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MADE IN ITALY SPECIAL EDITION

ISSUE 38 SPRING 2023

London Mums

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Star★Mum

Georgette Polizzi

**Temptation Island
celebrity and artist
Georgette Polizzi
opens her heart to
London Mums**

Karen Hauer



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Hello



Over the years I have created my 'circle of trust' including authentic, honest and passionate individuals. Cutting the dead wood has become my new detoxing exercise. Especially on social media. My axe often falls upon people who are not genuine and who comply with all mainstream trends. I want to scream my free-spirited nature to the world.

To reflect that desire, this edition sees a fresh new look for the London Mums' brand. It is dedicated to all people who have inspired me with their refreshingly authentic stories, passion and actions. This edition focuses on Georgette Polizzi, Marta Savina, Claudia Gusmano, Paolo Pierobon and Karen Hauer.

My team and I have put a lot of fire into the new branding after 16 years of 'London Mums' as you know it. To mirror this energy, we have brought you Italian art's quintessential beauty through Georgette Polizzi, deep and stunning Cinema Made in Italy via new flick Primadonna, and the liberating power of dance through hot and breathtaking Firedance show by Karen Hauer and Gorka Marquez.

I hope you will enjoy our new 'baby' as much as the London Mums' team have loved making it!

Spread the word – joining London Mums is totally and utterly FREE!

Monica Costa

Monica Costa



Editor in chief, Founder of London Mums & mum of 16-year-old Diego

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MADE IN ITALY SPECIAL EDITION



THE Big INTERVIEW

Georgette Polizzi

London Mums magazine is produced by **London Mums Limited**
Editor and publisher: **Monica Costa**
monica@londonmums.org.uk

Editorial Assistant: **Carolina Kon**
info@londonmumsmagazine.com

Illustrators: **Alison Cracknell, Irene Gomez Granados.**

Contributors: **Rosalba Costantini, Emma Hammett, Alec Mackeson, Julia Minchin, Madeleine Neave, Diego Scintu, Chrissie Stevenson.**

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alisoncracknelldesign@gmail.com

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TEMPTATION ISLAND CELEBRITY AND ARTIST **GEORGETTE POLIZZI** OPENS HER HEART TO LONDON MUMS

By Monica Costa

Last autumn, I headed to Milan to meet Georgette Polizzi, an Italian Artist, Fashion Designer, Influencer, Stylist, and Entrepreneur, who is known for her participation in TV programme *Temptation Island*. At a lush event hosted by baby gear brand NUNA in Italy's fashion capital, guests were offered brushes and colours and were encouraged to spray-paint the walls and furniture of a small white living room available for the occasion.

Georgette wanted people to break the taboo that home walls cannot be used to express one's creativity. She suffered a lot in her life but, despite everything, she loves life 'excessively'. The quality that most distinguishes Georgette is humility, which is rare nowadays. In a world dominated by exasperated individualism fomented by social media, her authentic and sweet personality moved me.



'The celebrity pages are supported by Adventurous Eating, a game that turns fussy eaters into adventurous eaters'

MC: Georgette, you were very emotional at your party, surrounded by friends and your great loves, your little girl and your husband. Showing emotions is a sign that we care about people. What inspired the design of the new NUNA strollers' line (available at Harrods)? How did you create it?

GP: It all started by mistake. As often in my life, the best things happen by chance. I had chosen NUNA as a line of strollers ahead of the birth of my daughter Sole (Italian for Sun). But they were too neutral. So, I splashed them with colour. I used the colours of the rainbow, which is not only joyful in itself but is also the symbol of peace, and it has recently become a symbol of inclusiveness.

I quickly realised that, given that those products were very robust, the colour didn't hold and everything came off. So, I called NUNA and explained what I had done and how I could go about customising my stroller. They saw my project and loved it. They then decided to make it a reality and the new collection signed by myself was born.



MC: When did you start painting?

GP: My life has been 'blessed' by many lucky mistakes. 20 years ago, I was in an unfavourable financial situation. I didn't even have the money to buy a can of tuna. I lived in a borrowed apartment. With my clumsiness, I spilled coffee on a white wall. I was desperate because it wasn't my home. I went to a shop and for 5 Euros I bought some wall paint. I started painting the wall and got my shirt dirty. The colour didn't come off.

I put a photo on social media and people went crazy. And I thought to myself: 'Maybe if I make shirts with dirty colours, people will buy them'. And from that moment, everything kicked off for me. Thanks to a 'mistake'! Painting professionally was born after I was diagnosed with multiple sclerosis. I suddenly lost the sensitivity in my hands but I acquired the ability to paint. My collaborator Marco encouraged me to draw because he saw the potential in me. This made me realise that painting came naturally to me, even though I didn't study art.

