

DimENTICARE Venezia

("Forget Venice")

Italy / France : 1979 : dir. Franco Brusati :

: 110 min

prod: : scr: : dir.ph.:

[Domenico Tittone](#); [Alessandro Doria](#)

Erland Josephson; Mariengela Melato; Eleonora Giorgi; David Pontremoli; Hella Petri;
Anne Caudry; Fred Personne; Armando Brancia

Ref:	Pages	Sources	Stills	Words	Ω	8	≠	M	☼	Copy on VHS	Last Viewed
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Domenico Tittone – "a scarlet-cassocked epitome of randy pubescence"

Source: *The Moving Picture Boy*

Speelfilm Encyclopedie review:

"An old opera diva's brother and stepdaughter, together with their boyfriend and girlfriend respectively, withdraw at her

remote country house from the demands of adulthood, taking refuge in memories and illusions of eternal youth, until the hostess dies. Despite the script's symmetrical construction – with two

homosexual couples mirroring one another – its emphatic symbolism and explanatory flashbacks, this is a penetrating film thanks to smart performances and, sprinkled through the stilted structure, a whole series of effective moments. *** ”

The Time Out Film Guide review:

“Bergman's icy world of guilts and repression transposed wholesale to sunnier Italian climes in Brusati's curiously allusive Art Movie (a surprise Oscar contender). An extended family reunion becomes (inevitably) an exorcism of childhood for its reticent participants, two discreetly gay couples spellbound by an operatic matriarch; while the eternal abstracts – sex, death, religion and art – provide a hermetic seal of "class", only pierced by a few sharp edges of pain and a single shaft of optimism.”

The Moving Picture Boy entry on Domenico Tittone:

“This book is devoted to boys who have played leading roles in the cinema, and many hundreds who have done so have had to be left out for reasons of space. But there are occasions where quality must transcend lack of quantity, and where the effect of a minor role is so vivid that it would be wrong not to celebrate it.

Franco Brusati's **"DIMENTICARE VENEZIA"** is an extremely beautiful film about the need to free yourself from memories and obsessions, and allow yourself to grow old. Its central character, the homosexual Nicky, strives to remain a youthful buddy to a lover half his age. He is in thrall to memories of his childhood, enlivened by a torrid friendship for a fellow-chorister called Rossino.

At an open-air restaurant in a forest, he catches sight of a young boy who reminds him uncannily of that playmate of so long ago. It turns out to be the son of Rossino, now a bald, middle-aged paterfamilias (to whom the prim, middle-aged Nicky is unpardonably churlish).

With two different shades of hair and a complete transformation of personality,

Domenico Tittone plays both the young Rossino (in flashbacks) and Rossino's son: the latter a shy creature, puzzled and alarmed by the wild-eyed stranger who appears to be stalking him, the former a flame-haired, scarlet-cassocked epitome of randy pubescence. (His reaction to the sudden sight of a group of young women bathing in the nude is magnificently over-the-top.)

This is probably the most amazing dual-role performance any boy has given in the cinema, yet the film's credits don't even say who gives it – which may have been why the remarkable Tittone wasn't at once given major roles to play. The young Nicky is portrayed by Alessandro Doria, with a face of utter vulnerability.”

Note – for what it's worth – from **Now You See It – Studies on Lesbian and Gay Film**:

“Art cinema has been particularly accommodating to gay/lesbian film, partly because it is a space permitted to affect “an attitude of high seriousness in matters sexual” (Merck 1986:166). Films made under its rubric up to 1980, and regrettably not discussed here, include... **"DIMENTICARE VENEZIA"** (Italy 1979 Franco Brusati).. ”

NFT Bulletin note:

“An extended family reunion becomes an exorcism of childhood for its reticent participants. ”

[no listing in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Bloomsbury Foreign Film Guide", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide to Movies on Television", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]



Alessandro Doria – described by Holmstrom as having “a face of utter vulnerability”.

But vulnerability is an unfortunate choice of description. It's a sensitive face certainly – wide, sensual mouth, tender, candid eyes – but if sensitive people are more open to wounding, that is surely to accentuate the negative aspect. And perhaps in any case the face is an unreliable indicator of the true personality within. Let's acknowledge him as pretty and be done with it.

Source: Moving Picture Boy

No further information currently available. Tittone did apparently make one other feature – **"LA CHAMBRE DES DAMES"** (France 79), but I have no information on that, and Holmstrom can supply no other details on Alessandro Doria, shimmering in the above still as some epitome of unselfconscious schoolboy eros.

See subject index (presumptively) under **RELIGION** and [SCHOOL](#) for Catholic boyhoods (torrid and otherwise), and under [SEX & SEXUALITY](#) for – exceeding rare – treatments of schoolboy homoeroticism. You won't need five fingers..