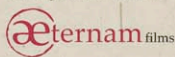


una produzione



in co-produzione con



con la collaborazione di



e la partecipazione di



ARCHIVIO
AUDIOVISIVO
DEL MOVIMENTO
OPERAIO E
DEMOCRATICO

il sangue verde

un film di Andrea Segre

fotografia Luca Bigazzi e Federico Angelucci, Matteo Calore montaggio Sara Zavarise (ZaLab)
con Amadou Badian, Abraham Kwasi Appiah, Abraham Yabrè, Kalifa Soumahrero, Jamadu Bagayogo, John Kofi Boateng,
Tibi Saidou Zongo e Giuseppe Lavorato con la partecipazione di Kalifoo Ground Sound System con Zongo, Ben, Kollins,
Gianluca S. Castaldi, Sandro Iovanella musiche originali Piccola Bottega Baltazar
musiche di K'naan - The XX - G.B. Pergolesi consulenza al montaggio Luca Manes (OFFICINE) e Alberto Bougleux (ZaLab),
prodotto da Andrea Segre (ZaLab) con la collaborazione di Francesco Bonsembiante (JoleFilm)
fonico di presa diretta Igor Francescutti montaggio del suono Riccardo Spagnol segreteria di produzione Giulia Moretti
consulenza musicale John Carney e Maddalena Grechi (ZaLab) consulenza editoriale Stefano Collizzolli (ZaLab), Gabriele Del Grande,
Stefano Liberti, Elisabetta Segre

<http://ilsangueverde.blogspot.com>

con il patrocinio di



con la partecipazione di



laboratorio di post produzione



II SANGUE VERDE

by **Andrea Segre**

documentary, 57', Italy, 2010

<http://ilsangueverde.blogspot.com>

Original Title: IL SANGUE VERDE
English Title: THE GREEN BLOOD

A Film by **Andrea Segre**

Cinematography by: **Luca Bigazzi** and **Federico Angelucci, Matteo Calore**

Film Editing by: **Sara Zavarise**
Original Music by: **Piccola Bottega Baltazar**

Produced by: Andrea Segre (**ZaLab**) in collaboration with Francesco Bonsembiante (**Jolefilm**) and Francesca Feder (**Æternam Films**)

(MiniDV - 57' - 2010)

Short Synopsis

January 2010, Rosarno, Calabria. The immigrants' manifestations of rage reveal, for a short while, the conditions of deterioration and injustice thousands of African laborers live every day. Laborers who are exploited by an economy held by the 'Ndrangheta mafia power. For a moment Italians become aware of them, they are scared of them and react with violence. In a few hours the immigrants are "evacuated" from Rosarno and the problem is "solved". But the faces and the stories of the protagonists of Rosarno's riot say things are not like that. Finding out these stories and giving them a voice are the only way to bring back to the country its own memory: the memory of those days of violence and the memory of a recent yet forgotten past of rural poverty.

Synopsis

The voices, the faces and the stories of the protagonists of the riots that in January 2010, in a small town in Calabria, Rosarno, have brought to light the conditions of degradation and injustice thousands of African laborers live every day. Since the Nineties, in Italy, particularly in some areas of the South where organized crime is deeply rooted, thousands of immigrants from Africa and Eastern Europe are exploited in agriculture. They have no rights; their living conditions are unbearable.

In the last years, in Rosarno, the 'Ndrangheta power has grown stronger and stronger and even the town council became so thoroughly corrupted by mafia that it has been put under

the control of a prefectural commissioner. Especially here, the immigrants exploited in orange picking have become the target of the local gangs' menaces and threats.

For more than ten years - as told in the film by Giuseppe Lavorato, the last major of Rosarno who tried to rebel against the 'Ndrangheta - the African immigrants have tried to denounce this situation, peacefully.

On January 7th 2010, after another episode of violence against four of them, they decided to let their rage out and started a protest with some episodes of looting and destruction.

In those hours Italians became aware of them, they were scared by them and reacted with violence. Berlusconi's Government, through the voices of the Interior Minister and the Defense Minister, said that the riots were the fruit of "too much tolerance towards clandestine immigration" and ordered the deportation of all immigrants from Rosarno. In the meanwhile the Italian people of the region, probably organized by the local mafia, started a real "manhunt" against the "blacks".

In a few hours the immigrants are "evacuated" from Rosarno and the problem is "solved". In order to build consensus among Italian people, politicians told on television that this was the only way to bring the country back to legality and that immigrants with no documents would have been quickly expelled from Italy.