MC: Just like Forrest Gump ... You are the Italian Forrest Gump. Despite your difficult childhood and illness, your energy and motivation are huge. Where do you find all this strength to face the challenges of everyday life?



'The celebrity pages are supported by Adventurous Eating, a game that turns fussy eaters into adventurous eaters'



GP: Those who live close to me know how much effort I have to put into things. But I'm madly in love with life, despite everything. Because I've learned over time that if you spend your life being angry with her, she doesn't smile at you. If, on the other hand, you smile at her even in adversity and learn to love her, to truly love her, you live in a completely different way. So, I try to turn everything that is bad into something good. I want to live to the full. If you spend a day feeling sorry for yourself, you will attract even more negative energy.

By staying positive, having a nice glass of red wine, eating something delicious and watching a fun movie, everything changes for me. This is my life mantra. I'm a fan of the book *The Secret*: it changed my life. I've read it several times. If you read it at the right time, with the right mindset, it will change your life too. However, if you read it just for the sake of it, nothing changes.

MC: What kind of mother are you to Sole?

GP: I am very apprehensive. I'm always anxious that something might happen to her, but I am also a very stimulating mother. Sole looks like a one-year old baby despite being only 8 months old. I'm an engaging mum. I want her to live a life full of colour and emotions. I hope to always be a point of reference for her.

MC: What do you like most about motherhood?

GP: Motherhood has brought a sense of responsibility into my life. Before the arrival of Sole, I would go home, take my pants off, throw them in the air and leave them on the floor for a week, without a care in the world. Now I'm super organised. I wake up, do the laundry, prepare the broth to make all the baby food for her. I don't buy anything ready-made.

Before I thought I'd be the microwave-it-all type of mum. Now every day I tidy up, wash her clothes, put away everything. I've really become a housewife at 360 degrees. Motherhood brought order to my life.



'The celebrity pages are supported by Adventurous Eating, a game that turns fussy eaters into adventurous eaters'



MC: When a child is born, something is triggered in us women... We just want to give our creatures the best.

GP: Absurd things happen. Even sleep changes. I didn't think I could handle the sleepless nights. And instead I always wake up at the right time without problems.

MC: What are your secret dreams 'in the drawer'?

GP: I have a 112-storey building with lots of rooms full of drawers filled with my dreams.

MC: Those who love life have many dreams to achieve. Let's just open a couple of drawers ...

GP: My biggest dream is to sign important collaborations with big brands. One day, I'd like to see the name Balenciaga by Georgette Polizzi. I would love to have the chance to put my art at the service of fashion. I'd also like to 'customise' furniture, accessories and cars. I'm already working on it.

MC: Let's open another drawer. What dream would you like to fulfil in the future on a personal level?

GP: I'm telling you this even though I know it's not feasible.

I would like to heal from multiple sclerosis. Being healthy would be my biggest dream. I want it especially for my family. I strongly believe in this dream. In autoimmune diseases, having a positive mindset is essential. The doctors were amazed to see me standing up soon after my first diagnosis saw me paralysed.

Monica, when I get better, I'll call you.

MC: I count on it. I'll throw you a spectacular party in London.

GP: Every promise is a debt. I look forward to partying with you!

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Fitness

FEMALE FITNESS EMPOWERMENT IN 2023

By Chrissie Stevenson

We live and work in a world dominated by men. The fitness industry is no different. Around 70% of all gym owners are men, almost half of all men employed by a fitness company are in leadership roles as opposed to 36% of women. This can make the gym a daunting and unappealing place for a lot of women wanting to workout, especially if they want to make the move to lifting weights. Despite having worked in the fitness industry for 15, years there are times when I still feel like I don't belong when walking into gyms full of men. If I still feel like that, what can we do to make new female clients feel at home in our gym?



Fortunately, our gym at Mill Hill School is run and led by women and overseen by Adele Greaves our Commercial Director. We have a wonderful, encouraging, relaxed place to work that we try to reflect in the gym for our customers. Empowering women to use our facilities, we put on classes such as Lift Fit and Box Circuits that are based in the gym to give members the knowledge and confidence to try something new.

When designing The Mill in 2020, we were able to use our experiences as female gym users to create an environment that would appeal to men and women equally, we still have a few tweaks to make but we are happy with the result.

We have hosted several professional teams in our short history including the South African men's hockey team during the Commonwealth games last year, Tottenham Hotspur Women FC during summer 2021 and we now have a partnership with Saracens Mavericks, a pro ladies netball team. They train in our gym twice a week throughout the year with their Strength and Conditioning coach, giving real credibility to our facilities and an inspiration to both men and women.

