely, it becomes more plausible when we learn that Massimo may have lied to Michele as he did to Antonia. While the film's title is taken from the painting given by Michele to Massimo, the plot turns more on the book of Turkish poems which brought the two male lovers together. While Michele was first attracted to Massimo because he believed they shared the same taste in poetry, he discovers the book was meant as a gift to Antonia and Massimo was ignorant of its contents.

Özpetek has said that he is concerned with love, family and friendship. But the sexual politics of his film remain confused. Antonia tells her mother that Massimo found a 'real family' with his illicit lover; but she also tells Michele that he doesn't know the true meaning of love. She chooses not to tell her new friends that she is pregnant, letting them believe she is escaping with a hot new date. And although, in spite of the title (which translates as 'The Ignorant Fairies'), it is the wife, not the queers, who is ignorant, we see everything from Antonia's point of view. The encounter with homosexuality and ethnicity serves only as a way station on the straight woman's road to independence: Antonia learns about herself, but it is not clear how much she really understands others. Typically, vibrant footage of Rome's historic gay pride march in 2000 is relegated to the end credits.

Like an Italian *Will & Grace* (but without the sitcom's quick repartee), the film's success with a general audience may require this kind of compromise. The echoes of *All about My Mother* also suggest a quest for cross-over. Antonia's first sight of Michele's apartment building, with whores and trannies screaming the place down, is straight out of Pedro's Barcelona. But if Özpetek achieves neither the brilliant comedy nor the heartfelt emotion of Almodóvar, he has nonetheless crafted an expert and engaging drama.

Paul Julian Smith

Ghosts of the Abyss

USA 2003

Director
James Cameron
Producers
James Cameron
Chuck Comisky
Gig Rackauskas
Janace Tashjian
Director of Photography
Vince Pace
Editors
Ed W. Marsh
Sven Fape
John Refoua
Production Designer
Ghost Unit:
Martin Laing
Music/Music Conductor/Orchestrator
Joel McNeely

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Creative Producer
Ed W. Marsh
Line Producer
Andrew Wight
Segment Producer
Expedition Crew:
John Bruno
Walden Media Production
Executive
Thomas S. Prince
Production Supervisors
Shore Crew:
Stephen A. Marinaccio II
Ghost Unit:
Charlie Ameson
Production Co-ordinators
Canada Shore Crew:
Delia Circelli
Ghost Unit:
Iram Collantes
Office Co-ordinator
Shore Crew:
Zita Kulisiss
Location Logistics Adviser
Shore Crew:
Larry Daly
Post-production
Co-ordinator
Shore Crew:
Heidi Tebo
Technical Co-ordination
Expedition Crew:
Ronnie Allum
Assistant Director
Expedition Crew:
Kristie Sills
CASTING DIRECTOR
Ghost Unit:
Tina Kerr
Camera Operators
Expedition Crew:
Randy Wimberg
Pieter DeVries
Ghost Unit:
D.J. Roller
HD Camera Specialist
Expedition Crew:
Dale Hunter
Reality Camera System
Designed by
James Cameron
Vince Pace
Visual Effects Supervisor
Chuck Comisky
Visual Effects
CIS Hollywood
Complete Post, Inc.
The Post Group
Creative Logik Universe, LLC
Section I
HD Post-production
Services Provided by
Modern Videofilm
IQ Artist:
Roger Ames Berger
Inferno Artist:
Eroc Moralis
Linear Editor:
Richard Russel
Visual Effects Producer:
Mark Spatny
Visual Effects Engineer:
Ray Shantz
Flame Artist:
Michael Vaglienty

Director of Engineering:
Marvin Hall
Post-production
Co-ordinator:
Jenny Brandt
Dan Williams
Ultimate Engineer
Ghost Unit:
David Satin
Mike and Elwood ROV
Creator
Mike Cameron
Dark Matter LLC
ROV Engineer
Expedition Crew:
Adrian Paul DeGroot
ROV Fibre Technician
Expedition Crew:
Michael Maltzman
Dark Matter ROV
Technician
Shore Crew:
Shawn Guyson
Technology Co-ordinator
Shore Crew:
Duncan Ferguson
Special Effects
Ghost Unit:
Sergio Lino
Art Director
Ghost Unit:
Javier Nava
Costume Department
Ghost Unit:
Berenice Aguilar
Ivette Alaniz
Silvia Casillas
Lorena Gutierrez
Alfredo Michel
Trish Rutter
Blanca Trejo
Wardrobe Supervisor
Ghost Unit:
Debbie Shine
Make-up/Hair Supervisor
Expedition Crew:
Kathe Swanson
Make-up Artists
Ghost Unit:
Sophia Brice
Raul Covarrubias
Hairstylists
Ghost Unit:
José Luis Cordova
Rose Gaeta
Julio Espinoza
Titles Designed by
The Studio at New Wave
Entertainment
Synthesizers
Judd Miller
Additional Orchestration
David Slonaker
Marshall Bowen
Frank Macchia
Music Supervisors
Randy Gerston
Brian Lefl
Music Editor
Craig Pettigrew
Recorder/Mixer
Rich Breen
Recordist
John Roid
Soundtrack
"Departure" – Glen
Phillips; "Underwater
Waltz" – Anatoly
Sagalevitch; "Alexander's
Ragtime Band";
"Darkness, Darkness" –
Lisa Torban; "Just the
Two of Us" – The Hit
Crew
Sound Design
Christopher Boyes
Sound Supervisor
Beau Borders
Sound Mixer
Expedition Crew:
Dennis L. Baxter
Re-recording Mixers
Christopher Boyes
Gary Summers
Sound Mix Technician
Jurgen Scharpf
Dialogue Editors
Marilyn McCoppen
Shannon Mills
Jonathan Null
ADR
Supervisor:

Rome, the present. Antonia, a healthcare worker, lives with her handsome husband Massimo. Their 15-year marriage appears to be happy. When Massimo is run over and killed by a car, Antonia goes into a deep depression. Going through his things, she discovers a painting with a loving dedication written on the back. Following up clues, she arrives at the apartment building from which the painting was sent. There she encounters a group of warm, colourful

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