

ACTION ...and Go!

Film locations in Basilicata
Extract 2011



Matera - The Passion, by Mel Gibson (2004)





INDEX

Introductionp. **5**

1964 - The Gospel according to St. Matthewp. 9

2004 - The Passion of the Christp. 15

2006 - The Omenp. 23

2006 - The Nativity Storyp. 25

2009 - Basilicata Coast to Coastp. 35

Itineraries _____

Movie Tour 1:

Matera like Jerusalemp. 27

Movie Tour 2:

Basilicata Coast to Coastp. 38

Highlights _____

The most important films made in Basilicatap. 39



Val d'Agri, landscape



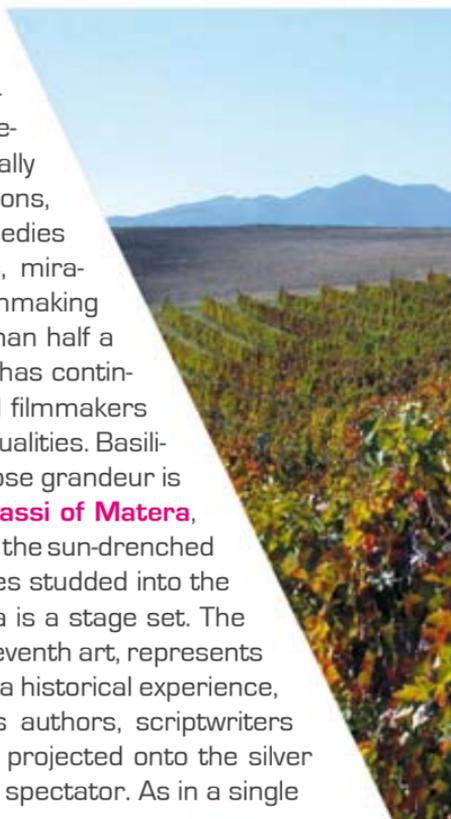
INTRODUCTION



“When you look at Basilicata you see fields, vineyards, beautiful scenery. You see the earth as it was supposed to be”

Francis Ford Coppola

In over 50 years, **more than forty films** have been made in Basilicata, or Lucania as it was once called. Neo-realism, true stories, biblical films of awe-inspiring spirituality, stories of universally recognisable monsters. And then demons, portraits of the farming world, comedies all'italiana, costume dramas, dreams, miracles and magic. The world of great filmmaking has passed through here. For more than half a century, this land of a thousand faces has continued to amaze Italian and international filmmakers alike with its delights and its haunting qualities. Basilicata is home to places and stories whose grandeur is well suited to the silver screen. The **Sassi of Matera**, the **moon-like landscape** of the ravines, the sun-drenched lands of **Mount Vulture**, the tiny villages studded into the mountainsides. The whole of Basilicata is a stage set. The scenery of Lucania, in the eyes of the seventh art, represents the soul of the South, it is perceived as a historical experience, as a theatrical setting which inspires authors, scriptwriters and directors. The vision of Basilicata projected onto the silver screen is impressed on the soul of the spectator. As in a single



frame, time seems to stand still and remain uncorrupted in the land of Lucania. The mechanical device that plumbs the depths of this world and its innumerable details sees a reality that is transformed into a performance, where scenery and history share a common destiny. This land, with its great generosity, also gives spirit and breath to other places. Basilicata has always been a star, in the new and old grammar of the cinema. The power of its scenery is of itself a wealth, of diverse languages, of dynamic colours, of meaning and charm, of metaphors old and new, of ancient and mythical horizons. The spectator arriving here is taken on a journey through a universe of places, stories and emotions of great cinema. From **Pier Paolo Pasolini** to **Francesco Rosi**, from **Dino Risi** to **Roberto Rossellini**, from **Luigi Di Gianni** to the **Taviani brothers**, from **Michele Placido** to **Giuseppe Tornatore**, down to the modern day greats of Hollywood, with directors such as **Mel Gibson** and **Catherine Hardwicke**, Basilicata undoubtedly plays a leading role, as celebrated in Hollywood as it is in Cinecittà. To come to Basilicata is to undertake a journey into cinema, to discover new studios with ever changing sets: from the natural backdrops of the mountains and the sea to the small and larger urban areas, from the rock architecture to the sense of unpolluted places, from the various languages to the fresh air that is there to be breathed. Basilicata is a set without boundaries.

This pocket guide offers a tale plus a journey, from the 50s to today, to the locations of the most important films made in Basilicata ever to be shown on the silver screen.





Matera, Sassi



THE GOSPEL ACCORDING TO ST. MATTHEW

by Pier Paolo Pasolini
Italy (1964)



“Rocky desert of Palestine?
No, the **Sassi di Matera**”

Pasolini's filmmaking is art and poetry. The director chose Matera as the setting for his Gospel. Born from the depths of the earth, the Sassi as revealed in the Gospel according to St. Matthew are the theatre for an extraordinary story, human and divine. **Matera** is the Jerusalem where Christ not only came down, but where he was born and died. After inspecting various sites in the Holy Land and in Jordan, Pasolini chose Matera because it was a land not yet colonised by power and untouched, without signs of modernity; to him the moon-like landscape, the rocky desert of the **Murgia of Matera** represented



the continuation of lives similar to those evoked. Pasolini therefore decided to film his biblical work there, from the annunciation of the Angel Gabriel to Mary to Christ's resurrection. He made his film using many non-professional actors, friends and acquaintances. His mother Susanna played the role of Mary during the days of the passion. His revolutionary Christ had deep roots in the countryside and the land. Thus the manger of miracles, the Sassi of Matera, with the **rock churches** and the Murgia, projected back in time, take



on an atmosphere that is archaic and timeless, magical, distant even in space from the real atmosphere of the town. Three of the most important sets staged include: in **Sasso Barisano**, in via Lombardi and via Fiorentini. The locations were chosen as the settings for the most important moments of the Way of the Cross and the flight of the apostle Simon during Jesus's walk to Golgotha. In **Porta Pistola**,

Written and directed by **Pier Paolo Pasolini**.