Our Top Tips

for Women nervous to join a gym

- Ask for an induction. This will be a brief introduction to the gym and how to use the equipment safely.
- Hire a PT to show you the ropes. There are a lot of fantastic female PTs out there.
- Enrol in a beginner's weightlifting class to learn the basics.
- Join with a friend, gym buddies give you motivation to work out and confidence in the gym environment.
- Walk into the gym with your head held high. You have as much right to be there as anyone else.
- Wear big headphones, this is usually a signal that you don't want to be disturbed and you can retreat into your own little musical bubble.
- Look for women-led or women-only gyms for a safe space to workout.

The Mill Gym www.millhill.org.uk/hire-the-school/themill/

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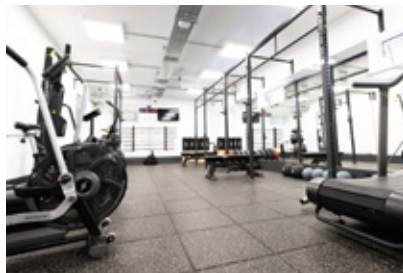


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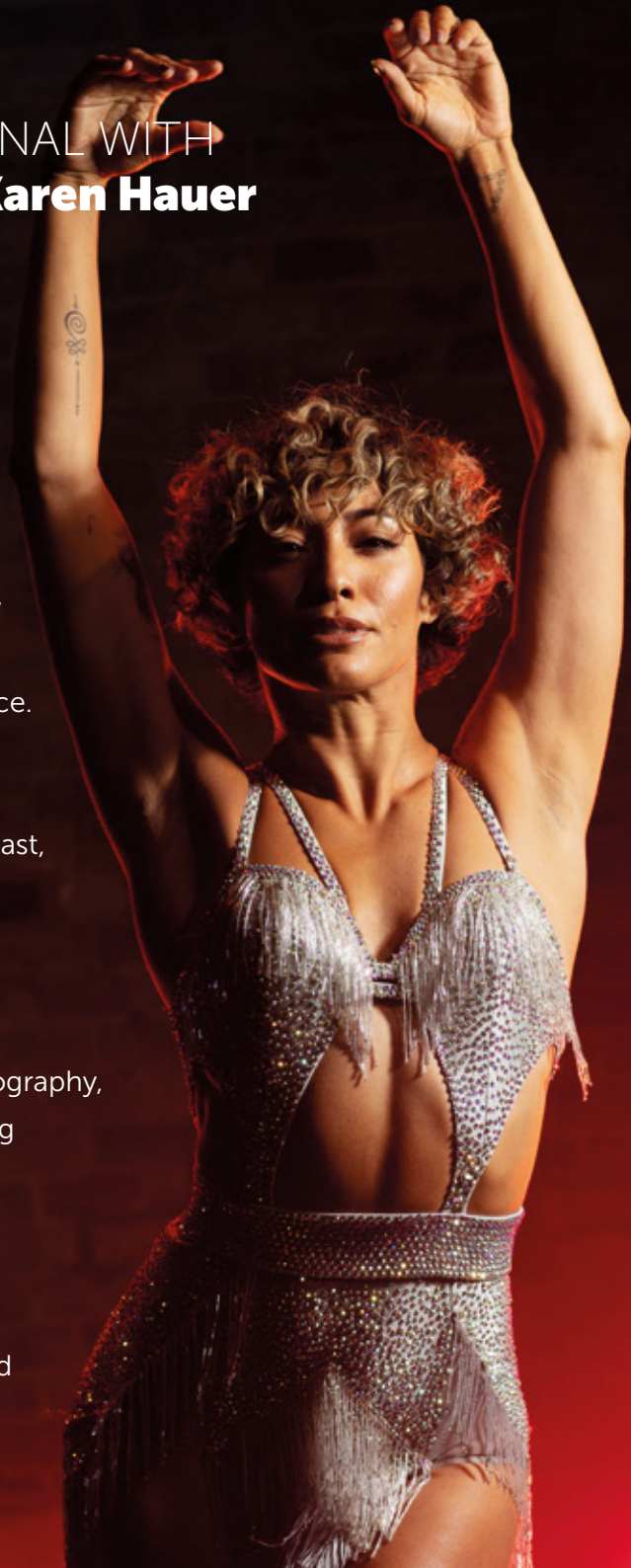


VIP Corner!

GETTING PERSONAL WITH STRICTLY STAR **Karen Hauer**

By Monica Costa

Karen Hauer is the longest-serving female professional dancer in the history of Strictly Come Dancing. I loved meeting her - Latin chick to Latin chick - to find out how she manages to create beautiful lines with such grace. Together with her Strictly Spanish colleague Gorka Marquez and a scintillating cast, they return in 2023 with FIRE DANCE, a touring show featuring fresh flavours, super-charged Latin and contemporary dance choreography, fire specialists in a captivating dance-off inspired by the timeless movie blockbusters 'Romeo & Juliet', 'Moulin Rouge', 'Carmen' and 'West Side Story'. All sound-tracked by a live band.



