



Pistoia - Dialogues on Man
Seventh edition, 27-29 May 2016

Humanity at play. Society, culture and games.

27 May - 3 July *free admission*

Exhibition opens Friday 27 May 4:30 pm

Sale Affrescate, Palazzo Comunale, Piazza del Duomo 2

Ferdinando Scianna

At Play

This exhibition has been created specifically for Dialogues by a master of contemporary photography, continuing his work on the subject of play through 50 black and white photographs taken between 1962 and 2007.

Scianna is a photographer-game player, not only because he views photography as a way of playing with more or less visible mirrors, but also because every one of his pictures is a puzzle, a game encompassing other games. "You cannot photograph play, just as you cannot photograph love: you can only take pictures of lovers. So you can only show people at play", explains Scianna. "When choosing this series of images taken over time, a reporter like myself reacts to situations and forms, which, in one way or another recount and evoke what life's experience has deposited in our conscious imagination, especially during childhood".

The exhibition is complemented by a photographic installation Scianna has created on the subject on gambling addiction: a montage of large colour photographs created to catapult us into the innards of the places where play becomes corrupt and human beings lose themselves.

Ferdinando Scianna, one of Italy's leading photographers, started his career in the 1960s while he was a student of Humanities and Philosophy at Palermo University. In 1963 he met the Sicilian writer Leonardo Sciascia, and together they published the first of their many joint books, *Feste religiose in Sicilia*, that received the Nadar Award. Henri Cartier-Bresson introduced him to Magnum and he was hired by the agency in 1982. Since 1987, Scianna enjoys international renown owing to his work as a photo reporter, a portrait artist, as well as a fashion and advertising photographer. In the last few years he began writing critiques and articles for Italian and French media. His books include: *Marpessa, un racconto* (Leonardo, 1993); *Altrove: reportage di moda* (Federico Motta, 1995); *Viaggio a Lourdes* (Mondadori, 1996); *Altre Forme del Caos* (2000), *La Geometria e la Passione* (2009), *Baaria, Bagheria* (con G. Tornatore, 2009) for Contrasto; *Etica e fotogiornalismo* (Electa, 2010); *Lo specchio vuoto. Fotografia, identità, memoria* (Laterza, 2013); *Piccoli mondi* (2012), *Ti mangio con gli occhi* (2013), *Visti & scritti* (2014), *In gioco* (2016) for Contrasto.

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51100 Pistoia


FONDAZIONE
CASSA DI RISPARMIO
DI PISTOIA E PESCIA


COMUNE DI PISTOIA



Pistoia Dialoghi sull'uomo

Exhibition opening times

27-29 May 10 am – 8 pm

30 May - 3 July

Monday - Friday 10 am – 1 pm and 3pm – 6 pm

Saturday, Sunday and holidays 10 am – 6 pm

Programme

Friday 27 May – 5:30 pm

Piazza del Duomo 3

Opening

Luca Iozzelli

President, Fondazione Cassa di Risparmio di Pistoia e Pescia

Samuele Bertinelli

Mayor of Pistoia

Giulia Cogoli

Creator and Director of Pistoia – Dialogues on Man

1. Friday 27 May – 5.30 pm - Piazza del Duomo 3 – free admission

Pier Aldo Rovatti

Playing the game

What does “playing the game” mean today, in a social setting characterised by the idea or ideology of competition? Pier Aldo Rovatti tries to retrace the positive side of the issue, beyond the ambiguities it raises. Game playing cannot be reduced merely to a matter of competition. Indeed, it could actually counterbalance this social imperative: there’s no game without the joy of playing, without the ability to handle unpredictability. Knowing how to play the game also means coping with risk and loss. In its more philosophical sense, play should be an experience that mitigates individualistic selfishness and claims of possessing the truth, because there is no real game without knowing you’ve been played, without the ability to bring one’s own subjectivity into play. One of the many possible examples is the lack of play in the teaching methods commonly practiced in Italian schools.

Pier Aldo Rovatti, professor of Contemporary Philosophy at the University of Trieste, has edited the magazine *aut aut* since the 1970s, a publication that has regularly covered the subject of play, also in some special instalments. In 2014, Rovatti created the Scuola di filosofia in Trieste, a focal point for the Contemporary Philosophy Laboratory he founded in Trieste decades ago.

Since the publication of *Il pensiero debole* (Feltrinelli, 1983, reprinted several times and translated in various languages - in English entitled *Weak Thought*) together with Gianni Vattimo, Rovatti has stressed the philosophical and political importance of play, linking it

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paradox, writing and irony as well as relating it to psychoanalysis and psychiatry. His books include *L'elogio del silenzio* (1992), *Il paiolo bucato* (1998), *Abitare la distanza* (2007), published by Cortina; and *Restituire la soggettività. Lezioni su Franco Basaglia* (AlphaBeta, 2013).

2. Friday 27 May – 7 pm - Teatro Bolognini 5 - €3

Davide Tortorella

From TV quizzes to game shows: the plot of play on television

How has play on TV changed over the 60 years that separate *Lascia o raddoppia* and *Caduta libera*, and what has changed in our involvement as viewers? In the golden age of quizzes, what mysterious virtues transformed a Mr Nobody into an instant hero of the cathode tube and an idol of the masses? What are the immutable personalities, objects and locations in the ceremony of the game on the small screen? Why was Mike Bongiorno the undisputed king of this ceremony? How can one reconcile the game and a sense of spectacle? Why does a competitor who wins fairly create a sensation, but someone who wins by cheating make even bigger waves? And what if it's the authors who are cheating? Are there "legal" ways to fix a game? But above all: how do you create a good question? Tortorella uses a cross section of television history, from TV quizzes to game shows and a showreel of memorable footage, to tell the story of the most special of games: where one gets others to play.

