

Family diary / Cronaca familiare (1962)

Book or Report Section

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Film title: *Family Diary / Cronaca familiare*

Director: Valerio Zurlini

Production company: Titanus

Year of release: 1962

Contributor's Name: Charles Leavitt

Brief scene description: A heated conversation between two brothers

Timecode for scene: 0:02:15 – 0:06:20

Filming location for scene: Via delle Casine, a residential street near the centre of Florence.

Vasco Pratolini said of his novel *Cronaca familiare* (1947) that it was “not a work of fantasy” but rather “a conversation between the author and his brother.” When Valerio Zurlini adapted Pratolini’s novel for the screen, he captured its private, emotional tone through extended perspectival shots of the protagonist, Enrico (Marcello Mastroianni) as he wanders the streets of Florence. Zurlini’s cinematographer, Giuseppe Rotunno, drew on the work of the mid-century Florentine painter Ottone Rosai in his depiction of the city, adapting Rosai’s Futurism and post-Impressionism in order to depict Enrico’s grief. Rotunno’s visual, artistic correlative to Pratolini’s intimate conversation shapes both the film’s tone and its colour palette. We see this, for instance, in a scene that follows Enrico and his brother Lorenzo (Jacques Perrin) as they converse while walking along the Via delle Casine. Enrico, trying to articulate their strained sibling relationship, begins to raise his voice. “Sure, sure, we’re brothers. Lorenzo, I think I love you. But I don’t want to love you just because we’re brothers. We’re brothers by chance. The important thing is to have the same tastes, the same ideas. To be friends.” The scene reveals the melancholy tension that divides the brothers’ and drives the film’s severe narrative. That melancholy tone is reflected on the pale yellow façades of the buildings that surround the brothers as they talk – a yellow that calls to mind the dominant colour of Rosai’s *Scomposizione di una strada* (1914) and *Campagna toscana* (1950).