Things weren't like that.

The following days silence fell on these events, but almost all Rosarno's immigrants have been released and left to themselves all around Italy: from Caserta to Rome, from Napoli to Castelvoturno. Some others decided to escape and to go back to Rosarno's orange groves, in secret.

In the places they've escaped to, a few days after the riots, we met 7 protagonists of these events and asked them to tell not only what had happened, but also what their life in Italy was like.

The result is a story told in first person, combining with the historical memory represented through Giuseppe Lavorato's reconstructions and through the images of some documentaries about farmers' in the Sixties in Southern Italy. A story that reveals the dignity and the courage of hundreds of men leaving from their homelands to save or change their life.

DIRECTOR'S NOTES

My idea was to make a film based on the two essentials of documentary cinema: the spoken thought and the description of a country, of a region. I didn't want to tell about what is on the surface of the difficult situation of foreign workers being exploited and of the racism that come along with that - even if this is important, too. I would like to try to get into the human profundity of someone who *lives* and *thinks* in this situation. I would like to try to bring the audience closer to the intimacy and dignity of a condition we face every day but haven't solved yet: the condition of foreign workers who are exploited, isolated and with no rights.

I've started from my curiosity.

I wanted to understand what is in the heart, in the soul, in the mind of someone who realizes the injustice of his own existence, and can do nothing else but try to survive.

Someone who lives in an historical limbo, between the complete lack of rights for immigrant workers and the first fights to have some.

Someone who lives in a Country where a "Second State", the Mafia, does exist, powerful and out of control, and where rebelling to that is very dangerous.

Someone who lives in a Country that still has to look back on its history of emigration. A country where a xenophobic party, the Lega Nord, controls the Interior Ministry.

Someone who lives in a Country where the mass media system isn't able to convey the foreign citizens' subjectivity and only gives them a small space between compassion and fear, victimization and criminalization.

I want to give these people the time to listen to me, to listen to us, and to understand me, to understand us. I want to reveal the points of view we usually don't have the courage to take, to share, to respect. I want to discover their emotions, their sensations, their thoughts, and also their judgments and analysis.

Immigrants are not the object of an emergency, of a problem. They are persons who live, suffer, smile, enjoy, labor, think, and decide. But, to do that, they first have to fight against the surface of their public condition, which is not their personal one, their particular situation of being an immigrant.

Andrea Segre

THE WITNESSES

These are the guys I interviewed (they speak in the language that best suits their need to tell: English, French and, for one of them, Djoula, the African dialect of Casamance)

ABRAHAM – 30 years, Ghanaian - lives in Pescopagano, a small town near Castelvoturno where all Italians residents have left and most of the people living there now are African. He's got the protection for humanitarian reasons after 11 months in a reception centre where he thought he'd go mad. Then he moved to Rosarno, because there was nothing else to do.

He is delicate and has got very good skills of analysis.

JOHN – 34 years, Ghanaian - lives in Afragola in an old and cold flat-basement. After some bureaucratic misadventures, in March 2010, he has obtained the residence permit. Since 2007 he has worked as a farmer in Southern Italy and also in Rosarno. He explains, with great clarity, the differences between the years and the relationships between the Africans and the people from Rosarno. He tells about the choice to demonstrate against the violence in Rosarno.

AMADOU – 24 years, Senegalese - has a regular residence permit. He lives between the rich town of Conegliano (TV) and Rosarno, where we met him still hiding in the orange groves. They are fifteen living in a kind of stable, with no light or water, and waiting for a job. They left after the riots, but two weeks later they came back. Before the crisis, Amadou worked as a carpenter, with a regular contract, in Conegliano.

ZONGO – 28 years, Burkinabè - lives in Caserta. He appealed against the refusal of the Asylum Commission and has just obtained the refugee status. He lives in a reception house run by the Occupied Social Centre ex-Canapificio. He is a rapper and he actively takes part in the promotion of migrants' rights. Since 2008 he has worked in the countryside: tobacco, broccoli, peaches, tomatoes, oranges. He has harvested almost everything. During his journey towards Italy, he was persecuted by the Libyan police and took part in the rebellions in the Libyan prisons. He is a cool guy.

ABRAHAM – 28 years, Ivorian - lives in Caserta with Zongo. He has obtained the political asylum as a war refugee. He dreamt to become a footballer, but he's ended up as a farmer. He did all kinds of work. In Rosarno he got hurt and was wounded in the same arm that had been injured by the Libyan police. He is more delicate and quiet than Zongo. They have travel together to Italy, by boat, and now are very good friends.