Davide Tortorella was born in Milan in 1961. He learnt the art of play on television from his father Cino (creator and author of all the Saturday afternoon shows, from *Chissà chi lo sa?* To *Il Dirodorlando*, for the famous children's strand *TV dei ragazzi*), with whom he started to collaborate from the age of ten. He has dedicated almost his entire forty-year career behind the scenes in television to games including *M'ama non m'ama*, *Doppio Slalom*, *La grande sfida*, *Vinca il migliore*, *La ruota della fortuna*, *Genius*, *Parole Crociate* (the only television show to be sponsored by the weekly puzzle magazine, *La Settimana Enigmistica*), *The Money Drop* and many others. He has created riddles, quizzes and practical jokes of every kind for presenters Mike Bongiorno, Paolo Bonolis, Gerry Scotti and others besides. Inevitably he has often taken on the role of competition referee (the "notary" figure), as well as selecting tens of thousands of aspiring contestants.

3. Friday 27 May – 9:15 pm - Piazza del Duomo 3 - €3

Massimo Recalcati

The game of life

Psychoanalysis investigates how a person can play the game of life without losing touch of his or her own desires. Indeed, neurosis is a way of avoiding playing this game, sitting on the sidelines, delegating the responsibility of action to others. It happens to Hamlet, who overturns Oedipus: while Oedipus does not know who he is but acts nonetheless, Hamlet knows everything but does not react.

As hysteria teaches us, the game of desire is about continually deferring one's satisfaction. In this case, desire evaporates in utopia. But is there a different kind of desire to Hamlet's faltering version and hysteria's utopian vision?

The game of life and the game of desire, as outlined and explained by a highly esteemed and renowned psychoanalyst.

Massimo Recalcati is one of the most famous Lacanian psychoanalysts in Italy. He

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teaches at the Universities of Pavia and Verona. He is the founder of the Jonas no-profit organisation, a centre for clinical psychoanalysis for new symptoms and Scientific Director of the IRPA School of Specialisation in Psychotherapy as well as a founder and an analyst member of Alipsi. He collaborates with several specialist Italian and international magazines and the cultural section of *La Repubblica* newspaper. His publications include *Ritratti del desiderio* (2012), *Jacques Lacan. Desiderio, godimento e soggettivazione* (2012), *Non è più come prima* (2014), *Jacques Lacan. La clinica psicoanalitica: struttura e soggetto* (2016), published by Raffaello Cortina Editore; *L'ora di lezione* (Einaudi, 2014); *Melanconia e creazione in Vincent van Gogh* (Bollati Boringhieri, 2014); *Il complesso di Telemaco. Genitori e figli dopo il tramonto del padre* (2014) and *Le mani della madre. Desiderio, fantasmi ed eredità del materno* (2015), published by Feltrinelli.

4. Friday 27 May – 9:30 pm - Teatro Manzoni 4 - €3

Gioele Dix reads Stefan Zweig

The Royal Game

The Royal Game is the masterpiece by one of the greatest writers of the early 20th century, who embodies a cosmopolitan spirit and a belief in a world founded on intellectual values. This extraordinarily powerful novella, written in 1942, a few months before Stefan Zweig committed suicide in exile, revolves around a decisive and deathly game of chess, where the board becomes the battleground on which the individual stories interweave with the collective story. On a cruise liner, Dr B. and the world chess champion Czentovič decide to play against each other. An incredibly symbolic game, a metaphor for the confrontation of two entirely different kinds of humanity: the strong minded, mechanical and deliberate form embodied by the chess champion, against the sensitive, subtle and cultured approach of Dr B., who survived persecution only thanks to his passion for chess. The ending is a reflection on the breakup of Europe at the hands of Nazism, a devastating monster devoid of any conscience.

Gioele Dix is an actor, author and director from Milan, he started his career on stage, training alongside maestros such as Franco Parenti and Sergio Fantoni. He then embarked on a career as a solo comedy act, working on *Mai dire gol* from 1997 and then joining the show *Zelig* in 2007. His combinations of classics and comedy are very popular: *Edipo.com*, *La Bibbia ha (quasi) sempre*; the currently touring *Vorrei essere figlio di un uomo felice* and *Il malato immaginario*. He has directed productions including *Oblivion show*, *Sogno di una notte di mezza estate*, and *Matti da slegare*. His books include *Quando tutto questo sarà finito* (Mondadori, 2014).

Stefan Zweig (1881-1942) was an Austrian writer, playwright and poet, one of the protagonists in European culture at the start of the 20th century. Read and renowned around the world, he died in exile. He wrote masterly biographies including those of Balzac, Erasmus of Rotterdam, Fouché, and Marie Antoinette as well as his memoir, *The World of Yesterday. Memories of a European*.

5. Friday 27 May – 10:30 pm - Teatro Bolognini 5 - €3

Screening of the film: *The Great Sinner*

Directed by Robert Siodmak. Introduced by Ranieri Polese

The Great Sinner is a 1949 film directed by Robert Siodmak, inspired by one of the masterpieces from the end of the 19th century, Dostoevsky's novel *The Gambler*. The film

follows the life of a young writer, Fjodor (Gregory Peck), who becomes a compulsive gambler. While travelling he meets a beautiful girl (Ava Gardner) and decides to follow her to Weisbaden. At the casino, he discovers she is a passionate gambler, daughter of a general who is also an unrepentant gambler. The girl's father loses everything at the roulette wheel and is willing to offer the casino manager his daughter's hand in marriage to cancel his debts. Fjodor, now in love with the girl, offers to help and starts gambling himself, until he becomes slave to addiction. An auteur-style film that skilfully analyses the mechanisms of the vice of gambling (with incredible suspense in the roulette scene), interwoven with a remarkable love story.

Robert Siodmak (1900-1973), a German director, debuted in 1929 with *People on Sunday* co-written by a young Billy Wilder. After the advent of Nazism, he worked first in Paris and then in Hollywood, where he directed *Phantom Lady* (1944), and his masterpiece *The Spiral Staircase* (1945), a film noir par excellence, combining elements of thriller and horror. His other films include *Cry of the City* (1948), *Criss Cross* (1949), *I topi* (1955) and *The Crimson Pirate* (1952).