Cast: Enrique Irazoqui, Margherita Caruso, Susanna Pasolini, Marcello Morante, Mario Socrate, Settimio Di Porto, Otello Sestili, Ferruccio Nuzzo, Giacomo Morante, Giorgio Agamben, Ninetto Davoli, Paola Tedesco.

First viewing:

XXV Venice Film Festival,
4 September 1964.

lini's Christ arrives to the exultation of the multitudes waving olive branches in the wind. There were hundreds of extras cheering the arrival of the prophet and waving palms. The scene, repeated over and over, was shot from many different angles. The third set was Golgotha, a spur of rock jutting out over the deep gorge of the rocky precipice of Matera,



in the area of **Murgia Timone**, on the Belvedere, opposite the breathtaking sight of the Sassi of Matera. This haunting and mystical backdrop is the setting for the final scenes of the Passion of Christ. Pasolini was the first to place the three crosses in the ground here.

Barile like Bethlehem

Along with the landscape of the Sassi of Matera, **Barile** was also chosen by Pasolini for the scenes of the nativity, the visit of the Magi, the flight of the holy family to Egypt and the unforgettable massacre of the innocents. The village of Arbëreshë, at the foot of **Mount Vulture**, had been previously impressed on the mind of the director when he visited the

SYNOPSIS

The story of the life of Jesus: the birth of Christ, the madness of Herod, the exile to Egypt, the return to Jerusalem. After persuading twelve fishermen to follow him, Jesus of Nazareth begins to proclaim his truth, his desire for justice, the hypocrisy of the rich and the Pharisees.

A secular film which underlines the humanity rather than the divinity of a severe Jesus, pugnacious and medieval, weighed down by sadness and solitude. When a director succeeds in reconciling Matthew's text with the autobiography and the passion with the ideology, it is the film of a poet. In a theological sense, it is a gospel without hope. With its formal syncretism, the pictorial references, the scarcity of light, the evocation of a Third World that is no longer only pre-history, it achieves strong epic and religious tones. Dedicated to the memory of Pope John XXIII.





Museum of Arts and Popular Traditions in EUR in Rome, where he was overwhelmed by the paintings he saw showing images and landscapes of The **Way of the Cross** which takes place every year in the village of Barile.

Memorable are the scenes shot in Barile where King Herod's soldiers, with swords and all kinds of metal headpieces, tear the babies - rag dolls - to pieces and hurl them to the ground among the pots. The female figures and the poverty of the time burst authentically and forcefully onto the scene. Today the **cave-cellars of Barile**, after years of being abandoned in the midst of rubble and waste, have returned to the light of art, thanks to the interest of anthropological research and cinema. At present "**Sheshi**" conserves the highly prized wine **Aglianico del Vulture D.O.C.** in its characteristic tuffaceous hypogeum.

PRIZES AND AWARDS

XXV Venice Film Festival: Special Jury Prize

OCIC Prize (Office Catholique International du Cinéma)

Cineforum Prize, Prize from the Union Internationale de la Critique de Cinema (UNICRIT)

Catholic League Prize for Cinema and Television of RFT

City of Imola Grifone d'oro

Grand prize OCIC, Assisi, 27 September 1964

Prix d'excellence, IV technical film competition, Milano

Caravella d'argento, international Festival of Lisbon, 26 February 1965

Nastro d'Argento 1965 for direction, photography and costumes



FACTS AND CURIOSITIES

- In the nativity scene, the baby (Pasqualino Gioseffi, a few months old) chosen by Pasolini **was replaced** at the last moment by a **new-born girl** with golden curls, Nicoletta Sepe. Today the same woman, herself a mother, is still alive and living in the village of Arbëreshë.
- Immacolata Rocco, a local woman, went to the “Sheshi posht” caves with her baby **daughter** Laura in her arms for the scenes of the “Massacre of the Innocents”. To defend her child from the violence of the unsuspecting Roman soldier, the mother **pushed him with all her might** to the dusty ground. The unexpected action, spontaneous and rapid, took Pasolini by surprise. He called it **“true and authentic”**.
- When Pasolini was looking for extras for the roles of priests and Pharisees in Matera, he was quick to confess to the reporter Domenico Notarangelo who at the time wrote for the newspaper l’Unità, that he wanted “slow-witted, **fascist-like**” faces, to use a euphemism. By a strange twist of fate, all of the 51 extras signed up by Notarangelo were members of the **Communist Party** or worked for the Trade Union Headquarters.
- On the subject of the clearance and reclaiming of the ancient Sassi district, and noticing that the inhabitants of the Sassi were all leaving to go and live in the new areas of the city, Pasolini pronounced these words: **“You are committing a crime”**. For him, Matera represented the **place of the soul** and to empty the Sassi was to deal it a mortal blow. Pasolini with these words preceded **Carlo Levi**, predicting the decline of a patrimony that would return to life and be declared a **World Heritage Site** about thirty years later.