Monica Costa (MC): How is the new show **FIRE DANCE: Reignite in 2023 with Gorka going to be?**

Karen Hauer (KH): I am so excited to be reuniting with Gorka for the third time in **FIRE DANCE**. We are taking things to another level with original dances, new music and lot more fire! The reaction from the audience was fantastic. We felt their love. So, we have kept the backbone of the show and we have added a few new numbers including Argentine Tango performances. There's no better feeling than doing a live show with the audience right there in front of you, breathing the same air as you. You can feel the excitement. From backstage you can hear the gasps and the claps. I am always excited but also nervous. There's no such thing as being a seasoned performer and veteran. It never changes. And I quite like the adrenaline. When you go out there and you feel the applauses and see their faces, it makes everything worthwhile. Even as professionals we make mistakes. Nobody's perfect. You might not even notice that. Maria and Leandro of the Tango school in London will choreograph the Argentine Tango numbers – as they have done on **Strictly**. They are brilliant, relatable and forgiving. They accept that everybody moves differently and will interpret a moment in a unique way. All the dances are original and not the usual ballroom and contemporary styles. Gorka and I will focus on dancing and expressing how we feel when we do it. We have passed the point of telling our stories on stage. We have done that before but now it will all be about the performances.

MC: For the twentieth **Strictly Come Dancing** series in 2022, you were partnered with comedienne Jayde Adams. You taught her how to be a leader, which is incredible. You said that it would be great to dance with another female this year.

KH: When you are coming into **Strictly** without any dance experience as a follower, it's difficult enough, but switching roles is tougher. A leader has lots of responsibility, having to be a milli-second ahead of everybody, giving instructions, signalling the partner. Being in Jayde's position was nice because she came in fresh.

She learnt the first steps with me as she did not know ballroom before. She only had experiences of in-line dancing with her sister. It pushed me as a choreographer to create storylines but it came very easy to me. There's always a surprise in finding out who you are going to dance with. But it's always a joy to push the boundaries and push yourself in every direction. It makes you feel more innovative constantly creating and thinking of doing the same steps but in different ways. It is a challenging but amazing experience to be on **Strictly**.

MC: When did you start dancing and how did that happen?

KH: I was born in Venezuela and moved to NYC when I was 8 years old. But I spoke no English and I was very shy as a kid. It was tough being an immigrant and landing in a completely different country like the US and a big city like New York.



There was a school programme called Arts Connection that helped children become more confident but also, in my case, I needed to make friends and learn the language. They had dance classes once a week after school in the Bronx when I first joined. They had drums. I just did movement at first, and from there it snowballed into something that I started really liking, helping my confidence and making me feel more comfortable in my own skin. It ignited something that I never thought I had naturally. One thing led to an other and I got a scholarship at the Martha Graham School of Contemporary Dance. I was there for 10 years.

Then I went to the High School of Performing Arts, known as "*The Fame School*". I did the US reality show *So You Think You Can Dance* and I became one of the top 6 female dancers in the country. From there I joined *Burn the Floor*, a ballroom dance company, on Broadway and then I went on a world tour for four years with them. Whilst looking for the next best thing, *Strictly Come Dancing* appeared. That was in 2012. My life completely changed. It's still hard work but one of the best experiences of my life.

MC: What is your favourite dance and why? Aren't you the Mambo Queen?

KH: When it comes to dances, I was born dancing salsa and merengue, naturally, and becoming World Mambo Champion in 2008 was a great accomplishment, but Latin dances are not my favourite ones. I absolutely adore classical contemporary dancing as it was more engrained in me growing up. I love anything that is more classical and structured but it's felt more in the body. It's the contemporary dances I can shine in. I also love Argentine Tango and Paso Doble. It's always the firey dances that make you feel more: you can really feel the heart beat, you feel the beat in your blood. Those are the dances that I connect to.

MC: You recently got married to fitness professional Jordan Wyn-Jones. Would you like to have children one day?

KH: I'd love to have children. For the moment, I am the mum to four fluffy dogs. But there are talks about having a baby.

For more information and tickets for FIREDANCE: Reignite in 2023, on tour across the UK this Spring, visit www.firedancelive.co.uk



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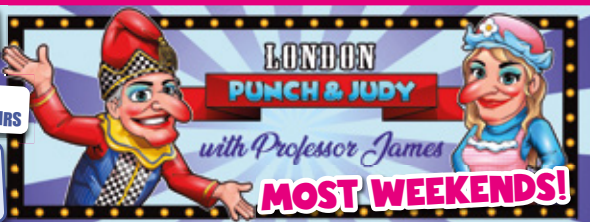


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HOW TO HELP WHILST WAITING FOR AN AMBULANCE

It is extremely likely you could be waiting for an ambulance for a significant amount of time – even in a life-threatening emergency. Here is some vital information that could help you save someone's life

If the casualty is conscious:

- Keep yourself and the casualty calm.
- Check they are not experiencing problems breathing and control any bleeding with direct pressure.



