

**CINEMARE**


*presents*

a documentary by

Andrea Adriatico and Giulio Maria Corbelli



**CONFUSED SEX**  
TALES OF WORLDS IN THE AIDS AGE



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a documentary by  
**Andrea Adriatico and Giulio Maria Corbelli**

photography by **RAFFAELLA CAVALIERI**

original music by **MASSIMO ZAMBONI**

the song "Nove ore" is performed by **ANGELA BARALDI**

*evidences by*

**Fernando Aiuti**, immunologist University of Rome  
Interviewed in Rome, THEATRE OF MARCELLUS

**Adriana Ammassari**, Infectious Disease Specialist Spallanzani Hospital, Rome  
Interviewed in Rome, ROMANA AUTO DEALER

**Guglielmo Campione**, Psychiatrist Ser.T. Rozzano, Milan  
Interviewed in Bologna, TEATRI DI VITA

**Vincenzo Capuano**, Arcigay activist  
Interviewed in Rome, CITTÀ DELL'ALTRA ECONOMIA

**Alessandra Cerioli**, LILA President  
Interviewed in Ravenna, LIDO DI DANTE

**Fiore Crespi**, ANLAIDS President  
Interviewed in Bologna, USTICA MEMORIAL MUSEUM

**Barbara Ensoli**, Researcher of the National Institute of Health, Rome  
Interviewed in Rome, NATIONAL INSTITUTE OF HEALTH

**Goffredo Freddi**, MSD Communication Manager  
Interviewed in Rome, VILLAGGIO GLOBALE

**Poi G**, Assalti Frontali's singer  
Interviewed in Rome, GIANICOLO JUNIOR SPORT

**Franco Grillini**, Lila and Arcigay founder  
Interviewed in Rome, TRIESTE MARKET

**Rosaria Iardino**, Nps President  
Interviewed in Milan, MEDIATECA SANTA TERESA

**Raffaele Lelleri**, Sociologist  
Interviewed in Bologna, DAVIA BARGELLINI PALACE

**Catia Lucentini**, Nurse in Infective diseases department Modena hospital  
Interviewed in Corlo di Formigine (Modena), PEDEMONTANA WINE CELLAR

**Daniela Minerva**, Health journalist  
Interviewed in Rome, ZOO

**Mauro Moroni**, Infectious Disease Specialist Sacco Hospital, Milan  
Interviewed in Bologna, PORTICO DELLA MORTE

**Cristina Mussini**, Infectious Disease Specialist Modena Hospital  
Interviewed in Bologna, STADIO SWIMMING POOL

**Pier Cesare Notaro**, bareback investigator, Milan  
Interviewed in Milano, BRAIDENSE NATIONAL LIBRARY

**Massimo Oldrini**, LILA Milan President  
Interviewed in Bologna, SEMPRE AVANTI GYM

**Andrea Pini**, Mario Mieli Association founder  
Interviewed in Montecastrilli (Tr), UMBRIA COUNTRY

**Beppe Ramina**, LILA founder  
Interviewed in San Lazzaro di Savena (Bo), POLISPORT BOWLING

**Jessica Rossetti**, Person living with hiv  
Interviewed in Bologna, MORANDI MUSEUM

**Roberto Sardelli**, Priest  
Interviewed in Rome, FORMER SLAUGHTERHOUSE TESTACCIO

**Diego Scudiero**, LILA Bologna President  
Interviewed in Bologna, PORTICO DEI SERVI

**Vincenzo Sparagna**, Frigidaire director and founder  
Interviewed in GIANO DELL'UMBRIA, FRIGOLANDIA

**Thomas Trabacchi**, actor, starring *Giorni*, film by Laura Muscardin  
Interviewed in Rome, CENTRALE MONTEMARTINI MUSEUM