Ranieri Polese is a journalist and literary critic for the newspaper *Corriere della Sera*, and is editor of its culture section. He has written for the papers *La Nazione* and *L'Europeo*. He is a member of Italy's National Union of Film Critics (SNGCI) and is on the selection committee for the Venice Film Festival. His publications include *Il film della mia vita* (Rizzoli, 1995) and the preface to *Le mie canzoni* by Vasco Rossi (Mondadori). He curated *l'Almanacco Guanda*.

6. Saturday 28 May – 11 am - Piazza del Duomo 3 - €3

Eva Cantarella

The Olympics and play in ancient times

Going back in time a few millennia and re-evaluating play in the Greek world is not merely a scholarly curiosity. More than a century's worth of sociological and anthropological studies have taught us that play is a crucial facet in a community's culture. So, reliving the story of "formal" games in the lives of our oldest European ancestors, including the Olympic Games – with the 31st edition of the modern era taking place in Rio in a few months – enables us to investigate several aspects that are anything but secondary to our history. This leads us to ask how much of that culture have we inherited – for better and for worse – and how much of it have we jettisoned? More specifically: what system of social ethics underpinned the ancient games? In what areas of life were interpersonal relations governed by games, which were mainly though not exclusively competitive? And what was the meaning and value of winning?

Eva Cantarella has taught in Italy and abroad. She is now a Professor of Ancient Greek Law at the Milan University. She's written several essays on Law and on different aspects of the Roman and Greek world. Among them are: *Norma e sanzione in Omero* (Giuffrè, 1979); *I supplizi capitali. Origini e funzioni della pena di morte in Grecia e a Roma* (1991), *Secondo natura. La bisessualità nel mondo antico* (1995) published by Rizzoli; *Itaca. Eroi, donne, potere tra vendetta e diritto* (2002), *L'amore è un dio. Il sesso e la polis* (2007), *Dammi mille baci. Veri uomini e vere donne nell'antica Roma* (2009) published by Feltrinelli; *Il ritorno della vendetta. Pena di morte: giustizia o assassinio?* (Rizzoli, 2007); *I giorni di Milano* (con altri autori, 2010), "Sopporta, cuore...". *La scelta di Ulisse* (2010) published by Editori Laterza; *Non commettere adulterio* (with P.

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Ricca, il Mulino, 2011); *Nascere, vivere e morire a Pompei* (with L. Jacobelli, Mondadori Electa, 2011); *I greci, i romani e noi* (2014), *Non sei più mio padre* (2015), *L'importante è vincere. Da Olimpia a Rio de Janeiro* (with E. Miraglia, 2016) published by Feltrinelli; *Ippopotami e sirene. I viaggi di Omero e di Erodoto* (Utet, Dialoghi sull'uomo, 2014).

7. Saturday 28 May – 12 noon - Teatro Bolognini 5 - €3

Alberto Nocentini

Between etymology and enigmatography: in search of the game-playing foundations of linguistics

The early days of linguistics were dominated by two main activities of a practical nature: the invention of writing and etymological research.

The invention of writing was based on the rebus method, through which writing evolved from pictography to ideography and then on to using syllabaries and alphabets, thanks to other playful methods, using homonyms and acronyms. Etymology also relies a lot of homonymy to give meaning to the most important names, starting with our own.

Enigmatography is based on homonymy and double meanings, forming nothing more than a cryptic message where the apparent meaning hides the real message. Encryption is the *Laterculus* or magic tablet, an extremely ancient puzzle game: the talk will examine a famous example from Pompeii, trying to discover its key.

Alberto Nocentini has been a professor in glottology and general linguistics at the University of Florence for more than 45 years (a position held by his maestro Giacomo Devoto) and is director of the Centro di Eccellenza in Linguistica. He has published more than 150 works on various linguistic topics: comparison, typology, dialectology, history of language, etymology and the origins of language. These include the manual *L'Europa linguistica. Profilo storico e tipologico* (2004), the dictionary *L'Etimologico. Vocabolario della lingua italiana* (2010), the collection of essays *Lingua e divenire* (2014) published by Le Monnier, and the recent *La vita segreta della lingua italiana. Come l'italiano è divenuto quello che è* (Ponte alle Grazie, 2015). He is a member of the Accademia della Crusca and co-director of the *Archivio Glottologico Italiano*, Italy's oldest magazine on linguistics. He edits the etymological update of the dictionary Devoto-Oli for publishers Le Monnier.

8. Saturday 28 May – 12 noon - Sala Maggiore Palazzo Comunale 2 - €3

Davide Zoletto

The game of hospitality

Turning our attention to places and times where people play in public spaces in Italy, today allows us to gain access to a unique observatory from which to discover some of the current trends in increasingly heterogeneous contexts like those in our country. In this sense, the places and times for play unfortunately illustrate that old and new forms of exclusion are still present today. But in other cases, they can reveal unexpected opportunities for encounters, where play can become a shared space of expression, as well as a daily opportunity to take joint care of public places and goods. Parks, playing fields, school courtyards can become stimulating educational contexts where one can experiment new, shared belonging, independently from one's background and reciprocal prejudices.

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Davide Zoletto is an associate professor of general education at the University of Udine. He is a member of the editorial staff on the magazine *aut aut*. His most recent publications include *La scuola dei giochi* (with P. Aldo Rovatti, 2005, Bompiani); *Straniero in classe. Una pedagogia dell'ospitalità* (2007), *Il gioco duro dell'integrazione. L'intercultura sui campi da gioco* (2010) published by Raffaello Cortina Editore; *Pedagogia e studi culturali. La formazione tra critica postcoloniale e flussi culturali transnazionali* (ETS, 2011), *Bibbia e intercultura* (Claudiana, 2011); and *Dall'intercultura ai contesti eterogenei. Presupposti teorici e ambiti di ricerca pedagogica* (Franco Angeli, 2012). For publisher Raffaello Cortina he also edited the volumes by Gregory Bateson *Questo è un gioco. Perché non si può mai dire a qualcuno "Gioca!"* (1996) and *L'umorismo della comunicazione umana* (2006).

