

[WELCOME](#) ▾[GIORNATE](#) ▾[INFO](#) ▾[SPONSORS](#) ▾[THE SILENT STREAM](#)[LA GATTA M](#)

## MACISTE ALL'INFERNO (IT 1926)

(US: **Maciste in Hell**)

**Guido Brignone**

Score by: **Teho Teardo & Zerorchestra**

performed live by: **Zerorchestra, Accademia Musicale Naonis & Riccardo Pes (cello)**

*"What was the first film in my life? I know my memory is accurate because the image of it has remained so deeply impress Maciste all'inferno. I saw it in the arms of my father, who was standing in the midst of a great crowd of people with his coat naked belly, her belly-button, and great flashing made-up eyes. With an imperious sweep of her arm she created around M of flame..." – Federico Fellini, Block-notes di un regista (1988)*

Guido Brignone's delirious *Maciste all'inferno* is now acknowledged as one of the masterpieces of Italian film history. This films starring Bartolomeo Pagano as the lovable strongman Maciste, who first appeared in the 1914 epic *Cabiria*. Italian film historian Vittorio Martinelli, in the book *Maciste & Co. I giganti buoni del muto italiano* (Gemona, 1981), has per all'inferno [is] an extraordinary mixture of the fantastic and the grotesque, the gentle and the sentimental, the comic and th de Chomón, successfully blended Dante and Méliès, Goethe and Fritz Lang, Gustave Doré and Alex Raymond, to produc because of its indefinable pastiche of Expressionism, comic strip, Mediterranean sensuality, and Gothic diabolism. In the r reminds us of *Dr. Caligari*, a *Pluto* who reminds us of *Mangiafuoco*, two sexy devil ladies, and a great number of living dea Surely one of the most remarkable works of Italian silent film, for years this film was only available in variable reissue copi in a sound version described in the *New York Times* as "inoculated with a synchronized music score and sound effects".) i quality. In November 1992, after two years of research, the Cineteca di Bologna premiered its final restored version of Mac nitrate copies, from the Danish Filmmuseum in Copenhagen and the Cinemateca Brasileira in São Paulo, plus safety print Rochester, New York, almost all the original footage was restored, in the best possible visual quality, with the original tintin main source prints came from the same negative, they had many differences. The Danish copy was longer and of better q the original graphics of the titles, and many of the intertitles. The Brazilian version was extremely fragmented and in fragile The resulting restoration was one of LUMIERE's first big projects, and one of its most successful. International audiences . Fellini often cited it as one of the films that impressed and influenced him the most. – <mc>Catherine A. Surowiec</mc> ( the Crossroads, 1996)

The subsequent 2009 restoration by the Cineteca di Bologna and the Museo Nazionale del Cinema in Turin includes the o reconstructed using documents preserved at the Museo Nazionale del Cinema. The film was restored at L'Immagine Ritro

**The music** The importance of Guido Brignone's *Maciste all'inferno* in the history of Italian cinema and the 700th anniversary of the film, involving Teho Teardo, one of the most original composers of music for film and theatre on the European scene. He worked with directors such as Paolo Sorrentino, Gabriele Salvatores, Andrea Molaioli, and Daniele Vicari, to name but a few, in accompaniment to Teinosuke Kinugasa's *A Page of Madness* (Kurutta Ippei, 1926).

The resulting *Maciste* accompaniment is a remarkable fusion of Teho Teardo's innovative electronic sounds and the acoustics of the Accademia Musicale Naonis, while Dante's poetry is expressed with virtuoso precision. Teho Teardo and the musicians of Zerorchestra have the task of ferrying, like Charon to Hell, this unusual, ambitious musical journey.



#### MACISTE ALL'INFERNO (IT 1926)

(US: **Maciste in Hell**)

regia/dir.: Guido Brignone.

scen.: Fantasio [Riccardo Artuffo], *based on* L'Inferno, *di/by* Dante.

photog.: Massimo Terzano, Ubaldo Arata.

spec. effects: Segundo de Chomón.

scg/des.: Giulio Lombardozzi. cast.: Bartolomeo Pagano (*Maciste*), Elena Sangro (*Proserpina*), Pauline Polaire (*Graziella*), Franz Sala (*Barbaccia*), Domenico Serra (*Giorgio*).

prod.: Stefano Pittaluga, Fert-Pittaluga, Torino.

copia/copy: DCP, 98' (da/from 35mm, 2306 m. [orig. l. 2475 m.], imbibito e virato/*tinted & toned* [Desmet process], 20 fps); *did./titles*: ITA.

fonte/source: Museo Nazionale del Cinema, Torino, & Cineteca di Bologna. *Restauro/Restored* 2009.