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PRODUZIONI AUDIOVISIVE

SEA SISTERS

CREATIVE DOCUMENTARY PROJECT
DIRECTED BY **Brunella Fili**



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A true and authentic journey across the seas of Europe, that will lead us to the discovery and evolution of two female identities, towards their emancipation.

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SEA SISTERS

SHORT SYNOPSIS

Sandra, from the North of Norway, is one of the few fisherwomen in her region.

Antonia, from the South of Italy, would like to become a fisherwoman, despite her family's prohibition.

They don't know each other, but they are connected by the attraction they share for the Sea, as a way to obtain their emancipation, in the predominantly male world of fishing.

Sea Sisters will narrate their stories, in a cinematic portrait across and under two opposite seas of Europe, from the Arctic Ocean to the Mediterranean Sea, navigating with them in a world that continues to be dominated by men.

Sea sisters aims to connect us to millions of women who are caught in the dilemma of keeping traditional feminine roles while fighting against gender stereotypes.

Is it possible to imagine a world of equal opportunities for all, men and women?



SEA SISTERS

LINK to working materials Teaser:

<https://vimeo.com/387557949>

<https://www.officinemadoc.com/sea-sisters>

Stage of the project: middle of development | **Planned Completion:** August 2022

Original Concept: Brunella Filì | **Scriptwriters:** Brunella Filì, Antonella Gaeta, further to be determined.

Director: Brunella Filì | **Producer:** Officinema Doc Srls (ITALY)

Minority Co-producers: REIN FILM (NORWAY) and further countries TBD

Genre: Non-Fiction | **Estimated Length:** maximum 90' | **Format:** HD/6K

Original Version: Italian, Norwegian, Sami. | **Subtitles:** Italian, English, Norwegian,

Looking for: Acquisitions, co-producers, pre-sales, distributors, broadcasters, grants and fundings.

OFFICIAL SELECTIONS:



STORY AND TOPICS

This story begins at the bottom of the Sea. We need to follow its invisible waterways to connect *two sisters of the sea*, who live at the opposite poles of Europe, at two antipodes. They don't know each other, but they both have sea waters in their blood.

Antonia, from the South of Italy, would like to become a fisherwoman, but she's not even allowed to try, due to the prohibition of her family: *'this is not a job for women'*, they say.

Sandra, from the North of Norway, after a conflict with her family, achieve her dream to be a fisherwoman, one of the few present in her community.

Sea Sisters will narrate their universal stories, showing two different reactions to gender discriminations that the two 'Sea Sisters'

have to face, while trying to fulfill their ambitions and reach self-determination in the world of fishing. One (Antonia) cannot even try, in a forced Immobilism, until she will rebel to her family; the other one (Sandra) had to transform her dreams into a political action, to gain equal rights as men for the other fishermen of her country.

The artistic value - and the cultural challenge - of this film project is the representation of the complexity of the feminine condition and the real, subtle gap still to close.



SYNOPSIS

In a journey between two antipodes of Europe, from the extreme North of Norway to the deep South of Italy, we will follow the stories of two women very far geographically, but profoundly connected by the attraction they share for the Sea, for their families' background and for their personal stories. *Sea Sisters* is a feature documentary that paints a vivid portrait of their ways to find freedom, and emancipation, in the "male-dominated world" of fishermen.

The journey starts in the waters of the Mediterranean Sea, with **ANTONIA**, 26 years old from **Galipoli**, in the deep southern Italy, a popular sea-village, so crowded by tourists during summer months, as much as isolated and beaten by winds and storms in winter.

Antonia lost her father, a fisherman, in a terrible shipwreck: she never knew him and his body has never be returned. So, being near the sea helps her to keep his memory close. She strongly desires to work as a fisherwoman aboard her family's boat, but, while the Sea calls her, only her brother **Franco** is allowed to work on board, because '*this is not a job for women*', as they said.

In the patriarchal society of this Mediterranean and traditional culture, all the members, especially women, are subjected to their family's ruling. Women must stay at home, waiting for men. Maybe Antonia will never fulfill her desire, until she would decide to rebel to her family's prohibition.

Following our underwater journey, we discover that, at the opposite pole of Europe, in the Arctic Ocean, **SANDRA** has fulfilled her desire. She is a young Sami woman who, after a conflict with her family, has reached her dream to become a fisherwoman and captain her own boat. She is a combination of feminine grace and wild force: "*This is not only my work, for me, it's a way of life. It means to be free, and in the best office in the world: at sea*". We will witness her life between whales and ice storms, discovering how she confronts this rough profession and the great loneliness of being one of the only 8 fisherwomen in her region, but also her political activities as a member of the Sami Parliament, trying to gain the same rights as men for fisherwomen, even in a country that is known to be the most 'equal' of Europe.