Barile, cave - cellars “Sheshi”



Craco, old town

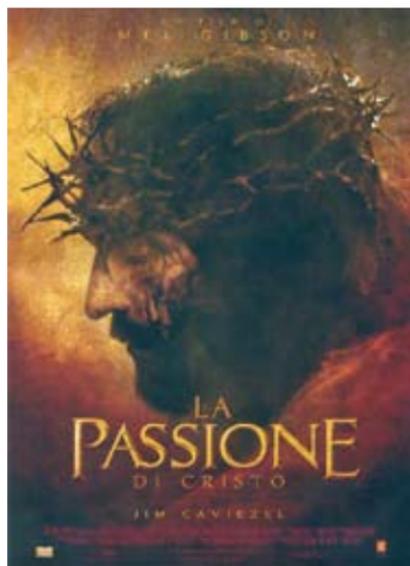


THE PASSION OF THE CHRIST

by **Mel Gibson**
Usa - Italy (2004)



After half a century of history, Matera continues today to hold the record as the filmmaking capital of Lucania. Mystical and spiritual, even in the new millennium it represents the Holy Land. A true prodigy of the cinema, its “**cultural landscape**” is once again under the spotlight in one of the most talked about films in the history of cinema. Crude, violent, radical. Courageous, reckless, cultured and popular at the same time, **The Passion of the Christ – La Passione di Cristo** (2004), by the Australian actor and director Mel Gibson, is the true miracle that takes place among the Sassi of Matera, the **Jerusalem of Lucania** at the centre of spiritual filmmaking. The story tells of the last twelve hours of Jesus Christ, from his arrest in the garden of Gethsemane to his trial before the Sanhedrim, to his flogging, up to his death on the cross and his resurrection. Some scenes in the film are taken from the book *The Painful Passion of Our Lord Jesus Christ* by Anna Katharina Emmerick and from *The Mysticism of God* by Maria di Agreda. Filmed entirely in the languages of Latin and Aramaic to recreate a greater historical **realism** and **authenticity**, the film uses





Matera, Via Muro - The Passion (2004)

shocking images to capture attention, with the aim of giving a clear picture of the spirit of sacrifice, the pain of an extraordinary figure like that of Jesus Christ. Matera of the new millennium is revealed in all its magnificence and the director, exploring its centuries-old places, was amazed at its similarity with some areas of Judea.

"The architecture of the city," declared **Mel Gibson** to reporters of the time, "the rocks, the surrounding countryside have provided us with an incomparable backdrop. The first time I saw Matera I just went crazy, it was simply perfect." It was described in national newspapers as "the bloodiest set in the history of the cinema", it presented us with views of corners and landscapes



SYNOPSIS

The film relates the last twelve hours of life of Jesus of Nazareth. After the Last Supper, Jesus goes to pray in the Garden of Gethsemane, where he resists the temptations of Satan. Betrayed by Judas Iscariot, Jesus is arrested and taken within the walls of Jerusalem where the Pharisees accuse him of blasphemy and condemn him to death. Pontius Pilate, the Roman governor of Palestine who is asked to deliberate, after listening to the accusations offers the angry mob a choice: whether to spare him or the well known criminal Barrabas. Jesus, flogged by the Roman soldiers, is once again brought before Pontius Pilate who, since the people have chosen to spare Barrabas, washes his hands to show that he has no wish to be involved in the choice. Jesus is forced to walk through Jerusalem and to climb up Golgotha carrying his cross on his shoulders. At the top of the hill, nails are driven into his hands and feet and the cross is raised before the grief-stricken eyes of his mother Mary and the pious women, among whom Mary Magdalene. Jesus confronts his final temptation, that of being abandoned by his Father, then at three o'clock in the afternoon he dies while the sky is torn by lightning and the veil of the temple of Jerusalem is rent in two.





with a hauntingly spiritual quality. One of the most important sets mounted for *The Passion of the Christ* was **via Muro**, in the ancient quarter of Civita, where Christ underwent his torment.

The spectacular flight of steps was the site of the cruellest scenes of Gibson's work, in which a great number of local extras, recruited while the film was being shot, appeared together with professional actors.

Just a few steps away from the place of the passion is **Porta Pistola**, the same site chosen by Pier Paolo Pasolini to represent the entrance to Jerusalem, staged with a monumental set design characterised by Arabic-style decorative elements.

Not far from here, on the road from **Sasso Barisano** to **Sasso Caveoso**, in the magnificent rock complex of **San Nicola dei Greci** and **Madonna delle Virtù**, the set was prepared for the scene of the Last Supper in which Jesus declares that he will be betrayed by one of his disciples.

Towering over the surrounding countryside, mystical and spiritual, is Mount Golgotha, a spur of rock that drops down to the Precipice in the **Murgia Park in Matera**, the place where the culminating event in the human life of Jesus takes place, the Crucifixion.

Another set in this Jerusalem of Lucania is Vico Solitario, in the

Director: Mel Gibson.

Cast: James Caviezel, Maia Morgenstern, Monica Bellucci, Mattia Sbragia, Hristo Shopov, Claudia Gerini, Luca Lionello, Hristo Jivkov, Rosalinda Celentano, Sabrina Impacciatore, Francesco De Vito, Toni Bertorelli, Fabio Sartor, Sergio Rubini, Giacinto Ferro, Olek Mincer.

