



Joris Ivens discussing the shooting of *L'ITALIA NON È UN PAESE POVERO* (1960) © Joris Ivens Archive / EFJI

Taviani and Valentino Orsini, the director Stefano Missio succeeded in tracing the censored segments. It was also possible to reconstruct missing sequences. In 1960, Enrico Mattei, the director of the Italian national oil institute (ENI) had asked for Ivens to direct the film, but wasn't able to overcome the censorship of RAI. Two years after the first screening, Mattei, a prominent Christian Democrat, was killed under suspicious circumstances. It is alleged that this is because the major oil companies (the Seven Sisters) didn't approve his policy of nationally independent oil production. Missio's documentary was shown at IDFA 1999 and several festivals.

11 DEFA und DIE WINDROSE

Hans-Dieter Rutsch, 2001, 15', bl/w, sound (Germany).

Related to DIE WINDROSE



Giovanna (actress Klara Pozzi) the Italian part of *DIE WINDROSE*, directed by Gillo Pontecorvo, 1957 © Joris Ivens Archive / EFJI.

In the Rückblende (Flashback) series for WDR-Television (Germany) this short documentary tries to reconstruct what happened to *DIE WINDROSE*, a film made for the East German production company DEFA in 1957 commissioned by the World Federation of Women. Ivens was only the co-ordinator and artistic adviser to the film, which was filmed in five different countries by well known, native directors - in the USSR (Gerasimow), Brazil (Cavalcanti), France (Bellon), China (Wo Kuo-Yin) and Italy (Pontecorvo). Simone Signoret, Yves Montand and Helene Weigel (Brecht's wife) also collaborated on this film, about the struggle of female workers around the world. Film scholar Thomas Heymann claims that the party bureaucrats of the Communist Party in the GDR avoided the first screening and stopped distribution of the film because Ivens showed the emancipation of women through their own force, while the party preferred to present the emancipation being dictated by the party.

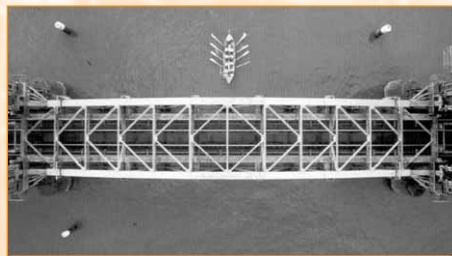
FILMS IN PRODUCTION:

12 BRIDGES

Dick Rijnke and Mildred van Leeuwen, 2004

revisit of *THE BRIDGE* (1928)

In 1996 it became clear that the lift bridge in Rotterdam, spanning the river Meuse, would stop functioning, so local filmmakers Dick Rijnke and Mildred van Leeuwen started filming a documentary for television about Arie, the last bridgekeeper. Afterwards they continued their fascination with the bridge by making two further features, a documentary and a complete reconstruction of Ivens' landmark in vanguard filmmaking, *THE BRIDGE*. These two films from Rijnke and Van Leeuwen will be presented and distributed with Ivens' iconic film as one package at festivals. See also: newsmagazine 8, November 2002, page 16-17.



Film still from *BRIDGES* © Rotterdam Film, Dick Rijnke and Mildred van Leeuwen

13 POWER FOR THE PARKINSONS

Ephraim Smith, 2005

Revisit of *POWER AND THE LAND* (1940)

This revisit looks at what happened to the Parkinsons, a farming family from St. Clairsville (in Ohio), after they were selected to be the focus of *POWER AND THE LAND*, Ivens' film showing rural electrification in the US to promote Roosevelt's New Deal policy. The film, and family, had such an impact on the revolutionary change in American agriculture - the film was seen by at least 6 million people - that Prof. Smith wanted to know what kind of impact the film had had on the lives of the family. By tracing and interviewing children and grandchildren, Smith found two films by Ivens that had been lost. The documentary will also show the relationship between Ivens and the American filmmaker Pare Lorentz, for which Smith interviewed Bob Snyder (Lorentz's biographer), the editor Lora Hays and André Stufkens. See also newsmagazine 9, November 2003, page 1-7.



Jeff Forster (PBS), cameraman Rick Adams, Donna and Ephraim Smith, during the shooting of *POWER FOR THE PARKINSONS*, in Nijmegen, July 2004. Photo André Stufkens.

14 US 4 REVISITED

Valentin Valchev, Martichka Bozhilova (Bulgaria)

Revisit of *THE FIRST YEARS* (1947-1949)



Valentin Valchev and Marion Michelle during the shooting of *US 4 REVISITED*, 2004. © Agitprop, Bulgaria

THE FIRST YEARS was a sentimental journey by Joris Ivens and Marion Michelle through four countries under new socialist regimes after the Second World War - Bulgaria, Czechoslovakia, Yugoslavia and Poland. They wanted to show the creation of Utopia, the construction of a new society built by the bare hands of peasants and workers after the devastation of war. In 1968 Michelle returned to the Bulgarian village of Radilovo to film *MASTERS OF THE RAIN*. The Bulgarian filmmaker Valchev wants to make a pilgrimage to these locations to try and find out what happened to the lives of these people, what became of the Utopia and the hopes of today's workers in Eastern Europe. See also page 32-34 of this magazine.

15 IVENS AND CHINA

Hualon Hu (China)

Revisit of *HOW YU KONG MOVED THE MOUNTAINS* (1976)



Joris Ivens and Marceline Loridan-Ivens during the shooting of *COMMENT YU KONG DEPLAÇA LES MONTAGNES*, 1976 © Joris Ivens Archive / EFJI

Documentary filmmaker and film lecturer Hualon Hu (*STRUGGLE*) from Shanghai wants to revisit the people and locations from *THE PHARMACIE*, *THE GENERATOR FACTORY* and *OIL FIELDS OF DAQING*. By showing the non-actors from the Yu Kong series the original film, which was rarely shown in China, Hualon Hu will try to get their perspectives on the cultural revolution and the political changes of the last 30 years. Coincidentally, Hualon Hu's father was for many years an engineer at the generator factory. Original crew members will also be interviewed. This documentary will be part of a larger project, in collaboration with the Foundation, about Ivens and China consisting of a book, retrospective and seminar.