9. Saturday 28 May – 3 pm - Teatro Bolognini 5 - €3

Dario Maestriperi

The evolution of play in monkeys and humans

The study of play in animals has shown this behaviour can lack specific functions, or it can facilitate the development of sensory perception, motor, social and cognitive skills. For example, young monkeys use play to acquire skills that will be useful as adults when hunting, avoiding predators, fighting with members of their own species, sexual courtship or parenting. Indeed, play can help develop social relations with specific individuals who will play an important role in adult life. Some functions of play in monkeys can also be applied to humans, and indeed, there are similarities, but what drives these affinities? The codes of our behaviours are the result of millions of years of evolution, as Dario Maestriperi explains.

Dario Maestriperi (1964) is a professor of evolutionary biology and comparative human development at the University of Chicago in America. Having obtained his Ph.D. in Psychobiology at the University of Rome La Sapienza he moved to the US in 1992. He has studied the biological and evolutionary bases of social behaviour in humans and monkeys for around 30 years. He has published more than 200 scientific articles and is the author of five books, the most recent of which, *Games Primates Play: An Undercover Investigation of the Evolution and Economics of Human Relationships*, was published in Italy in 2014, under the title *A Che Gioco Giochiamo Noi Primate*, (Raffaello Cortina Editore). He has won various awards, including the *B. Grassi* from the Accademia Nazionale dei Lincei as the best young investigator in the field of Zoology in 1991, and the American Psychological Association Distinguished Scientific Award in 2001. He collaborates with the *New York Times*, the *Los Angeles Times*, the *Washington Post* and *New Scientist*.

10. Saturday 28 May – 4 pm - Piazza dello spirito Santo 1 - €3

Matteo Rampin

When the game gets tough: sport, mind and fatigue.

What are the relations between the body and the mind in sport, whether it be individual or team activities, in game playing and even in the challenges of everyday life? Performance anxiety, the desire to win and the fear of losing are just some of the stresses our minds suffer during competitive games and sport.

Tiredness, negative thoughts and fears fight a completely internalised, yet exhausting

battle against discipline and control. So competitive stress is something all sporting people and players have experienced. You cannot run away from exhaustion and fear of failure, you have to prepare yourself for them, both physically and mentally, because success is always a question of mentality, not merely something physical. Matteo Rampin, a psychotherapist and advisor to athletes and sports teams, illustrates strategies to adopt to achieve a real victory: over one's fears and insecurities.

Matteo Rampin, a psychiatrist and psychotherapist, is a consultant for public bodies and private companies on innovation, unconventional problem solving and persuasive communication. He is also a personal advisor to athletes, trainers and international managers. He has written more than 30 books published in Italy and abroad on such as the functioning of the human mind in a crisis, sport, problem solving and creative activities. His works include *Lo sport dal collo in su* (Scuola di Palo Alto, 2011); *Andare avanti guardando indietro* (2011), *Elogio della fatica. Vincere, senza segreti* (2014), *Nel mezzo del casin di nostra vita* (2014) published by Ponte alle Grazie; *Persuasione estrema* (Libreria militare editrice, 2013); *Tecniche di controllo mentale. Analisi e contromisure* (Aurelia, 2014); *Mozart era un figo, Bach ancora di più* (2014) and *Come imparare a studiare* (2016) published by Salani.

11. Saturday 28 May – 5:30 pm - Teatro Bolognini 5 - €3

Alessandro Piperno

Vladimir Nabokov's vertiginous games

Nabokov's first two major novels are inspired by the game of chess, as is evident from their very titles: *The Luzhin Defense* and *King, Queen, Knave*. The name Luzhin, explains Nabokov in the preface to his book, "rhymes with illusion", as if to say the connection between play and illusion is so close as to be proverbial. In his stubborn artistic coherence, he would never relinquish this idea, not even in the great novels of his maturity, written in an extremely expressive, playful and artificial English. Moreover, as kids and champion pool players know, game playing - perhaps because of ridiculous, indisputable rules - involves dignified self-denial and algebraic precision. Play is a serious thing.

When Nabokov was asked why he wrote *Lolita*, he replied: "I just like composing riddles with elegant solutions". Alessandro Piperno aims to verify this claim by examining one of Nabokov's masterpieces.

Alessandro Piperno was born in Rome in 1972 and is a lecturer in French literature at the University of Rome, Tor Vergata. His publications include two biographical essays on Proust and Baudelaire: *Proust antiebreo* (Franco Angeli, 2000); *Il demone reazionario. Sulle tracce del «Baudelaire» di Sartre* (Gaffi Editore, 2007); and three novels published by Mondadori: *Con le peggiori intenzioni* (2005) winner of the Campiello and Viareggio Prizes for a first work; *Persecuzioni* (2010); *Inseparabili* (2012) winner of the Strega Prize. *Persecuzioni* and *Inseparabili* were then published in the diptych *Il fuoco amico dei ricordi* (2012), a finalist for the French awards *Médicis e Femina* and winner of the *Prix du Meilleur Livre Étranger*. In 2013, Mondadori published his *Pubblici infortuni*.

12. Saturday 28 May – 5:30 pm - Sala Maggiore Palazzo Comunale 2 - €3

Christian Bromberger

Football as a "deep game" packed with meaning

If football is the object of virtually universal infatuation, it is not only because of its dramatic and aesthetic qualities, but also because it coherently reflects the modern world, presenting a ruthless caricature of it. To be successful on the football pitch as well as in life, one must reconcile individual merits, collective solidarity, luck, a minimum of villainy – like knowing how to hold an opponent by the shirt when necessary - and the backing of justice, in the form of the referee. What's more, this team sport supports the affirmation of collective identity and of local, regional and national rivalries. Creating a bridge between the individual and the universal, this “deep game” (referring to *Deep Play*, the title of a famous essay by Clifford Geertz) thus embodies the general values that shape our times as well as the confrontation between real and imagined collective identities.