Malve district, filled with stalls and wares to represent the market and meeting place of the community of the time. Beyond the Canyon, **Radogna Farm** is transformed into the home of Jesus, where we see some flashbacks of his life as a child.





Craco: the ghost town returns to the silver screen

Craco, the ghost town already a star in films by big name directors, was one of the locations outside the city that welcomed the Hollywood company that went there to shoot some of the scenes of the hanging of Judas.

A cinema location as famous in Cinecittà as it is in Hollywood, the ancient Graeculum is one of the most evocative and magical towns ever to be conserved on a reel of film. Today its appearance of a deserted village makes it the ideal setting for biblical films.

PRIZES AND AWARDS

2005 - Nastro d'Argento for Best Set Design

2005 - Nastro d'Argento for Best Costumes





FACTS AND CURIOSITIES

- The city of Matera's response to the presence of the Hollywood machine is discreet, since the townspeople are used to seeing film-making companies in the streets. But Gibson's organisation was immense. Production caravans and trucks invaded the streets and squares of the ancient Sassi districts. Most of the hotels in the old town centre were fully booked.

Walls were even torn down to accommodate the needs of the Australian director. A small table was brought to Mel Gibson's hotel room, in the comfortable Albergo Italia, situated in the heart of 18th century Matera, for his morning prayers. It was a common sight to see him out in the evening, even in his **slippers, smiling and friendly** with everyone.

- Mel Gibson got up early in the morning, prayed for a long while and after dedicating himself to the spirit, he devoted some time to his body with a little workout. Biblical and evangelical texts filled his mind. He even asked **Don Angelo**, a local parish priest, to say the Mass in Latin, a way of demonstrating his strong feelings for the traditions of the past. After receiving permission from the Archbishopric, the Mass was celebrated in the **Sanctuary of the Palomba** where Mel Gibson served as an altar boy. He spent a lot of time in church, in particular in **Miglionico**, where he spent two days contemplating the **Crucifixion of Christ** in the basilica of Santa Maria Maggiore, the home of the awe-inspiring **polyptych by Cima da Conegliano**. Mel Gibson talked in depth with the local priests about the roles of several characters in the life of Jesus, and during a heated discussion with Don Basilio Gavazzeni, he declared that he would be willing to **sacrifice himself for Christ**.



- Mel Gibson appears in two scenes of the film, or, rather, his hands do. The first is when he drives the nails into the palms of Jesus's **hands**, the second when he helps **raise Mary Magdalene** from the ground.

- Faith is a all-encompassing phenomenon and the film on the passion of Christ has proved it. In fact, playing the role of Jesus Christ cannot have been easy for **Jim Caviezel**. Every day he said the **rosary**, took communion, **prayed** and walked around the Lucania Jerusalem of 2000 years ago **blessing** children, women and men that **he met on his way**.

- Nature itself, the wind, the sky, even lightning seem to have been called on to play their part in the film on the life of Jesus Christ. At the precise moment of the **crucifixion** and death of Christ, the **sky turned black** and was **covered by clouds**. **Thunderbolts** and **lighting** threatened the set of the set of the Hollywood epic, making it absolutely **real** and **true** to the scene narrated in the gospels. A popular myth tells that Gibson's assistant director, **Jan Micheleni**, was struck not once but twice by lightning and that he was miraculously unharmed. In the final credits, his name was replaced by the nickname "**The lightning boy**".

- Mel Gibson is **the true saviour**. The world's newspapers brought Matera under the international spotlights. From the new world to the old, the Gibson effect transcends the boundaries of reality. Stardust, from Hollywood, arrives in the Sassi districts. It is the most **controversial** and **talked** about film





FACTS AND CURIOSITY

among religious communities. Jews and Christians join together to give their views on the anti-Semitism of the work, on its sadism and its passionate violence and love. Foreign TV stations and international newspapers come to the city for on-the-spot reports. The Gibson effect increases. The film provokes religious conversions, tears and embarrassed silences, spiritual ecstasy and profound deliberation. Matera is the background to this story, so cruel yet so true to itself that it seems almost touched by a divine miracle. Thus, the Jerusalem of Lucania takes the first steps towards a new way of advertising itself: **Film Tourism**.

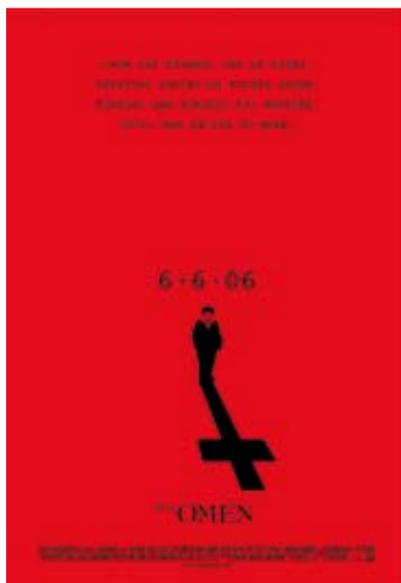


THE OMEN

by John Moore
Usa (2006)



In 2006 Matera was the location chosen for John Moore's film **The Omen**, in which the ancient Sassi districts represent a small Israeli town in contemporary times. At a distance of thirty years, the director Moore remade Richard Donner's film the Omen. Opening strategically on the 6/6/06, it tells the story of a rich couple who discover to their horror that the boy they have adopted is the incarnation of the Antichrist. Five scenes were filmed in the Sassi, showing the marketplace and a checkpoint in Jerusalem. After making many films on the subject of Christ, a film on the Antichrist was set in Matera. The Omen is a contemporary thriller based on the 1976 classic film released by Twentieth Century Fox, starring Gregory Peck and Lee Remick, and directed by Richard Donner. The film, like "The Exorcist" and "Rosemary's Baby" before it, galvanized audiences not only through its shocks and scares, but through the film-makers' storytelling gifts and its top-flight cast. "The Omen" became one of the biggest hits of the year.





