

# Daring new Italian television drama

**Domani da grandi (Tomorrow)**, produced by Fascino and comprising 12 sets of two 50-minute episodes, centres around the loves and professional dreams of a group of actors, singers and dancers who attend a performing arts school.

**D**irector of Photography Mauro Marchetti, AIC (**Mery per sempre, Il muro di gomma, Amore a prima vista, Pater Familias**) was selected by critically acclaimed Director Vincenzo Terracciano (**Ribelli per caso (Accidental Rebels)**), a movie lover whose training was purely cinematographic. The pair shared the viewpoint that Super 16mm would provide "uncompromised quality" for their project. "The high degree of transparency you get when you use film just doesn't happen with electronics. It's not the technical aspect that makes the difference, but rather the quality of the highlights; when you compare a digital close-up against one shot on film, you can feel the depth of film and its thickness on the substrate," states Marchetti. "Film is an essential factor for achieving high production values with sets and costumes, as well as an overall stylistic flavour of 'mise en scène'," he adds.

Marchetti, who worked for Vittorio Storaro, ASC, AIC for a quarter of a century - initially as Camera Assistant and then as Camera Operator - before making his debut as Cinematographer in 1987 with **Tabloid Crime**, admits his well defined way of working grew out of his collaboration with the master. "I create my images first with every script or screenplay and have all the scenes written before I shoot them, although I'm receptive when inspiration strikes on set," he remarks.

## Dramatic visual style

"On **Domani da grandi**, I had to pay attention to readability and respect the limits of lighting in order to create a 'daylight' photographic approach. I noticed the production team was kind of afraid of my very deep and dramatic photographic visual style on **Ragazzi fuori (The Outside Boys)**; they also knew I'd worked with Storaro for 25 years and were concerned I'd apply my 'cinematic' lighting to this long



television series. But when you work on dramas you need to concentrate on the characters and the story, then light in

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such a way that the audience understands things have been done in a specific lighting style. Following the Director's approach on the series, we used Steadicam at the start, from morning till night, even though it was difficult in practical terms then, as time passed, we modified our approach and streamlined the shoot to full shots, close-ups and medium shots; towards the end,

we reverted to the classic television series approach. We couldn't have done it any other way."

80% of the demanding and complex nine month shoot took place in Cinecittà Studios in a reconstructed late 1800s school building with a huge entrance hall, columns, skylights and 13 foot ceilings in which "neons weren't pleasant and didn't work for distance shots." Turning to incandescents day and night to deepen and strengthen the lighting, Marchetti contented himself with the knowledge that the movements of the actors would not be limited on the Director's favoured 360° shots.

He used Kodak VISION2 500T 7218 for specific interior and exterior situations when lights couldn't be placed and Kodak Vision 200T 7274 for all set shots, as well as a number of exteriors. "7274 is really fantastic. The results are perfect - very transparent and clean, like 35mm. I contributed to the clean effect by adding a little diaphragm to the emulsion and not working with high contrasts, even when a lot of contrast was required. Daylight cinematography, or transparent cinematography with transitions that aren't deep, fail to create completely black areas; instead you need to find a light in the characters and on set that illuminates and adds depth." Marchetti differentiated between the gradual passage of time inside the school by simply changing the gel filter. During the day he used natural light at 3200° Kelvin and changed it to 2800° at night.

Processing was undertaken by Cinecittà and monitored by Barbara Guarrera at telecine stage. "It's important to have someone close to you who supports and participates - someone you can trust - and she was very precise and linear," acknowledges Marchetti. ■

## Crew List

**Director** Vincenzo Terracciano  
**Director of Photography** Mauro Marchetti AIC

**Main Pic:**  
DP Mauro Marchetti AIC