

Giovanni Falcone

lit by Daniele Nannuzzi AIC

Palermo, Sicily. Birthplace of many ruthless Mafia families. The early 1980s saw unprecedented bloodletting among the Sicilian gangs. 12 Mafiosi died on a single day in November 1982. Murdered; in twelve separate incidents.

Brave judges declare war on the Cosa Nostra. Mafia foot soldiers break their vows of silence. The Judiciary hold the famous Maxi Trial. The judges impose lengthy prison sentences on hundreds of 'men of honour'. The mafia reacts. It kills Giovanni Falcone and Paolo Borsellino, the two courageous judges who dared to investigate the Mafia and its links with the Italian State....

The respected Italian film directors Andrea and Antonio Frazzi (**Certi bambini** and **Come L'America**) helped by veteran cinematographer Daniele Nannuzzi AIC (**Empire, El Alamein**) captured **Giovanni Falcone** for Italian television.

Nannuzzi claims today's cash-strapped Italian cinema industry has forced many screenwriters to write for TV instead. "But there is no difference in my approach, whether I'm filming for cinema or TV."

The **Giovanni Falcone** miniseries starts with Falcone challenging the Mafia and ends with his shocking murder at Capaci. We also share his private life; the special bond with his wife Francesca and his friendship with Judge Paolo Borsellino.

"We shot **Giovanni Falcone** as a normal feature," explained Nannuzzi, "using light to heighten the atmosphere and sometimes even as a character on its own."

"They had a clear vision of what they wanted and they helped me create the right look for the film."



Below: Frame from the TV production showing Giovanni Falcone having dinner with colleagues in a restaurant carefully controlled by the bodyguards.

Inset: DP Daniele Nannuzzi, AIC.

"There is a critical sequence where Falcone interrogates Mafia Boss Tommaso Buscetta. The examination takes place in a long salon with all windows open but with daylight filtered by the blinds. We lit everything from outside. No fill light. I didn't light Buscetta's face. I hid his eyes from the audience to create a sense of discomfort as Falcone dug out and exposed Buscetta's secrets."

The grim storyline persuaded Nannuzzi to make most courtroom scenes almost monochromatic. Dark, gloomy, and key lit from the side. But when Nannuzzi portrays Falcone's private life with his wife Francesca, colour and light returns to enliven the warm intimate scenes.

Nannuzzi felt honoured to work with the Frazzi brothers. "They love cinematography," he said "they had a clear vision of what they wanted and they helped me create the right look for the film."

Nannuzzi had worked with two directors in the past – the Taviani brothers. Both couples used different methods. "The Taviani brothers take turns in the director's chair. One does a scene and then the other brother does the next. Conversely, Andrea and Antonio Frazzi work together on every scene. That's challenging. Sometimes I'd agree a plan with Antonio without being sure Andrea would be happy. In the end he always was. But normally I'd talk to both."

Nannuzzi filmed in Super 16mm on Kodak VISION2 200T film 7217 and VISION2 500T film 7218. He was particularly impressed with the VISION2 500T for its pleasing pastel shades and lack of grain. The directors set one scene outside the Law Court Palace, brilliantly floodlit day and night to deter any attempts to break in. Nannuzzi checked the colour temperature, added a Wratten 85 filter and a 10% magenta gel and, without any extra light, captured extraordinarily intense images.

In one scene the ex-mafia boss Buscetta tells Falcone "Don't feel a winner. This story will only end when both of us are dead...".

But Giovanni Falcone is still alive. In the hearts and minds of millions of indebted Italians. ■