Despite the distance, these women have much more in common that could be imagined, in their families, traditions, religion and culture, as we will see as the film unfolds, until an expanded final, in which we discover the real numbers of women doing the same path all around the world, facing different contexts with the same determination. Fisherwomen in Brazil, Usa, France, Middle East, Nigeria, etc. Showing such frames of other stories of "**Sea Sisters**" all over the world could develop their strenght within their own society and thereby become an image of female power for the rest of the world.

In a beautifully filmed diptych, we will narrate two different reactions to the gender inequalities that the 'sea-sisters' have to face, trying to fulfill their ambitions: one (Antonia) could not even try, in a forced immobilism; the other one (Sandra) had to transform her dreams into a political action.

How far a passion can lead?

The poetic portrait of a feminine Europe in danger of fading away, like waves on the sea.



CHARACTERS DESCRIPTION

ANTONIA

GALLIPOLI (PUGLIA, ITALY)

The journey starts in the waters of the Mediterranean Sea, with ANTONIA, 26 years old from Gallipoli, southern Italy, a popular tourist destination, crowded during summer months and beaten by mighty winds and storms in winter.

She would like to become a fisherwoman, like all the male members of her family, but she's not allowed to be on board, only because she is a woman.

“ We've been a family of fishermen for generations: my grandfather was a fisherman and so were the other men in my family today, despite the sea crisis. My brother Franco works on the fishing boat carrying on the family tradition.

I would like to do the same but, according to him, “this is not a job for women”.

(Antonia)

CHARACTERS DESCRIPTION

In the patriarchal society of this Mediterranean culture, all the members, especially women, are subjected to their family's male members decisions.

Women must stay/work at home, not at sea.

Maybe Antonia will never fulfill her desire, until she would decide to rebel to her family's prohibition.



“ There is what women can do and there is what man can do. Women must stay at home, or at least wait for their fathers, husbands, brothers, when they return. If a man can barely do this job, how could a woman do it?

(Franco, Antonia's younger brother)

CHARACTERS DESCRIPTION

Antonia lost her father, a fisherman, in a terrible shipwreck, happened before she was born: she never knew him and his body has never be returned. So, being near the sea helps her to keep his memory close.



Antonia always carries with her all that remains of her father: an old passport photo. Antonio was his name. They're so likely, the smile, the curly hair, the sweetness of eyes.

After the shipwreck, her uncle Felice (the brother of her father) married Antonia's mother, becoming her adoptive father.