**Livia Turco**, former Health Minister  
Interviewed in Rome, ARA PACIS MUSEUM

**Stefano Vella**, Infectious Diseases Specialist, Rome  
Interviewed in Rome, PLANETARIUM AND ASTRONOMICAL MUSEUM

**Luca Zanesi**, organizer of activities for homosexual seropositive people  
Interviewed in Bologna, TEATRI DI VITA

**Operator**, Nih aids helpline  
Interviewed in Rome, ME.YRO. PARK MUSEUM

points about our time by

**Marco Pustianaz**, at OSTIA BEACH

**Piersandro Pallavicini**, at ELECTRIC MUSEUM, pavia

**Stefano Benni**, in TRASTEVERE, Rome

**Galvani High School Students** in their CLASSROOM, Bologna

*cameraman*, **Raffaella Cavalieri, Carlo Strata**

*live recording* **Fabrizio Tito Cabitza, Enrico Medri, Ivan Oigiati, Roberto Passuti**

*sound post-production* **Diego Schiavo**

*editing*, **Roberta Bononi**, *in collaboration with* **Andrea Scano**

*students at* **OFFICINEMA – LA BOTTEGA DEI MESTIERI, CINETECA DI BOLOGNA**

*executive producer* **Saverio Pescechera**

*in collaboration with* **Maria Concetta Mercuri**

*press office* **Studio Morabito**

*produced by* **Daniela Cotti and Monica Nicoli** for

**CINEMARE**

*supported by*



*Thanks to*



*\*in Italian + o – means both "more or less" and "positive or negative"*

# SYNOPSIS

## Questions

A white seat. That neutral, recurrent and silent presence accompanies the weft of a documentary that wants to take stock of the situation on AIDS, the pandemic that has swept up our century. Not a disease like another, but a phenomenon that since the early years has exceeded the medical area, upsetting the customs. It created deep feelings of suspicion or solidarity and changed the way we interact. Today, after 25 years from the first cases, it is time to watch behind us to understand what has happened. How our society has changed? What has happened to a civilization infected by moods, pain and desperation, made by this virus?

Where do we meet and live AIDS? Which place does it take in our existence? And finally: can this tragedy represent an opportunity for the humanity, too?

## Topics

Sharing these questions with the protagonists of this pandemic, some topics about the circulation of virus arise:

lifestyles and changes they had suffered from the customs' liberation in the 70's to the birth of bareback, unprotected sexual experience lived in consciousness of the risk.

impact on society and on lives, memories of young sick people, the nightmare of a lonely death in fear and condemnation from a terrorized social context.

incredible scientific development, the arrival of medicines that can save lives without hope until that moment, the research for vaccine, affordability of therapy, future of the illness.

roles of doctors and people living with hiv, emotions of a battle against a disease that is also a social phenomenon, lack of an efficient politics, history of groups unfortunately hit by the infection, gay, drug addicts, heterosexuals...

and, above all, lives, traces recorded in people experience by the ride of the disease.

## Framing

Two cameras, two points of view. The first very near, in order to capture each whisper, each minimal detail, the voice crack or the hoarse feeling. The other more distant and discreet, overhearing the wide whispers of feelings and their connections with the general sense, in order to remind us where we are and what we are doing. Two overviews observing the silent, slowly constant voyage of an imperturbable chair, fixed in its immobile scale, but also sweet and homey like a womb, that gives hospitality to the main actors of different stories. On the background, behind the chair, many common spaces, public and private places, hosting our everyday lives. A museum, a market, in a square, on the seashore, a cage of giraffes, a wine cellar, life continues with his slow and indifferent flow. Nothing ever completely stop and reflect, time doesn't untie its grip.

## People

Stories and faces of people, very different the one from another: doctors, advocates, operators in the medical area, showmen, but also common people. *Franco Grillini*, honorary president of Italian national gay association, *Livia Turco*, former Health Minister and *Barbara Ensoli*, holder of the research of Italian vaccine against Aids, *Assalti Fontali*, rap band, *Alessandra Cerioli*, Lila President... Everyone represents himself in front of some questions about Aids, happiness, life and sex. Without any introduction or presentation, everyone will sink their hands, in an original way, in a mix of thoughts, stories and descriptions. Everyone will show us + o – the truth...