Christian Bromberger is professor of ethnology at the University of Aix En Provence, where he founded and directs the Institute of Mediterranean, European and Comparative Ethnology. He is an honorary member of the Institut Universitaire de France and has been a visiting professor at many foreign universities. From 2006 to 2008, he directed the French Research Institute in Iran. His research has covered Mediterranean societies, popular passion for football and sporting competitions in the modern world as well as the meaning, social and cultural use of body hair. His many books, also translated into several languages, include *La partita di calcio* (Editori Riuniti, 1999); *Football, la bagatelle la plus sérieuse du monde* (Bayard, 1998 and Pocket Agora, 2004); *Antropologia del Mediterraneo* (with A. Dionigi, B. Anton, Guerini Scientifica, 2007); *Germaine Tillion, une ethnologue dans le siècle* (Actes Sud, 2002); and *Un autre Iran* (Armand Colin, 2013).

13. Saturday 28 May – 6:30 pm - Piazza del Duomo 3 - €3

Marco Aime

Playing the stock exchange: risk-taking and witchcraft on Wall Street

Why do we use the expression playing the stock exchange? A reflection - perhaps a touch ironic but not overly so - on the surprising analogies between the world of finance, which now pervades our economic model and conditions our imagination, play and the belief in witchcraft held by populations we often (mistakenly) classify as primitive. In all cases, this game involves confronting forces the individual involved cannot control, often thinking of obtaining a big advantage by using different tools to those we normally use and can control. What drives us to act in such an irrational way? To frequent Wall Street and the NASDAQ you need the same kind of blind faith as those who go to sorcerers. Not to mention the analogies between “playing the markets” and gambling, something unfortunately on the rise in contemporary society: the thrill of the risk and the hope for that life-changing lucky strike often lead to uncontrollable and unexpected choices.

Marco Aime is professor of Cultural Anthropology at the University of Genoa. He has conducted research on the Alps and in West Africa. Aime has authored a number of books: *Le radici nella sabbia* (EDT, 1999); *Il primo libro di antropologia* (2008), *Il dono al tempo di Internet* (with A. Cossetta, 2010), *L'altro e l'altrove* (with D. Papotti 2012), *Contro il razzismo* (with G. Barbuiani, C. Bartoli, F. Faloppa, 2016) published by Einaudi; *Verdi tribù del Nord* (Laterza, 2012); *Gli specchi di Gulliver* (2006), *Timbuctu* (2008), *Il diverso come icona del male* (with E. Severino, 2009), *Gli uccelli della solitudine* (2010), *Cultura* (2013) published by Bollati Boringhieri; *All'Avogadro si cominciava a ottobre* (Agenzia X, 2014); *La macchia della razza* (2012), *Etnografia del quotidiano* (2014) published by elèuthera; *La fatica di diventare grandi. La scomparsa dei riti di passaggio* (Einaudi, 2014); *Tra i castagni dell'Appennino* (2014), *Senza sponda* (2015) published by Utet.

14. Saturday 28 May - ore 9:15 pm - Piazza del Duomo 3 - €3

Stefano Bartezzaghi

Play: "an irrepressible human need"

It was once possible to think that play was completely separate from "reality". During the 20th century, that clear boundary between the two became more difficult to delineate and in the 21st century, play has entirely penetrated the tools we use for work and in our daily lives, like computers and smartphones. What's more, we fear gambling addictions and perverse effects caused by overly realistic games may erupt into our anything-but-playful "reality" and cause untold damage. It is "play": an unstable and pervasive dimension that forces us to re-consider categories created by maestros such as Johan Huizinga, Roger Caillois and Umberto Eco. The latter declared that play (together with nourishment, sleep, affection and "asking why") is one of the five fundamental human needs. From dice to consoles and emoticons, we see he cannot be proved wrong.

Stefano Bartezzaghi, is an expert of linguistic games, puzzles and their history. Since 2000 he writes a column on puzzles (*Lessico e Nuvole*) and one on linguistics (*Lapsus*) in *la Repubblica*. His books include: *L'elmo di don Chisciotte. Contro la mitologia della creatività* (i Libri del Festival della Mente, Laterza, 2009); *Non se ne può più. Il libro dei tormentoni* (Mondadori, 2010); *Come dire. Galateo della comunicazione* (Mondadori, 2011); *L'orizzonte verticale. Invenzione e storia del cruciverba* (2007), *Scrittori giocatori* (2010) and *Una telefonata con Primo Levi* (Centro Studi Primo Levi, 2012), all for Einaudi; *Il falò delle novità. La creatività al tempo dei cellulari intelligenti* (Utet, 2013); *La ludoteca di Babele. Dal dado ai social network: a che gioco stiamo giocando* (Utet, Dialoghi sull'uomo, maggio 2016).

15. Saturday 28 May – 9:30 pm - Teatro Manzoni 4 - €7

Arturo Brachetti

The magic game of the imagination

One or a hundred thousand? The man with a thousand faces, who is able to transform himself into thousands of characters in the bat of an eyelid (or maybe two), talks about his life in a spectacular evening, made up of illusions and fantastical journeys.

A face to face dialogue with the audience in which the world's fastest quick-change artist explains how he is able to transform himself into multiple characters, not only wearing their clothes but above all their soul. It will be like a backstage peep into Arturo Brachetti's life, discovering the "thousands of arts" in which he excels, like the fascinating *chapeaugraphie*, funny shadowgraphy, awe-inspiring sand painting and much more besides. He creates magic universes with very few objects, just by adding a splash of imagination.

Starting from the narration of his story and the attic where it all started, the Italian artist will lead the audience on a surprising voyage where anything is possible, just let your imagination run riot.