JAMADU – 35 years, Congolese - is in Rome at present. His emigration story is very complex, as it is connected to his desire of travel rather than to a specific necessity. He's never lived in the same place, but he went around Southern Italy to work as a farmer. He spent three years in Rosarno, before his last escape. Today he is in Rome and lives in the Occupied Social Centre ex-Snia together with other 25 Africans escaping from Rosarno. But he doesn't know what to do or where to go.

KALIFA – 32 years, Ivorian - is in Rome at present. He was happy, had a good job and a high level professional training as a poultry breeder. Then war broke out in Côte d'Ivoire. He escaped. In Italy he found only street life and new slavery (as he likes to call that). But Italy is also the country that gave him the protection for humanitarian reasons and the documents. That's not enough. Life is still very hard. He knows things won't change and he will be a slave, though a protected slave. His only consolation is the thought one day he could teach his two sons many things about the world. He is a very thoughtful man. His silences tell more than his words.

GIUSEPPE LAVORATO - 74 years, Italian - is the former mayor and deputy in Rosarno. He has been activist of the Italian Communist Party since ever. For years he has supported laborers and farmers in Rosarno. He set up a movement against the mafia and it grew so strong that the town council of Rosarno had been the first to appear as a civil plaintiff in a proceeding against the mafia. While he was mayor (from 1995 to 2003) he tried to welcome the immigrant workers and build a dialogue between them and the other residents. Today he has left politics and is an essential historical memory for Rosarno's community.

There's one last short but important interview, to a **Ghanaian guy, SALIS, a rastaman** we met in **Opera Sila Factory**. This is the place where 1500 Africans lived before they were sent away. During our shooting there was nobody in the Factory, but still it was full of clothes, shoes, food, tents, blankets, documents, books, photos, and all the belongings the African laborers left when they escaped. This Ghanaian guy was looking for something and we followed him.

ARCHIVE FOOTAGE

"Metaponto, via del tabacco" by Libero Bizzarri (1966) "Essere Donne" by Cecilia Mangini (1965)

"Noi contadini" by Antonio Martini (1971)

"La Radiografia della Miseria" by Piero Nelli (1967)

Thanks to the collaboration with AAMOD - Archivio Audiovisivo del Movimento Operaio e Democratico and Libero Bizzarri Foundation.

MUSIC

Besides original music by Piccola Bottega Baltazar who collaborates with Andrea Segre since more than 3 years (*The Bad Shadow*, *Like a Man on the Earth* and *Maybe Things Change*), the film score includes also music by THE XX, K'naan and Giovan Battista Pergolesi.

Awards and Festival

Venice Days at 67 Venice Film Festival – Selezione Cinema.Doc
Salina doc Festival
Human rights film festival of Napoli – honorable mention
17° Premio Libero Bizzarri – best editing
Tutti nello stesso piatto: special mention
XXX Festival di Cinema Africano di Verona
Festival Cinema e Lavoro di Terni
V Mediterraneo Film Festival – second award
Bif&st Bari International Film Festival 2011
21° Festival del Cinema Africano, d'Asia e America Latina – Section Extra', out of competition.
Tarifa VIII Festival of African Cinema (FCAT) – Open Screen Section.
DerHumALC XIII International Human Rights Festival
Arcipelago, XIX International Short Film Festival – Extra Large section.
X Euganea Film Festival

CREDITS

2010 - 57'

Language: Italian, english, french and joola – English subtitles

Shooting Format: miniDV **Screening format:** DVD

Production: ZaLab, Aeternam Films, in collaborazione con JoleFilm

Author and director: Andrea Segre

DoP: Luca Bigazzi e Federico Angelucci, Matteo Calore **Editing:** Sara Zavarise

With: Amadou Bodian, Abraham Kwasi Appiah, Abraham Yabrè, Kalifa Soumahrero, Jamadu Bagayogo, John Kofi Boateng, Tibi Saidou Zongo e Giuseppe Lavorato

production editors: Stefano Collizzoli, Gabriele Del Grande, Stefano Liberti, Elisabetta Segre

sound designer: Riccardo Spagnol **production :** Giulia Moretti

Graphics: Sara Zavarise e Marco Lovisatti **Original soundtrack:** Piccola Bottega Baltazar,

Soundtrack: K'naan, The XX, G.B. Pergolesi

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