## WHAT THE AUTHORS SAY

Listening is probably one of the few things I feel I know how to do. Maybe because I am perpetually thirsty about stories and lives. Probably I am thirsty because I never have enough story inside me. So I've learned that you can use a camera, you can put a microphone, and sometimes, thanking to technique, you can fix new colours in the reality. To document. In this case the document is not Aids. Nor the therapies. Neither the disease. But thoughts and emotions about the disease. And I think this is what really matters. Like all the questions that Aids is carrying on. Questions of life. Questions often about love. Questions about how a free virus can change perspective and course of existence. To document means to collect voices and faces that were been waiting to speak since a lot of time to give a sense to something that is apparently nonsense.

*andrea adriatico*

A documentary to tell how Aids has influenced last 25 years of our history, consciously or unconsciously. No disease before Aids has created such a big reaction: fear, suspect, panic, but also solidarity, involvement, mobilization. Feelings are shown extraordinarily in people life, but, as they are violently involved, also in people far away from virus. For example, someone can remember that during the early years of Aids age, some bars decided to give coffee in "throwaway" cups, and decided to get off common sugar-bowl. Aids is hidden in elementary and apparently insignificant behaviours like these, infiltrated as a background rumour of our social relationships, getting suspicious, pulling apart what was in contact before.

And it's the same for sex: such a natural issue has been invaded by the need of protection, and a collective trauma hides behind this event, a trauma we need to analyse in order to better understand ourselves. Nowadays, when the paroxysm about the disease has calmed down and silence upraises showing all its danger, now it's time to look back and try to understand why the consequences of this viral infection are even bigger than the tragic numbers that epidemiologists tell us. Now, a terrible event like Aids can be useful to get consciousness. This



Now, a terrible event like Aids can be useful to get consciousness. This is the beginning of my work: to try to find in Aids experience an opportunity we can't waste.

*giulio maria corbelli*

# AIDS: A CHRONOLOGY

**The origin.** The beginning of '80s. Years of hedonism, where the desire of community, typical of the previous decade, survives: there is a big desire to share things and stay together. Sharing bodies in free sexual relationships, sharing instruments during drug experience. Hiv arrives in this contest, like a dark and indeterminate maker of dead, creating separation and suspect. It's **1981** when in the U.S. some atypical cases of cancer were described among homosexuals. It's named "Grid – *Gay related immuno defidency*", later known as Aids.

**The answer of Institutions.** In **1983** in Paris, the researcher Luc Montagnier identifies the virus bearer of a very infective disease, called *Acquired Immune Deficiency Syndrome*. The consequences of this epidemy are still uncertain: in **1984** the U.S. Secretary of the State for Health announces: "We hope to have a vaccine ready to test in about two years".

Immediately, the most simple thing is to identify it as the disease of drug addicts and homosexuals. Relegating the problem to these categories only, medical institutions don't have a real responsibility in facing the problem. In Italy, in **1987**, the Health Minister Carlo Donat Cattin sends the infamous letter to Italians that recommends chastity. He said: "You get Aids if you look for trouble". So, the first prevention campaign will arrive only many years after, with Minister De Lorenzo.

**Aids and show business.** In **1985** actor Rock Hudson's death underlines a turning-point in consciousness raising. While institutions are silent, the showbiz starts to talk in books, films, interviews, trying to topple conspiracy of silence. The first red ribbons begin to appear on the jackets of popular people. Cinema, first of all, starts to use its language to tell. The first film speaking about Aids, always in **1985**, is *An Early Frost*, followed by *Once more* by Paul Vecchiali in France. But with *Philadelphia*, Hollywood tackles sensationaly the issue during the first years of 90's, while in France Cyril Collard explains his autobiographical in *Savage Nights*. In **1991** Freddy Mercury dies, consumed by Aids, under the world's eyes.

**Resurrection.** In **1996**, the results on first persons treated with the new “tritherapy”, a cocktail with three antiretrovirals, are presented at World Aids Congress in Vancouver. Something is changing. In departments of infectious diseases, where usually a lot of people with Aids die, now they start to turn up, and go out in good health. Here is the “Lazarus syndrome” that marks lives of “resurrected” people. From now on, the problem moves to handling hundreds and thousands of people living with the virus: medicine production becomes a great business for pharmaceutical industry. But in poor countries that can’t pay for medicines, Hiv continues to be the main cause of death.