CHARACTERS DESCRIPTION

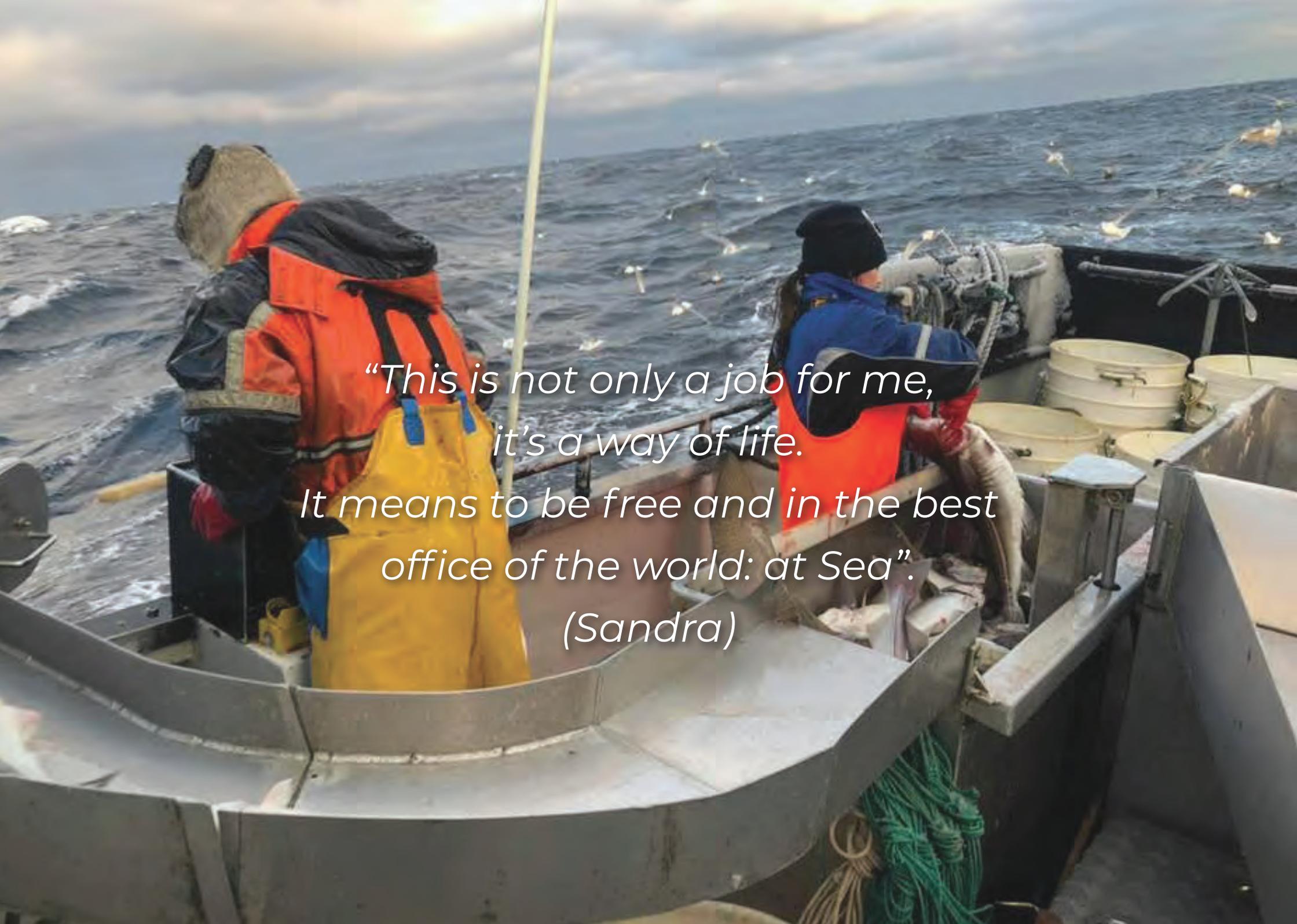
SANDRA

(FINNMARK, NORTH OF NORWAY)

Following our underwater journey, we discover that, at the opposite pole of Europe, in the Arctic Ocean, **SANDRA** has fulfilled her desire.

She is a 33 years Sami woman from Finnmark (North of Norway) who, after a conflict with her family, has reached her dream to become a fisherwoman and captain her own boat. She is a combination of feminine grace and wild force.

We will witness her life between whales and ice storms, fishing king crabs and halibut in the Barents Sea, discovering how she confronts this rough profession, but also her political activities as a member of the **Sami Parliament**, trying to gain the same rights as men for fisherwomen of her region, even in a country that is known to be the most 'equal' in Europe. She has a **daughter** of 13 years old and teaches her to fish.

A photograph of two fishermen on a boat at sea. The fisherman on the left is wearing a bright orange jacket and a yellow apron, looking out over the dark, choppy water. The fisherman on the right is wearing a blue jacket and a red apron, focused on handling a large fish. The boat's deck is cluttered with fishing equipment, including ropes and several white buckets. The sky is overcast with soft, diffused light.

*“This is not only a job for me,
it’s a way of life.*

*It means to be free and in the best
office of the world: at Sea”.*

(Sandra)



NORTH: SAMI CULTURE

THE JOIK

The Sami are the only officially recognized indigenous people in the European Union and their culture is the oldest in Northern Europe, where they have lived for over 5,000 years. To date, only about 75,000 are thought to remain, divided into 4 countries: Norway, Finland, Sweden and Russia, with their own history, language, culture, identity, Parliament. Their main activities are reindeer breeding and fishing, as Sandra's family does.

Handed down from generation to generation, the traditional song of the Sami people has survived through the centuries and despite persecutions. Some of the oldest joiks we know today date back to the 1700s. According to oral tradition, the Sami received their joiks from fairies and elves of the Arctic lands. The joik was an essential tool for passing on knowledge and stories. Sandra loves to sing joik while sailing.



WOMEN FISHERS IN NORWAY

Men have dominated both historical fishing narratives and modern fisheries statistics. In Norway, women's contribution to fishing households has focused on their role as part of the 'ground crew', they were not registered as fishers,

While women's labour has been critical to the longevity of the fisheries industry, they have not been seen as fishers, either by men or by women themselves. Moreover, women's fisheries labour has also often been paid less, or not at all. Indeed, women's fisheries tasks have been considered a natural part of their duties in fishing households. They fit in with their roles as daughters, sisters, wives, partners and friends in fishing communities. However, women have worked at sea, both as crew and as owners of their own boats and they have been and are an important part of Norway's fisheries and over time illustrate interacting changes in economic, social and ecological contexts. The examination of women's work onwater requires an understanding of the disproportionate gendered effects of gender-blind fisheries policies. The invisibility and subordination of women in the fisheries narrative means their voices are seldom heard or addressed in politics or policies. Despite the marginalisation of women and their labour in fisheries, in Norway, women have still demonstrated efforts to enact political changes, as Sandra.