SYNOPSIS

The prophecy is clear, the signs unmistakable: Armageddon is upon us. On 6 / 6 / 06, the omen is revealed...and our darkest fears are realized. THE OMEN, a contemporary thriller based on the 1976 classic film, centers around a young boy named Damien, the son of an American diplomat and his wife. Damien's family is unaware he is destined to become the Anti-Christ - until shattering events reveal the terrifying truth.

Director: John Moore.

Cast: Liev Schreiber, Julia Stiles, Seamus Davey-Fitzpatrick, Marshall Cupp, Giovanni Lombardo Radice, Bohumil Svarc, Carlo Sabatini, Rafael Sallas, MyAnna Buring, Mia Farrow, Reggie Austin.

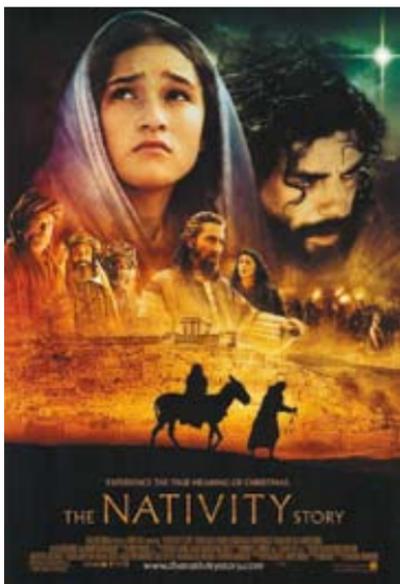


THE NATIVITY STORY

by Catherine Hardwicke
Usa (2006)



The power of mystery and spirituality of the age-old places of the city continued to draw the spotlights to the caves, where the birth of Jesus was to be filmed. The director Catherine Hardwicke filmed **The Nativity Story** (2006) in the Sassi of Matera. Starring Keisha Castle-Hughes, Oscar Isaac, Hiam Abbass, Shaun Toub and Ciarán Hinds, it tells the story of Mary and Joseph's journey to Bethlehem. After the annunciation of the birth of Christ, during their longest journey, the two saints are called upon to demonstrate that they are worthy of receiving the incomparable gift bestowed upon them by overcoming temptations and difficulties. Hardwicke, like Pier Paolo Pasolini and Mel Gibson, chose Matera, confirming its symbolic role in films with a biblical theme. For five weeks they filmed in different locations: Selva Venusio, near Matera, where the village of Nazareth was reconstructed, the rock complex of **San Pietro in Principibus**, on the Murgia of Matera, which represented Bethlehem. Like Mel Gibson, Hardwicke too chose Via Muro as a set, but for the marketplace, and the ghost town of Craco as the setting for



the ancient village of Ginea and the scene of the annunciation. For its première, the film was shown in Vatican city.

Director: Catherine Hardwicke.