Arturo Brachetti is an Italian artist and hugely popular and well-known performer internationally. He is considered a living legend in the theatre and the visual performing arts, and the Guinness Book of Records counts him as the fastest quick-change artist in

the world. He is also a passionate and detailed director and artistic director, with a range spanning from comedy to musical, to magic shows and variety. Today he is the greatest actor-transformer, with a “gallery” of more than 350 characters and a continually evolving repertoire. A sample of the many awards he has won during his career includes the *Molière prize* (FR) and the *Laurence Olivier Award* (UK). In 2014, the then Italian President Giorgio Napolitano appointed him Commendatore with a personally issued decree. His books include *Le ombre cinesi* (Priuli&Verluccha, 2005); *Uno, Arturo, centomila. Vita, magie e salti mortali dell'uomo dai mille volti* (Rizzoli, 2007); and *Tanto per cambiare* (Baldini&Castoldi, 2015).

16. Saturday 28 May – 10:30 pm - Teatro Bolognini 5 - €3

Screening of the film *The Tenth Victim*

Directed by Elio Petri. Introduced by Ranieri Polese

Based on a story by Robert Sheckley with a screenplay by Ennio Flaiano and Tonino Guerra, this 1965 film projects us into an indeterminate future where wars have been abolished and to create an outlet for some people's violent instincts, the game of the human hunt is developed. All you have to do is be part of an international club and play by the rules, whereby members are alternately hunters, and prey. The young American woman Caroline (Ursula Andress) has reached her tenth and final hunt. To win the title she must eliminate the last victim, the slothful Roman, Marcello (Marcello Mastroianni). With extraordinary set designs and 1960s costumes, *The Tenth Victim* is a forerunner of sci-fi films featuring the game as social emancipation, especially the idea of the reality show. A critical prediction of the future, dominated by advertising and an aggressive mass media.

Elio Petri (1929-1982), a painstaking intellectual and screenwriter, made his directorial debut with the psychological whodunit *The Assassin* (1961). His other films include *His Days Are Numbered* (1962), *We Still Kill the Old Way* (1967) which marked the start of his socially committed films, *Investigation of a Citizen Above Suspicion* (1970) winner of an Oscar® for Best Foreign Language Film, starring Gian Maria Volonté, *Lulu the Tool* (1971) awarded the Palme d'Or at Cannes, *Todo modo* (1976) and *Le mani sporche* (1979).

17. Sunday 29 May – 10:30 am – leaving from Palazzo Pretorio, Piazza del Duomo 6 - €3

Play in Pistoia

A treasure hunt through the city

Run by Artemisia Associazione Culturale

A classic, fun game to discover the hidden sides to Pistoia: a treasure hunt in teams, in the city centre.

Who can play? Everyone. You just need to be aged 16 or over and have a team of three or four people ready to join in. If you are on your own, come to the meeting point at least 15 minutes before the start.

How do you play? Every team will be given an envelope containing some questions. To answer them, you have to explore five locations in the city, walking between them and always staying together with the rest of your team. All available sources can be used to find the answers: ask other people, consult books or websites. Once you've answered all the questions you must return with the replies as quickly as possible, no more than 90



Pistoia Dialoghi sull'uomo

minutes after your departure.

Who wins? The team with the highest number of correct answers collected in the shortest time. The competition judges will check players respect the rules and they can assign penalties. Every correct answer is awarded 50 points, while five points will be subtracted for every minute passed.

What is the prize? The winning team will be given a book voucher worth €200. The second team gets the eight volumes in the collection Utet – Dialogues while the team coming third will win four copies of the new book by Stefano Bartezzaghi *La ludoteca di Babele*.

18. Sunday 29 May – 10:30 am - Teatro Bolognini 5 - €3

Marco Dotti

The corruption of play

In Italy, popular gambling generates an annual turnover of almost €90 billion – and €9 billion in revenue for the state – half of which comes from slot machines. In fact, there are 400 thousand “slots” in Italy, more than anywhere else in the world. For years they’ve been expanding into every neighbourhood, every place where people gather, stretching their tentacles into the daily habits of millions of Italians and giving rise to what’s known as predatory gambling. Thanks to programming technologies and design, when gambling is applied to a mass context, it not only reaffirms but also redefines the gap between play and what operates purely to systematically corrupt play, at every level. A social and cultural phenomenon that has a devastating impact on the social, economic, relational and emotional fabric of our society, with present and future ramifications we are still struggling to understand. What should be done? How can we save ourselves?

Marco Dotti is a professor lecturing in the publishing industry at the University of Pavia. He specialises in public ethics connected to new professions and new technologies. He is part of the newsroom of the monthly publication *Vita*, where he coordinates a work group on the phenomenon of popular gambling and its impact on Italian society. In 2011, he was one of the founders of the *No Slot* movement, focusing on gambling, spanning from cultural anthropology to social ethics, investigations and reports. His books include *Il calcolo dei dadi. Azzardo e vita quotidiana* (2013), *Ludocrazia. Un lessico dell'azzardo di massa* (maggio 2016) published by O Barra O Edizioni; *Slot city*, (Round Robin edizioni, 2013); for the publisher Luca Sossella editore, he edited together with Marcello Esposito, the Italian edition of *Addiction by Design. Machine Gambling in Las Vegas* by Natasha Dow Schüll (2015) and he has written *Bioshock* (2016).

19. Sunday 29 May – 11:30 am - Piazza dello Spirito Santo 1 - €3

Anna Oliverio Ferraris

Play to learn how to live. The value of play in childhood

A 30-year study has revealed that teenagers who spontaneously played a lot outdoors in their childhood are on average less anxious and depressed, more enterprising and calm than their contemporaries who have only played a little and spent a lot of time watching videos. They know how to find ways to have fun without having to resort to alcohol or drugs to enjoy themselves. The reason for this gap is inherent in the nature of childhood play, a complex activity that originates from the child itself and responds to growth needs. Active outdoor games stimulate the metabolism and the growth of the cerebral cortex.

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Through play, children acquire physical and social skills that generate security, learning to face up to the unexpected, manage fear and exercise self-control. This makes them feel good, which represents a kind of natural therapy that enables them not to lose faith in themselves when faced with the everyday problems life throws at them.