- Keep them warm and dry.

Difficulty breathing



Tachypnoea
(very fast breathing)



Difficulty breathing
using accessory muscles



Stridor
(noisy breathing)

- If the casualty is struggling to breathe, the easiest position for them, is sitting in an upright position.
- Try and establish why they are having difficulty and if they have any medication to help – are they asthmatic? Could they be having an acute allergic reaction? Might they be experiencing angina? – if so, help them to administer any medication straight away.

If their condition gets worse, let the ambulance control centre know.

Possible Heart Attack

Encourage them to sit down in an upright position (lazy W if they are comfortable with this) and to take their GTN spray or tablets if they have them. If they do not feel better and they've been prescribed a 300mg Aspirin they should chew this – phone the emergency services.

If they lose consciousness and stop breathing – start CPR and use an AED if possible.



Face droops



Arm weakness



Speech difficulty



Time is critical

Possible Stroke

If someone's showing signs of a stroke – get them to a stroke unit as soon as you can. If there is a delay with the ambulance and you feel safe transporting them, take them there yourself. It is of critical importance that they are swiftly assessed as if they have a blood clot and are treated quickly enough it may be possible to reverse damage.

Possible Spinal Injury

If they are conscious and you are concerned that they may have damaged their spine – encourage them to stay still and explain how important it is to avoid twisting their back or neck. If they are unconscious and breathing – you should very carefully roll them into the recovery position, protecting their neck and back to avoid twisting. If they stop breathing, you should start CPR



Spinal Injury rolling into the recovery position

If the casualty is unconscious



Recovery position



If a person is unconscious and breathing – place in the recovery position to protect their airway.

If a person is unconscious and NOT breathing normally – Phone an ambulance, put on speakerphone if you are on your own, and start CPR and use an AED without delay. For a child do 5 breaths and 30 compressions and 2 further breaths before phoning an ambulance



What I know now that I wish I'd known then:

- You can't spoil a newborn baby.
- The first three months should absolutely be devoted to them. If you do manage to stack the dishwasher or get out of your pyjamas by 4.00pm, consider it a bonus.
- Remember that birth is a big shock for a baby, too.
- There's little point in trying to establish routines. Feed them on demand which their small stomachs will require little and often.
- Try and replicate the feeling your baby had in your womb. He or she would have been subject to constant movement as you walked around doing things.
- White noise, the shushing sounds the baby would have been subject to in the womb will offer reassurance.
- Being at home on your own with a baby can be horribly isolating. Social media gives us access to many support groups where you can interact with other parents experiencing the same challenges.
- Educate those around you about the warning signs of post-partum depression so they know what to look out for and when it's time to reach out for help.

Don't despair. Remember, the fourth trimester stage will pass and as a baby develops, and cracks their first smile, I promise you it's worth every minute. To find out more about HippyChick and products suitable for the fourth trimester, visit www.hippyChick.com

THE FOURTH TRIMESTER -

Adjusting to life with a newborn

By Julia Minchin

We have all heard about the first, second and third trimesters – the accepted stages in a pregnancy journey that ends when the baby is born.

But the much less talked about Fourth Trimester, the period after birth when both parents are adjusting to their new lives, can be the most punishing phase in the whole process.

Julia Minchin, Founder of HippyChick, a business that's devoted to babies and toddlers, wishes this stage had been recognised when she gave birth to her children.

'When I was having my babies some years ago, the fourth trimester simply didn't exist. After we had given birth and it had all gone according to plan, we were turfed out of the hospital and sent home with little to equip us for the journey ahead, other than a single five-minute visit from the health visitor after a couple of days.

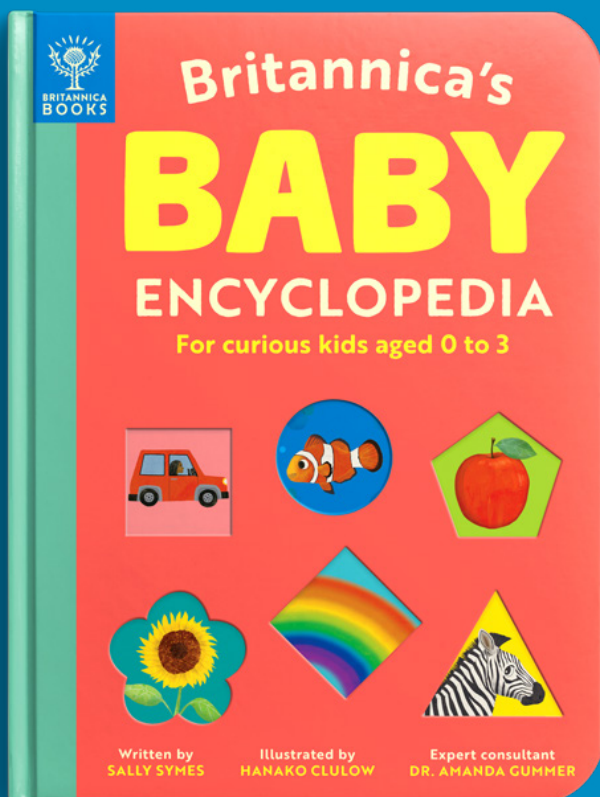
Nothing prepared me for the shock of arriving home and realising that it was just me, holding the baby. I also remember so clearly the feeling of overwhelming responsibility for this human being - so precious and fragile it was too terrifying to acknowledge.