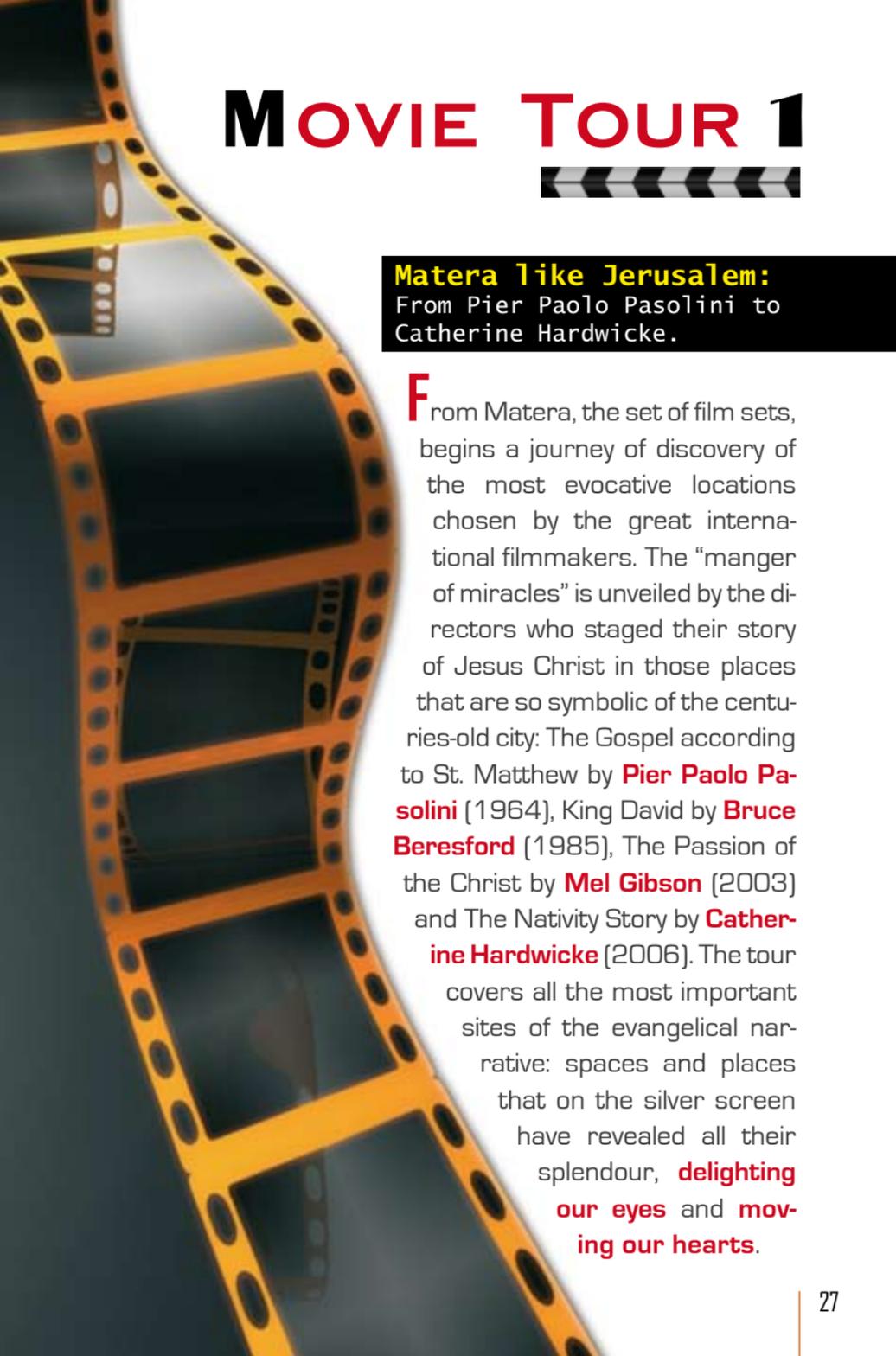
Cast: Keisha Castle-Hughes, Shohreh Aghdashloo, Oscar Isaac, Hiam Abbass, Shaun Toub, Ciarán Hinds, Stanley Townsend, Alexander Siddig, Eriq Ebouaney, Nadim Sawalha, Stefan Kalipha.



SYNOPSIS

A cinematic journey into the heart of history's greatest story, *The Nativity Story* is poised to come to the big screen for the first time in a major motion picture event. New Line Cinema's *The Nativity Story* chronicles the arduous journey of two people, Mary and Joseph, a miraculous pregnancy, and the history-defining birth of Jesus. The dramatic and compelling film traces the perilous journey of a young couple who must travel from their home in Nazareth to Bethlehem, Joseph's ancestral home, to register for a census ordered by King Herod. It is a journey of over 100 miles, through treacherous terrain, made much more difficult by the fact that Mary is nine months pregnant.





MOVIE TOUR 1

Matera Like Jerusalem:
From Pier Paolo Pasolini to
Catherine Hardwicke.

From Matera, the set of film sets, begins a journey of discovery of the most evocative locations chosen by the great international filmmakers. The “manger of miracles” is unveiled by the directors who staged their story of Jesus Christ in those places that are so symbolic of the centuries-old city: The Gospel according to St. Matthew by **Pier Paolo Pasolini** (1964), King David by **Bruce Beresford** (1985), The Passion of the Christ by **Mel Gibson** (2003) and The Nativity Story by **Catherine Hardwicke** (2006). The tour covers all the most important sites of the evangelical narrative: spaces and places that on the silver screen have revealed all their splendour, **delighting our eyes** and **moving our hearts**.



VIA MURO

Panoramic, stunning, spectacular. **Via Muro** is the starting point of the tour on the Passion of Christ which has hosted the great directors **Mel Gibson** and **Catherine Hardwicke**. In the film *The Passion of the Christ*, Via Muro is the place on the Way of the Cross where, in the midst of his Calvary, Jesus begins his journey



towards his destiny. Although he denies it, Mel Gibson allowed himself to be inspired by the great **Pier Paolo Pasolini** who had previously chosen Matera for its similarity to Palestine. The maestro and poet, who inaugurated biblical films in the city of the Sassi, chose instead Via Lombardi to film the scenes of the Way of the Cross. A road where human-

ity and spirituality blend together, leaving space for the imagination and the unending horizon of Golgotha. In her film on the Nativity, Catherine Hardwicke designed a set around the spectacular flight of steps in Via Muro with a great door, exotic palm trees and stalls for the sale of wares, turning it into a meeting place and market for the inhabitants of the village. Via Muro stretches as far as the **ancient quarter of Civitas**, where the cathedral arises majestically, with Piazza San Pietro Caveoso, where the church of San Pietro Caveoso stands, towering above the canyon.