Anna Oliverio Ferraris is a psychologist and psychotherapist who has held the chair of psychological development at the University of Rome La Sapienza. She has written essays, articles, scientific and educational texts on subjects such as normal and pathological development, education and schools, the family, communication and the relationship with the media. She has been a member of the quality committee for public broadcaster RAI – the *Consulta Qualità della Rai* – and the national bioethics committee (*Comitato Nazionale per la Bioetica*). She writes for *La scuola dell'infanzia*, *Vita scolastica*, *Prometeo* and edits the Italian psychologists' magazine *Psicologia contemporanea*. Her publications include *La sindrome Lolita* (2008), *Tuo figlio e il sesso* (2015), *Pronti per il mondo* (2015) published by Rizzoli; *A piedi nudi nel verde* (with Albertina Oliverio, 2011), *Conta su di me. Relazioni per crescere* (2014) for Giunti; *Più forti delle avversità* (with Alberto Oliverio, Bollati Boringhieri, 2014); and *La donna che scambiò suo marito per un gatto* (Piemme, 2015).

20. Sunday 29 May – 3 pm - Teatro Bolognini 5 - €3

Antonella Sbrilli

Art's perspective on play

Art and play have always been in dialogue, from the games portrayed in Renaissance times to the verbal-visual enigmas of the 20th century; from paintings showing swings, merry-go-rounds and kites to the disturbing funfair rides recently featured in museums; from paintings of masked balls in the 1700s to modern day costumes and simulations. Play – with all its rules – can provide a milieu for artworks, just as art can transport us into different worlds (just like play), dominated by identification, pleasure and challenges.

Art historian Antonella Sbrilli starts her talk with the series of works *Medici Slot-machine* by American artist Joseph Cornell: small interactive boxes that draw on two worlds, Florence at the time of the Medicis and slot machines in American gaming parlours, combining highbrow and lowbrow, childhood and adulthood, creation and luck. She continues with great examples from the world of art, both past and present.

Antonella Sbrilli teaches history of modern art at the University of Rome La Sapienza. She has researched on art and writing, curating (together with Ada De Pirro) the exhibition *Ah che rebus! Cinque secoli di enigmi fra arte e gioco in Italia*, in Rome at the Istituto Nazionale per la Grafica (2010-2011); she studied the application of computer technology to the history of art (*Storia dell'arte in codice binario*, Guerini e Associati, 2001) and has developed interactive games for the CdArt collection (Repubblica-Giunti Multimedia, 1996). For the National Gallery of Modern Art in Rome she created *TU M'inviti*, 2012 and *Giochi di Sala*, 2015. She has a readers' games column in the weekly publication *Pagina99* and runs the blog www.diconodioggi.it about time in artistic fiction. With Grazia Tolomeo, she curated the exhibition *Dall'oggi al domani. 24 ore nell'arte contemporanea* (Rome, MACRO Museum of Contemporary Art, April-October 2016).

21. Sunday 29 May – 4 pm - Sala Maggiore Palazzo Comunale 2 - €3

Luca De Biase

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Play in the infosphere: the dominion of videogames

Are videogames games one plays with a video? They are actually the playful dimension of the hyper story, the time of the infosphere. In the 20th century, the phenomenology of videogames usually concentrated on stories, hardware and the gigantism of industry. Above all, there was a great deal of reflection on the stories: videogames were said to be simulation or learning, a way to liberate multiple identities, handle competition, and voluntarily accept the rules for the purposes of entertainment. But none of these make videogames any different from other forms of games. If anything, videogames reveal these qualities of play in a very explicit way. Their implicit characteristics are more interesting: rules are often discovered along the way to continue and win the game; the combination of the author-led story and the user taking a leading role in that story; the shifting border between voluntary play and compulsory reality. Play in the infosphere explores the reality of the infosphere: the algorithm.

Luca De Biase is a journalist who founded and leads *Nòva*, the innovation section of the newspaper *Sole 24 Ore*. In his blog, he writes about the knowledge economy and the ecology of the media. He lectures in digital media at the University of Padua and at the Bocconi in Milan. He was president of the Ahref Foundation until 2014. He is co-founder of the associations MediaCivici and Italia Startup. He is a member of the parliamentary committee in the house of deputies that wrote the Declaration of Internet Rights. His books include *Giornalisti online: manuale di giornalismo nell'epoca di internet* (Yema, 2003); *Economia della felicità. Dalla blogosfera al valore del dono e oltre* (Feltrinelli, 2007); *Cambiare Pagina. Per sopravvivere ai media della solitudine* (Rizzoli, 2011); *Scienza della conseguenza* (40k, 2012); *I media civici. Informazione di mutuo soccorso* (Apogeo, 2013); and *Homo pluralis. Essere umani nell'era tecnologica* (Codice, 2015).

22. Sunday 29 May – 4 pm - Piazza della Sapienza 7 - €3

Stefano Bartezzaghi with Davide Tortorella

Crosswords on play

“Under the gaze of the playing child, things become imbued with secret significance”, said Walter Benjamin. This is where Stefano Bartezzaghi challenges Davide Tortorella: you have to write down the name of a game. It is a crossword puzzle to be filled in, a puzzle that talks about play. Games are referred to by names passed down from child to child, according to apparently mysterious reasoning. The crossword grid is a chessboard for language, though it is not the pieces (i.e. the letters) that move, but rather their meaning. The white boxes clamour to be filled in; the black squares remind us a good game doesn't last long, and they tell us exactly how long. Bartezzaghi and Tortorella's game combines the most disparate, casual and frivolous elements of our culture. While not being too serious, it wants to tell us at least two things: that nothing is worth it if it is not connected to something else, and that, in the end, the important thing is knowing what game we're playing.

The Dialogues' crossword puzzle to complete all together!