The hardest thing was having to devote every second of the day to this needy being and act as a slave 24/7.

Thank goodness, that nowadays, many medical professionals recognise that the fourth trimester is just as important a stage as the first three, and is a time when parents need as much support as they do during their pregnancy. More importantly, this is a key time for parent and baby to bond.



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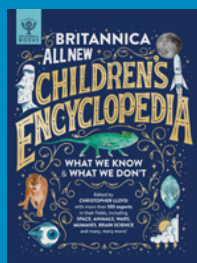
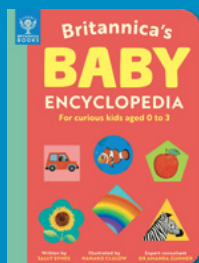
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ITALIAN MOVIE STARS REVEAL WHY **CINEMA MADE IN ITALY** IN 2023 IS SOCIALLY ENGAGED AND BEAUTIFUL

By **Monica Costa**

The Girl from Tomorrow is an inspiring Italian film, presented at London Film Festival and out in cinemas on International Women's Day 2023. This gripping feature debut by Marta Savina, set in 1960s Sicily, is based on the true story of a young woman violently forced into marriage and who fights for justice.

In 1965, Lia, a spirited girl living in a small Sicilian town, was initially attracted to Lorenzo, the son of the most prominent (and possibly Mafia-connected) local family. His possessiveness eventually repelled her. Soon after, he kidnapped, raped and forced her into a shotgun marriage, all with the collusion of the town's authorities. Lia and her family refused to accept this barbaric 'tradition' ('fuitine') and, despite the constant intimidation and violence, they took their fight for Lia's rights to court. In Sicily, 'Fuitina' (literally: "sudden escape") means elopement, but that often became a kidnapping with violence and rape.

The Girl from Tomorrow's extraordinary true story eventually led to a change in Italian law (in 1981). To understand why Cinema made in Italy in 2023 is socially engaged and beautiful, I talked to *The Girl from Tomorrow*'s stars and talents: film director **Marta Savina**, actress **Claudia Gusmano** and actor **Paolo Pierobon**.

Monica Costa (MC): Italian cinema has a peculiar beauty, not only for its photography. Behind the camera, there's the passion of those who make it.

Marta: I tried to approach a story that risked becoming too niche. The value of telling these stories with social importance is to show and communicate, without wanting to teach. Communicating through entertainment and fun in a broad sense.



Image credit: Giulia Fassina



Image credit: Giulia Fassina

The big challenge was to take an inherently political story to the widest possible audience. Because it makes no sense to 'preach to your own choir'.

MC: Listening to the film in the original Sicilian dialect was especially resonant and emotional. You experienced the reality of Sicily today first-hand while filming. Has this law really brought a change in the local mentality? Is it true that 'fuitine' are not happening any longer?

Marta Savina: Nobody cares any more. The law changed in 1981. First comes the law and many years later the social change follows. But in 2023, we still live that mentality. If something happens to a woman, then you hear people saying: 'She had a short skirt' or 'she provoked'. It is clear that the law cannot heal here. The legal change is a starting point from which social change can start. The same concept can be extended to what is happening now in Iran. One day the law might change to allow women to walk around without a veil, but there will always be men throwing stones at them.

Unfortunately, narrow-mindedness spreads pandemically, even in a city in Northern Italy not only in a Sicilian mountain village. And that's why I felt the desire and urgency to tell this story today. It is still a relevant issue. Through cinema we can try to change the mentality. Cinema becomes popular culture. They are images and sounds that become entertainment, which is important to change people's thinking.

Hopefully it will also be welcomed by men. Ironically, the protagonist Lorenzo is a victim and not just a rapist. If Lorenzo hadn't met Lia, he would have probably had children and grandchildren by now. Instead, he behaved like generations of men before him. But he met the one woman who told him 'no!'. For me this is the tragic story of a victim. The message I would like to convey is that there always is the possibility to choose the right thing and there should never be an excuse to choose the wrong one.

MC: Marta, you are known for covering women's issues in your films.

