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*The Mafia Kills Only in Summer*  
(Italy 2013)

DIRECTOR : Pierfrancesco 'Pif' Diliberto

RUNNING TIME : 90mins

RATING : M

**Synopsis:**

The film follows precocious hero Arturo (Pif) from childhood to maturity, examining the pervasive influence the Cosa Nostra holds over the everyday lives of his family and community as he commences a life-long romantic pursuit of beautiful classmate and neighbour, Floro (Cristiana Capotondi).

**Review: Louise Keller**

Mafia blood and true love are strange bedfellows in this black comedy whose wonderful title promises more than the film offers. In his debut feature, TV satirist Pierfrancesco Diliberto (known as Pif) has conceived an interesting and ambitious concept: to weave a tapestry backdrop in which the Mafia is ever present, while juxtaposing a thread of romance throughout. The trouble is, that the humour fails to translate as black - callous Mafia-style assassinations depicted as punctuation marks expressing irony are limited in their effectiveness. Additionally, the drawn out romance between Arturo (Pif) and Floro (Cristiana Capotondi), the girl of his dreams never fires - in part because not enough time is spent on their adult relationship.

By way of set up, and through effective narration, Arturo explains the circumstances of his conception in 1969, when a Mafia raid takes place at the same time his parents consummate their wedding. It's a clever beginning and I laughed when we learn young Arturo's (Alex Bisconti) surprising first word. Arturo's infatuation at school with the lovely Floro (Ginevra Antona) is entertaining enough: we feel the pangs of insecurity of a young boy in the flush of first love.

There are some funny ideas and I like the way the young Arturo takes his inspiration from the local politician, whose first declaration of love takes place at a cemetery. Real-life murders are included within the storyline and perhaps those who are more attune with Mafia history will get more out of it. The look of the film is terrific, with Venetian chandeliers, 70s wallpaper and the ever-present black and white archival news reportage which adds great authenticity.

Cont.

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**FILMS IN THE SOUTHERN HIGHLANDS INC**

10.00 am Sunday 29<sup>th</sup> May 2016

8.15 pm Tuesday 31<sup>st</sup> May 2016

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## **Review:** Cont.

The jump from boyhood to adult is somewhat clumsy and the relationship between Arturo (as the would-be journalist) and Floro (as the politician's assistant) never rings true. He clearly yearns for her but the character of Floro is disappointingly underdeveloped. The scene in which she invites Arturo to her apartment for her 'first time' falls flat.

Possibly too clever for its own good, the film might work better if the early years are shortened; the adult years expanded and the circular ending - well, that works nicely as it is.

Source: [www.urbancinefile.com.au](http://www.urbancinefile.com.au)

## **Review: Paul Byrnes**

The curious title comes from something a father tells his son early in this wry and original film. The little boy, Arturo (Alex Bisconti), is growing up in Sicily in the 1970s. He has heard talk of the mafia and years later, Arturo is worried. 'Will they kill us, too', he asks his papa (Rosario Lisma). 'No', says his father, desperate to allay his fears. 'It's winter now. The mafia kills only in summer.'

Pierfrancesco Diliberto is a television satirist in Italy, better known by his nickname, Pif. He mocks the serious and the powerful from his base in Milan but he grew up in Palermo. Arturo is him, and the memories of his co-writer, Michele Astori, all rolled up into a free-wheeling, kaleidoscopic, Forrest Gumpish odyssey set in the worst of times – the reign of terror of the Corleone clan boss Salvatore 'Totò' Riina, from 1974 until 1993.

Riina went on a murderous rampage against the other families, taking his peasant gunmen to overall control of the Sicilian outfit. In the process, he ordered the killing of hundreds of people. Some estimates put it at more than 1000. Men, women, children, connected and innocent, cops, prosecutors, journalists and finally, the crusading judges Paolo Borsellino and Giovanni Falcone, who were killed by car bombs in 1992. Pif grew up in the middle of it, so the film is both an innocent love story, about a little boy's crush on his beautiful classmate Flora, and a skilful inquiry into the culpability, or not, of all Sicilians in their predicament.

As Arturo grows up, Pif takes on the role of a gawky young man who still moons over the beautiful, politically active Flora. Like the rest of Sicily they pretend nothing is happening, for as long as they can. As the car bombs become too loud, the tone changes and the film becomes like a documentary, in which we are now heavily invested. He has made us all locals.