Davide Tortorella has worked behind the scenes in television for 40 years, almost exclusively in the sphere of games: *M'ama non m'ama*, *Doppio Slalom*, *La grande sfida*, *Vinca il migliore*, *La ruota della fortuna*, *Genius*, *Parole Crociate* (the only television show to be sponsored by weekly puzzle magazine *La Settimana Enigmistica*), *The Money Drop* and others besides. He has created riddles, quizzes and practical jokes of every kind for



presenters Mike Bongiorno, Paolo Bonolis, Gerry Scotti and others besides.

23. Sunday 29 May – 5:30 pm - Piazza dello Spirito Santo 1 - €3

Adriano Favole

Bingo! Play and cultural creativity

Play combines freedom and creativity as regards to shared rules. However, play also involves unpredictability and transformation: rules change and new games are created. Through games and play, human beings experiment with new situations and test social connections. But what happens when games travel beyond their country of origin? How is bingo or lotto played in a small community in Oceania? How did rugby change as it moved between Maori and European cultures? Indeed, today games and sports have a global vocation, travelling at increasingly high speeds, rather like human beings. What's more, globalisation means reflecting on issues such as transformation: like religious beliefs, technology and ideas in general, games undergo twists and changes when appropriated by societies other than their "native" home. An intercultural study of play promises to shine a light on important aspects of cultural creativity.

Adriano Favole is vicedirector for research at the Department of Culture, Politics and Society at Turin University, where he teaches Cultural Anthropology and Culture and power. He presides over the Foundation Ariodante Fabrettiisprofessor of Cultural. He taught at the universities of Milan, Bologna, Genoa, and East Piedmont. He also was Visiting professor at the University of New Caledonia between 2004 and 2007. He conducted most of his field research in the Pacific (Wallis and Futuna, New Caledonia) and has studied Museum Ethnography in the Western Alps. His chief research interests are political anthropology, the anthropology of the body and death, the anthropology of patrimonial assets. He prefers to travel by bike and he went through more than 100 thousand kilometres. He contributes to *La lettura* of *Corriere della Sera*. He has written *La palma del potere* (Il Segnalibro, 2000); *Isole nella corrente* (La ricerca folklorica, Grafo, 2007); *Resti di umanità. Vita sociale del corpo dopo la morte* (2003), *Oceania. Isole di creatività culturale* (2010) published by Laterza. He edited the Italian edition of *Per un'antropologia non egemonica. Il Manifesto di Losanna* (with F. Saillant, M. Kilani, F. Graezer Bideau, elèuthera, 2012); *La bussola dell'antropologo* (2015) published by Editori Laterza. He is keen on bicycle racing, still practiced as a hobby.

24. Sunday 29 May – 6:30 pm - Piazza del Duomo 3 - €3

Marco Tardelli, Bruno Barba and Sara Tardelli

What's important is to play: the values of sport

One of the greatest champions in the history of Italian football, an anthropologist specialising in football and a TV sports presenter discuss the values, emotions and feelings generated by sport. Sport, especially football, presents an extraordinary opportunity for education, fraternity and knowledge. Sport can be a training ground for humility and beauty, an exercise in humanity and cultural growth. However, sport can arouse a strange self-destructive instinct, revealing the worst side of our natures: violence, racism and dodgy business dealings.

Through the story and experience of a champion we discover that football speaks about us all, it knows how to channel and elicit emotions and can enrich our culture. It offers a chance for social betterment; it combines drama, legend, the joy of an entire country and continual disappointment. Above all, it is an extraordinary tool for awareness and the

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formation of an identity, both on an individual level as well as for nations too.

Marco Tardelli is a major name in Italian football: he is a world champion winner (Spain 1982), winner of five league titles, two Italian cup titles, a European Cup, a Cup Winner's Cup, a UEFA Super Cup and a UEFA Cup (with Juventus). Now, every weekend he appears on Radio 1, presenting his show *Sostiene Tardelli*. A trainer and manager of clubs in Italy and abroad, he has recently published *Tutto o niente* (Mondadori) written with his daughter

Sara Tardelli, a journalist and television writer, collaborator with *RAI Sport* on *Il processo del Lunedì*, *L'istruttoria* and *La Giostra dei Gol* for RAI Italia.

Bruno Barba is a researcher in anthropology at the University of Genova. He examines the field of football and sport as a tool to understand society and factors relating to identity. His books include *Un antropologo nel pallone* (Meltemi, 2007); *Tutto è relativo. La prospettiva in Antropologia* (Seid, 2008); *La XXXIII squadra* (2010), *No País do Futebol* (2014); and *Calciologia. Per un'antropologia del football* (Mimesis, 2016).

25. Sunday 29 May – 8 pm - Teatro Bolognini 5 - €3

Screening of the film: *The Hustler*

Directed by Robert Rossen. Introduced by Ranieri Polese

Considered as a masterpiece of American filmmaking, nominated for no fewer than nine Oscars®, *The Hustler* is a 1961 film based on the novel by Walter Tevis, starring Hollywood legend Paul Newman. "Fast" Eddie Felson is a small-time pool player with a lot of talent but a self-destructive attitude, as he drinks: in other words, he's a hustler. He is approached by a ruthless, cutthroat manager, who gets him into the top games. For Eddie, winning a game of pool is everything, nothing matters more, not even the life of the woman he loves. When he holds a cue, Eddie turns into a cynical and cruel being. His dream and obsession is to beat the current champion, Minnesota Fats (Jackie Gleason), to become the number one, the greatest. The role was created especially for Paul Newman, who went on to play other selfish, argumentative and unpleasant anti-heroes during his career: rebels adored by audiences, both then and now.

Robert Rossen (1908-1966) started his career on Broadway as a stage director before moving into cinema first as a screenwriter and then as a director. His films include *Johnny O' Clock* (1947), *Body and Soul* (1947), *All the King's Men*, about political corruption (1949, Oscar® winner) and *The Brave Bulls* (1951). In 1954, when **McCarthyism** was rampant, he went to Italy where he filmed *Mambo* starring Silvana Mangano, *Alexander the Great* (1956), *Island in the Sun* (1957), *They Came to Cordura* (1959) and *Lilith* (1964).