Marta: Since I was a young girl I deeply cared about political issues. I was passionate about the stories of marginalised people. I find it very stimulating to get them out of the political manifesto and make them usable and interesting for everyone. In the end, the mistake of politics is often to remain detached from everyday life and ordinary people. Politics is not something foreign and extra-terrestrial. WE are the politics. What is happening in Iran is politics in action, it is history that is happening before our eyes. For me, as a director and screenwriter, it is interesting to find a

key to tell these stories that burn me inside and that give me the courage to keep making meaningful movies.

MC: Identifying with a Sicilian girl of the 60s must not be easy for a woman of today. How did you prepare for this role? What does it mean to you to represent a woman who marked a fundamental step for justice and gender equality?

Claudia Gusmano: Our acting work becomes a mission: communicating, informing, transforming. All the characters are difficult. The generosity you have to put into each character is what makes the difference. I worked very little with rationality and a lot with my body. The beauty of this job is not being afraid of falling, afraid of not making a good impression or getting dirty. What woman at least once did not struggle to say no? The violence on Lia was not just physical. The peculiarity of physical violence is that you cannot have the male body strength to counteract. This alone makes you feel totally at the mercy of the other person.

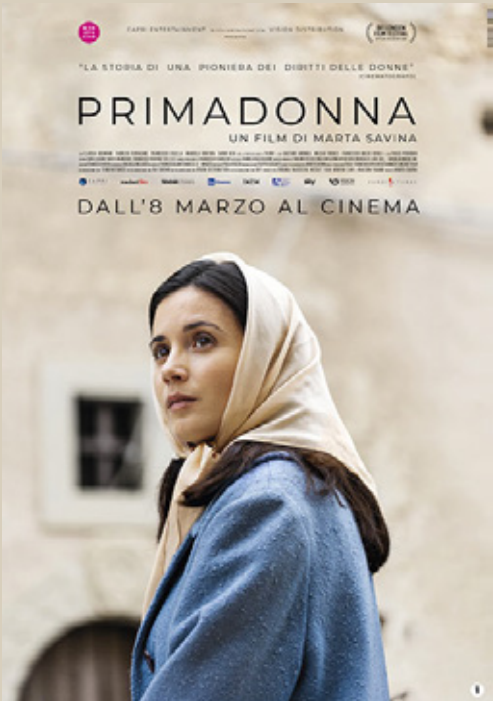


Photo by Giulia Fassina - Poster Design by AlterAdv

I had to deconstruct the character because I'm much older than Lia in real life. I'm 37 years old so I went onto a wonderful journey to turn this girl into a woman. Lia's great strength lies in having done this for herself without thinking about tomorrow. Nowadays we do everything to be equal to everyone else. But if you stop, maybe you start really appreciating what your gut is saying.

MC: I prefer Italian cinema to big Hollywood productions. Its reach is more limited due to the fact that is spoken in Italian. But it has no rivals. Italian movies are more emotional and profound. Marco Bellocchio has made his impressive long-form TV debut with *Exterior Night* (Eterno Notte). It is Bellocchio's depiction of the notorious 1978 terrorist kidnapping of politician Aldo Moro. I saw it all in one breath. Six hours straight. But they flew by.

Paolo Pierobon, you recently played two very different priests. Was it easier to be the corrupt priest of *The Girl from Tomorrow* or the good priest of *Exterior Night*? After all, you are no stranger to being the villain... (Pierobon interpreted spy and super-villain Filippo De Silva in the Anti-Mafia Squad TV series)

Paolo Pierobon (PB): In *Exterior Night* the historical backdrop is the terrorist climate of the 70s, the most important and most serious event of Italian politics from the post-war period onwards: the kidnapping and murder of politician Aldo Moro by the Red Brigades.



The Girl from Tomorrow is about the first case of a woman who rebelled against the 'fuitina' in the 60s. In hindsight, it's like standing in front of the double side of a coin. In the former, the clergy acted in good faith, and in the latter the corrupt clergy flirted with power and completely forgot their vocation. So, it's just engaging in a different way. I prefer imagination to identification. The power of imagination allows me to be much freer to see the viewpoints on which to take a character. The identification must be there, and completely forgot there is a risk of being a bit stubborn compared to being open to imagination.

In general, I like to explore all the grey areas, not the black or white areas, because in real life there is no-one totally good and there is no-one totally bad. So, if the script also gives me that chance, I see where the bad guy is closest to me, where the good guy is farthest from me. I put myself in a situation of subordination towards my character in order to give the character a greater potential.



Image credit: Giulia Fassina



Image credit: Giulia Fassina

With *Esterno notte*, Bellocchio has done not only something linked to the emotionality of those who have lived that historical moment, but he has proposed a sort of great Italian novel in which even the 18-year-olds, the 20-year-olds, the 25-year-olds can enjoy a fact that really happened. It is staged so well that it can also be a fiction, in which so much is told about that particular episode in Italian history.