SAN PIETRO CAVEOSO

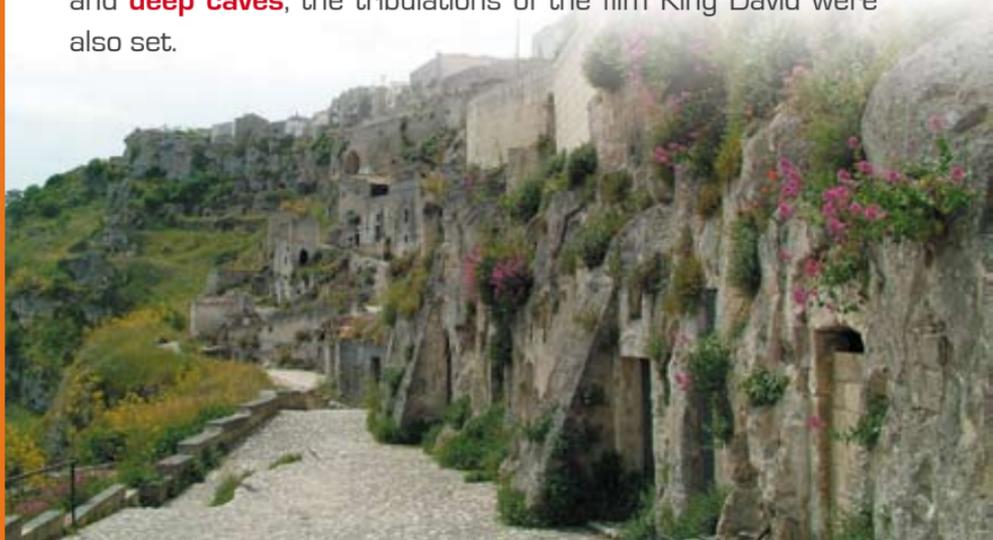
Piazza San Pietro Caveoso, immortalised by great directors both Italian and foreign, was a location chosen also for other stage sets, by the **Taviani brothers** in their masterly film *Il Sole anche di notte* (1990), by **Giuseppe Tornatore** in *L'uomo delle stelle* (1995) and by **Ferdinando Arrabal** in the film *L'albero di Guernica* (1975).





MALVE DISTRICT

At the back of Piazza San Pietro Caveoso you go towards the **Malve Quarter**, an evocative film location where, in the Hollywood director **Gibson**'s film, the commercial activities of Jerusalem are carried out. Stalls, exotic plants and utensils, jugs and furnishings of the time decorated the set of the ancient marketplace and the homes of Jerusalem. The place has a wealth of interest and history, and amidst the **rock churches** and **deep caves**, the tribulations of the film King David were also set.





● PORTA PISTOLA

The crossroads between the Sassi and Porta Postèrgola, better known as **Porta Pistola**, looks over the spectacular gullies of the canyon where the **Gravina river** flows.

The place, chosen by both **Pier Paolo Pasolini** and **Mel Gibson**, represents the Gates to the city of Jerusalem, the Holy Land, prepared with a monumental set design characterised by Arabic-style architectural elements.



● MADONNA DELLE VIRTU' AND SAN NICOLA DEI GRECI



Just a few steps away from the Gates of Jerusalem arises a marvellous rock complex: **Madonna delle Virtù** and **San Nicola dei Greci** where the scene of the Last Supper was filmed in the Hollywood epic.

Words of love alternate with blood and nails, the Lamb of God takes away the sin of the whole of humanity before the cross is planted in the ground and raised on Golgotha, in Murgia Park, for his death and Resurrection.

MURGIA PARK

Murgia Park, with its natural, historical and ecological patrimony, is of exceptional value on a universal level. Beyond the canyon, like an island, it bursts into space without boundaries or obstacles. The scenery speaks of human tribulations from the very origin of life until our times, and its immense landscapes have inspired directors and writers. It was in the area of San Vito that **Pier Paolo Pasolini** decided to set the scene of the Holy Sepulchre and the appearance of the Archangel Gabriel. In *The Passion of the Christ*, on the other hand, the life of Jesus as a child is depicted, in an intense and mystical flashback, in one of the rural buildings of the area, **Radogna Farm**.

Also **Catherine Hardwicke** reconstructed the village of Bethlehem in the Murgia Park – in the rock church of San Pietro in Princibus – and, in Selva Venusio, the village of Nazareth.



GOLGOTA

It is in **Murgia Timone** that Golgotha rises. Evocative and mystical, it was the setting for the Crucifixion scenes in the films of **Pier Paolo Pasolini** and **Mel Gibson**.

The Golgotha prepared by Hardwick sees the crosses as representing the death sentence of the time. Golgotha is the last stop in Matera on the biblical theme movie tour which leaves, in the eyes of the spectators, the enchanting images of the manger of miracles.



BASILICATA COAST TO COAST

by **Rocco Papaleo**
Italy (2010)



From **Maratea** to **Scanzano**, among desert lands, remembering Italian western movies, it is an original trip, full with unexpected and unforeseen meetings. Four musicians, star guest Rocco Papaleo with Alessandro Gassman, Max Gazzè and Paolo Briguglia, planned – together with a bored journalist Giovanna Mezzogiorno – to reach by foot a particular festival “Theatre-Song” at Scanzano Jonico, near the ancient “Magna Grecia” (Basilicata) with Policoro and Nova Siri. From Tyrrhenian sea to the famous **beaches of Gods**, that team of artists begin a picturesque voyage on the Mediterranean borderline. A sad eccentric and unique movie “Basilicata Coast to Coast” is the first work of **Rocco Papaleo**, as a filmmaker, telling about his beloved childhood land. It is describing the inner soul of Basilicata, with its wonderful women and the brigands of the past centuries, rising up powerfully, where nature appears to be enhanced, its deep colours and shining sunrays. Basilicata, described in those frames, is appearing like a non-place. According to the filmmaker Papaleo that appreciates it a lot “Basilicata exists like the idea of God, you believe or don’t believe”. “Basilicata Co-



ast to Coast” is a very pleasant movie. As detective studies the inner soul of South Italy telling about a very therapeutic trip for the wayfarers of that experience, such is this movie. Similar to a glass of “**Aglianico del Vulture**” wine (DOCG Barile label) and a romantic song to the moon, the travelling people unite their life, singing, strange to say, under the rain, their finest song...