It's a brilliant strategy, cleverly controlled and executed. The director has been waiting a long time to tell this story. His TV apprenticeship has sharpened his resolve. This is his first film, but it's crazy brave. It was shot in Palermo, in defiance of the mafia. Pif announced before he started that he would not pay the customary "pizzo" to mafia front companies, in order to be left alone. Most films do pay these bribes, the director has said, even the anti-mafia films. He worked instead with the Addiopizzo association, a coalition of 800 businesses who have refused to pay the "pizzo". It can be done, he proclaims.

Source: <http://www.smh.com.au> Paul Byrnes Sydney Morning Herald 11/6/15 – Edited Extracts Accessed 20/4/16

## Some Thoughts On: *Marshland*

This was a film that I found very engrossing on a number of levels. The narrative of the missing girls and the seemingly mismatched pair of detectives sent to solve the mystery of their disappearance in a rural region that would rival even Midsomer in the body count stakes, was absorbing enough, but the cinematography and soundtrack lifted it into a whole new dimension.

The ominous, brooding score eerily led to the films' conclusion proving the perfect mood setting backdrop to the stunning landscape of the marshland. Beautiful aerial shots gave us a 'bird's eye view' and visual anchor point to the drama taking place in the vastness of the marshlands below.

Adding intriguingly to the film was the political subtext running throughout the proceedings. From Juan's shameful past involvement with the fascist secret police to Pedro's rejection of the hotel room crucifix adorned by fascist dictators, the divisions and effects of a now decades old civil war, were never far from the surface. This brought in another element of tension which added to the richness of the whole. Slowly building, confident direction and strong performances from the entire cast made this a fascinating film and one that was so nuanced, that I feel a second viewing would be equally rewarding. **Ross Armfield.**

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## Silent Film Festival: *Shakespeare on Film 1912-1926*

To celebrate the Bard's 400<sup>th</sup> Anniversary Year, the Festival makes a welcome return to the Highlands to present a special Silent Screen Tribute with live music.

Digital restorations of *The Life and Death of Richard III (1912)* directed by James Keane and starring Frederick Warde and *Bromo and Juliet (1916)* with Charley Chase and Oliver Hardy will be screened.

Accompanist: Dr Paul Paviour OAM

## Saturday June 11<sup>th</sup> at 2pm at The Church of St Simon and St Jude Bowral

Tickets \$25/\$20 online at [www.ozsilentfilmfestival.com.au](http://www.ozsilentfilmfestival.com.au) or call 0419267318

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## COMING UP:

June	<i>Far From Men</i> (France)	Sunday 26 <sup>th</sup> & Tuesday 28 <sup>th</sup>
July	<i>Rams</i> (Iceland )	Sunday 24 <sup>th</sup> & Tuesday 26 <sup>th</sup>
August	<i>A Family Affair</i> (Greece)	Sunday 21 <sup>st</sup> & Tuesday 23 <sup>rd</sup>
September	<i>The Crow's Egg</i> (India)	Sunday 18 <sup>th</sup> & Tuesday 20 <sup>th</sup>
October	<i>Tanna</i> (Australia)	Sunday 23 <sup>rd</sup> & Tuesday 25 <sup>th</sup>
November	<i>Tehran Taxi</i> (Iran)	Sunday 20 <sup>th</sup> & Tuesday 22 <sup>nd</sup>
December	<i>Alex &amp; Eve</i> (Australia)	Sunday 11 <sup>th</sup> & Tuesday 13 <sup>th</sup>
February '17	<i>The Nightingale</i> (China)	Sunday 12 <sup>th</sup> & Tuesday 14 <sup>th</sup>

## Message from the President

Like the line-up of new films for the first half of the 16/17 season?

We think they're great. If you plan to rejoin us for this new cinematic odyssey, please return your forms and payment before 8th June if you could. Those members paying by cheque or cash, if they prefer, can bring them to the cinema at our next screening on May 29/31 if you don't want to post them to us, and we will collect them as you enter. Those paying by Direct Debit, please ensure you convey all your details to our membership secretary, David Cowie, either by email or posting your contact information to him via our PO Box. This is a very busy time for the committee and we seek your assistance by rejoining promptly should you choose to do so. Thank you.

The silent films being screened in June to commemorate the 400th anniversary of Shakespeare's death look fascinating. Look for the full details elsewhere in this newsletter.

Before we screen our film about the Mafia killing people in summer this month, folk from the 'Friends Of The Brush Tailed Rock Wallaby' group, will be introducing and showing a short documentary they have made on this beautiful local creature. Please add 20 to 25 minutes onto the duration of our main feature if an accurate finishing time to either of our two screenings is important to you.

After four films with Spanish dialogue, we now change to Italian when we find out why *'The Mafia Only Kill In Summer'*. I look forward to it, as I do our June film and then the new season. Do join us. Great films, great value!

Yours in film

Ross Armfield.



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