**Unconscious generations.** When diagnosis of Aids stops to be a sentence of death, people attitudes change radically. Media leaves behind Aids, institutions (especially the Italian ones) launch small and not incisive campaigns. The absence of public information creates a situation in which nobody tell young people the importance of using condoms as prevention instruments. And so, two generations between the end of 90’s and the first part of **2000** discover sexual experience with no information at all. Only in January **2008** a new official campaign about Aids will talk about condom use again. Meanwhile thousands of young people are grown up in the illusion that Aids is not a problem.

# BIOS

**Andrea Adriatico** has directed two films and some short films presented in most important international festivals, like Venice International Film Festival and Berlin International Film Festival. His first feature film, *Il vento, di sera* (*The Wind, in the Evening*, 2004) with Corso Salani, was presented in Europe, America and Australia. The second film *All'amore assente* (*Andres and Me*, 2007), with Massimo Poggio, Francesca d'Aloja, Milena Vukotic, won Jury Prize at Annecy Cinéma Italien.

In parallel at cinema's works, Adriatico has been working in theatre, becoming one of most creative directors of 90's generation. In 1993 he founded a new theatre in Bologna, Teatri di Vita, in which he continues to produce his shows, often based on playwrights like Koltès, Pasolini, Mishima, Cocteau, Copi, Beckett. In 2007 he directed in Venice *Le serve di Goldoni*, produced by Biennale Teatro. He presented his works also in different European countries.

## FILMS

*All'amore assente* (*Andres and me*, 2007)

51° London International Film Festival

Special Jury Prize at Annecy Festival

*Il vento, di sera* (*The Wind, in the Evening*, 2004)

54° Berlin International Film Festival – Forum

*Pugni e su di me si chiude un cielo* (*short*, 2002)

59° Venice International Film Festival

*L'auto del silenzio* (*short*, 2002)

*Anarchie, quel che resta di libertà, égalité, fraternité* (*short*, 2000)

**Giulio Maria Corbelli**, free lance journalist, for many years has been content manager in the most important Italian gay web site "gay.it". He wrote for magazines like "Babilonia" and "Pride" before working in scientific journalism. Now he is editor of "Anlaidi Notizie", house organ of one of the most important Italian association for the fight against Aids, and he works also as press office for it. He worked also in media world and in live shows.

**Raffaella Cavalieri**, photographer for “Iguana Press” agency in Bologna, works especially for showbiz. She is author of cd covers of many Italian songwriters and musicians and worked with many Italian and foreign writers, like Daniel Chavarria, Pino Cacucci, Paolo Ignacio Tàibo and Stefano Tassinari. She co-operates since many years with Andrea Adriatico like photographer on stage for drama performances and for cinematographic works.

**Massimo Zamboni**, historical name of Italian rock, was founder and guitarist of CCCP band in 1981 and subsequently of CSI. After group dissolution, he continued his activity as a writer and musician. In 2004 his first album as soloist, *Sorella sconfitta*, was launched, featuring Nada, Lalli, Fiamma Fumana and the soprano Marina Parente, followed by live album *L'apertura*, in 2005, with Nada. In 2008 he issues *L'inerme e l'imbattibile*, a multimedial project with mixed music, images and words. Zamboni has created several soundtracks for movies like *Passano i soldati* by Luca Gasparini, *Benzina* by Monica Stambrini, *Velocità massima* and *L'orizzonte degli eventi* by Daniele Vicari.

**Angela Baraldi** makes her debut as a musician in the '80s and in 1990 she issues her opening album *Viva*. She takes part to Sanremo Festival in 1993 (winning the critics award) and then releases four albums. She starts her career as an actress in the film *Come due cocodrilli* (1994) by Giacomo Campiotti. In 2005 she comes back to the cinema with *Quo vadis baby?* by Gabriele Salvatores (Flaiano Prize as best debut actress, Efebo d'oro Prize and Silver Iris at Montreal Film Festival) and in the tv serial *Quo vadis baby?* after the success of the movie. Then, she is involved again in theatre, with different directors like Lucio Dalla and Andrea Adriatico (in *The Sisters in Law* by Tremblay and *Rockaby* by Beckett).

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