SYNOPSIS

A storyboard of a group of musicians that planned to cross by foot, a territory called “Basilicata” (or Lucania as well), from the Tyrrhenian sea to the Ionian coast, for joining an unknown Festival at Scanzano. So many unexpected matters and unplanned events, a real adventure that will be, for all the members of that unique experience, an healthy value.



Director: Rocco Papaleo.

Cast: Alessandro Gassmann, Giovanna Mezzogiorno, Rocco Papaleo, Paolo Briguglia, Max Gazzè, Claudia Potenza, Michela Andreozzi, Antonio Gerardi, Augusto Fornari, Gaetano Amato.



PRIZES AND AWARDS

2010 - Globo d'oro “Best first movie” to Rocco Papaleo

2010 - 2 Nastri d'argento “Best new filmmaker” to Rocco Papaleo and “Best sound directly” to Rita Marcotulli

2010 - 3 Ciak d'oro “Best soundtrack” to Rocco Papaleo, Max Gazzè and Rita Marcotulli





MOVIE TOUR 2



Basilicata Coast to Coast.

Maratea, Trecchina, Lauria, Diga del Pertusillo, Tramutola, Latronico, Aliano, Craco, Nova Siri and Scanzano Jonico.

Maratea, the blue pearl which faces the Tyrrhenian sea, is the place from which the intrepid travellers start the adventurous journey. The alleys of the historic centre, **Acquafredda** site, the **Castle**, the impressive **statue of Saviour**, and the road to **Trecchina**, with its breathtaking patches, reign the landscape of their trip. The road movie starts from here. The departure is the destination. Fabulous scenarios are part of their path and the video-camera which documents the trip shows the wild nature of the two seas region. Sea, mountains, clay soils and big artificial lakes, such as **Pertusillo dam**, are the natural stage of their



odd journey. Among the laps, **Lauria**, the town where the actor and director of the movie *Papaleo* was born, **Latronico**, a well known town for its thermal baths and **Tramutola**, where the happiness and the free spirit infect the squares and the beautiful women that animate them. New loves marked from fate rise in fortuitous camps under the stellar sky.

Suspended among the two seas, the crazy musicians, known as “Eolian blades” cross impervious paths, arrive in small rural towns, and live an existential experience that culminates in **Aliano**, the small town where the poet Carlo Levi was exiled. It is here that the picaresque musicians drink a toast with the famous “**Aglianico del Vulture**” wine in honour of Gianmaria Volontè, the actor who played the role of Carlo Levi in the movie “Christ stopped at Eboli” directed by Francesco Rosi. Passing across **Craco**, the **ghost town** where the modernity was walked over, and going to the Jonian coast, the four dreamers get lost and delay the arrival to “Scanzonissima”, the song festival in **Scanzano Jonico**, a well known beach town part of Magna Grecia, near **Policoro** and **Novasiri**.



THE MOST IMPORTANT FILMS MADE IN BASILICATA

- Passannante** by Sergio Colabona, 2011
Un giorno della vita by Giuseppe Papasso, 2011
Basilicata Coast to Coast by Rocco Papaleo, 2010
Mineurs by Fulvio Wetzl, 2007
The Nativity Story by Catherine Hardwicke, 2006
The Omen by John Moore, 2006
Il Raddomante by Fabrizio Cattani, 2005
The Passion of the Christ by Mel Gibson, 2003
I am not scared by Gabriele Salvatores, 2002
Ogni lasciato è perso by Piero Chiambretti, 2000
Terra Bruciata by Fabio Segatori, 1999
Del perduto Amore by Michele Placido, 1998
Plebeian Nymph by Lina Wertmüller, 1996
The Star Maker by Giuseppe Tornatore, 1995
Il sole anche di notte by Paolo e Vittorio Taviani, 1990
King David by Bruce Beresford, 1985
Three brothers by Francesco Rosi, 1981
Christ stopped at Eboli by Francesco Rosi, 1979
Volontari per destinazione ignota by Alberto Negrin, 1978
The tree of Guernica by Fernando Arrabal, 1975
Qui comincia l'avventura by Carlo di Palma, 1975
Il tempo dell'inizio by Luigi Di Gianni, 1974
Allonsanfan by Paolo e Vittorio Taviani, 1974
Year One by Roberto Rossellini, 1974
The black decameron by Piero Vivarelli, 1972
Don't torture a duckling by Lucio Fulci, 1972
More than a miracle by Francesco Rosi, 1967
Made in Italy by Nanni Loy, 1965
The Gospel according to St. Matthew by Pier Paolo Pasolini, 1964
The Demon by Brunello Rondi, 1963
Gli anni Ruggenti by Luigi Zampa, 1962
La Vedovella by Silvio Siani, 1962
Italia '61 by Jan Lenica, 1961
Viva l'Italia! by Roberto Rossellini, 1961
A porte chiuse by Dino Risi, 1960
La nonna Sabella by Dino Risi, 1957
The devil is a woman by Alberto Lattuada, 1953
Le due sorelle by Mario Volpe, 1950
Nel mezzogiorno qualcosa è cambiato by Carlo Lizzani, 1949



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