With an epic sweep and skilfully maintaining tension throughout, Bellocchio brilliantly recreates what took place, as well as the decidedly mixed response of the establishment, from politicians and the security services to the media and the Church.

At the same time, you can enjoy information, history and entertainment. These are the three things that should always work in any cinematographic work.

MC: Tell me about *Welcome Venice* which is so close to your heart ...

PP: I played a role in the film *Welcome Venice* – spoken in Giudecchino, a Venetian dialect with Italian subtitles – by independent Venetia filmmaker Andrea Segre. It tells a story set not in the well-known postcard Venice, not the city of the gondoliers and St. Mark's Square or spy stories, but the Venice of the fishermen at the Giudecca, who are specialised in *moeche*.

The *moeça* is the name that the Venetians gave to the Laguna crab, just after it sheds its shell and before it grows another in contact with salt water. The soft-shelled moeche are velvety to the touch and ready to be sold at the market. They are amazing!

I wish you could taste them. True Venetians eat only fish from the Lagoon, not that of the Adriatic Sea, because it is tastier. *Moeche* are very rare and expensive. You have to know how to fish and cultivate them. You can also pan-fry them.

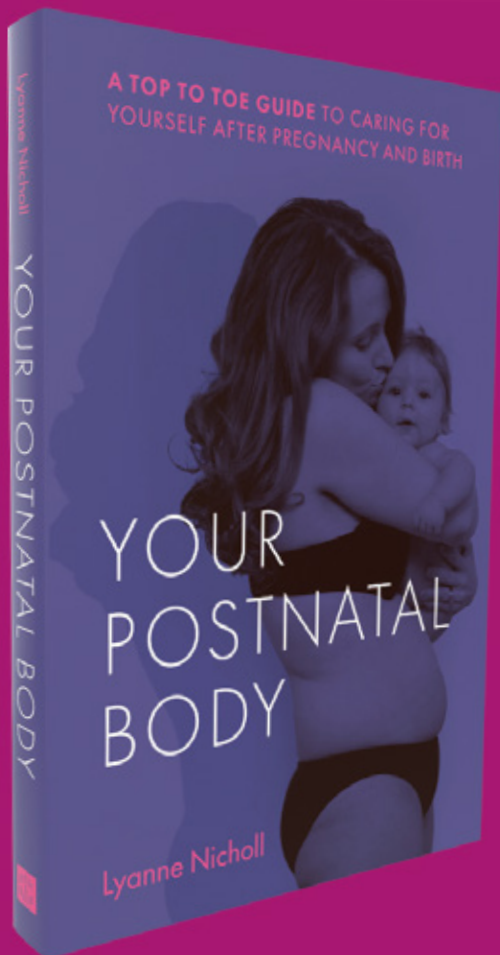
Welcome Venice is a film that you will love so much, because it is about three fishermen brothers.

There are different points of view: those who would like Venice as a tourist city without a soul and those who would like to keep it without tourists.

I saw Venice in an absolutely privileged way. When we shot *Welcome Venice*, we were in full lockdown without even one tourist. And going around Venice at that time was something stunning and wonderful.

Cinecittà, Institut Français and The Italian Cultural Institute in London will host the 13th edition of CINEMA MADE IN ITALY which will take place at the Cine Lumiere between 9 and 13 of March 2023.

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hugs of all. Can you guess who it is?*

The author and illustrator

Alison Brown was born in Northern Ireland and studied Fine Art at Liverpool John Moores University and Goldsmiths College, London. She worked as a designer in an advertising agency before beginning as a full-time writer and illustrator. She learned to draw by copying cartoon strips from her comics and her father's newspapers, particularly the *Peanuts* cartoons by Charles M. Schulz. She has been published around the world, illustrating titles including *I Love You Night and Day* by Smriti Prasadam-Halls and *I Love You Always* by Mark Sperring, as well as being the author-illustrator of *Mighty Mo*.

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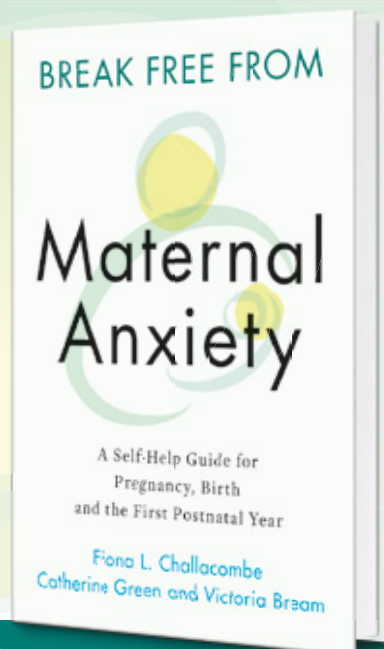
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