**(SIRI GERRARD, Center for Women and Gender Research,
UiT The Arctic University of Norway)**





SOUTHERN ITALY'S CULTURE AND THE "LEVIRATO"

Magic and religion, with rituals, commemorations and underwater divinities in the South. We discover the ancient essence of a family, that of Antonia, who seems to have emerged from the pages of a realist novel: her uncle (her father's brother) married Antonia's mother, effectively fulfilling the ancient custom of the "**levirato**".

We also discover the procession of the Madonna degli Abissi, who protects fishermen in the South of Italy.

Underwater frame of Madonna degli Abissi
- original working materials filmed in Gallipoli -



SEA SISTERS

*And yet we are a relatives, of those people who are there
Which, like us, are perhaps a little wild but
The fear that dark sea makes us and that also moves at night, it never stands still
(Paolo Conte - Genova per noi)*

SEA SISTERS SETTINGS AND ORIGIN OF THE PROJECT

by Brunella Fili

I was born in Apulia, mine is a region surrounded by the Sea. I have for this element an attraction equal to that of the protagonists. Yet, I had never approached the world of fishermen, except when COLDIRETTI proposed to me to carry out an anthropological research filmed on the families of fishermen in my region and their relationship with the **women** of the community.

One of the research venues was 'my' Gallipoli. I spend my summers there since I was a child. Gallipoli is in one of the most popular Apulian tourist destinations, **in the summer, when the city is reached by a flow of over 3 million people. Its surroundings are known for the splendid scenery**, the union between the sea and the setting sun, hills and vegetation, the gentle gift of a generous nature in summer, but ungrateful in winter. In fact, under the olive trees, the bare stone is ready to appear. In winter, when the mass of visitors leave the region and the discos turn off the lights, everything is different. The pier, the promenade, the castle, the white beaches.

This research thus gave me the opportunity to observe with different eyes a land that I already knew, to discover its hidden contrasts. **Gallipoli in winter, abandoned by tourists, beaten by the winds, almost deserted, is a new place, repopulated by its real inhabitants: the fishermen.**

"In Gallipoli, during winter, there is the Sea. Or nothing. You live by fishing or you die".

If in summer Gallipoli's people live thanks to tourism, in winter it's the sea to mark the times for those who stay, to dictate rules, to give favorable weather days or stormy weeks. **To understand what this means, or at least try, I asked Felice and Franco (Antonia's stepfather and brother) to spend a day with them on the fishing boat, to really understand life on board, the rhythms, the times, the emotions, the difficulties, their way of seeing things.**

We met at 2 in the morning at the merchant port, with rooms and microphones. There was no living soul and, surrounded by twilight, a long line of "paranze" (fishing boats) swung over dark waters. The light from the Lighthouse, cutting through the darkness, illuminated them at regular intervals. Distant, the lightning and the muffled beats of one of the huge discos of Baia Verde, made masses of young people dance until dawn - **the famous wild nightlife of Gallipoli** - while the sounds of the quay instead introduced into a surreal atmosphere, as if something magic was about to happen: the undertow, the whistle of the wind, the creaking of the wood of the old keels.

I saw how the lighthouse keeper lights a cigarette, looks at his watch, then waits. And fishing boats ready to sail, at night, to fish all along the day and then return only at sunset.

SEA SISTERS

FIRST MEETING WITH ANTONIA

Starting from these meetings, which fascinated me, I decided to carry on the stories I had crossed in Gallipoli and, in particular, that of Felice's stepdaughter, the young Antonia, who was very eager to become a fisherwoman and help her family. Furthermore, with a truly unique, 'compelling' though dramatic past: as anticipated in the subject, Antonia lost her real father a few months, during a shipwreck, in which her grandfather and uncle, all fishermen, also died.

This background will come out along the film, in the narrative arc of Antonia, subject to the prohibition of her family to do the same job as her brother Franco, until we know if she will make her dream come true, thanks to the help of an old friend. of her father, who decides to teach her to drive a boat.

From Antonia's first interview:

My relationship with the sea has always been one of love and hate. I live it every day in my house and in my city, here you live thanks to the sea, which for us means WORK. But Sea took away from me a lot; from me and from my family. It marked what I am today.

We are a family of fishermen, from generation, there have been no other jobs: my grandfather was a fisherman and my father learned from my grandfather, so did the other men in the family today, despite the crisis. My brother Franco works on the fishing boat to carry on the family tradition. Instead, about me... I find myself... behind a desk. According to them, this is not a job for women.

When I go to the Capitaneria, I always turn to look at the fishing boat anchored to the pier, I want to go up there, to challenge the conventions of this male world. I say to myself, I make a revolution, I get on the fishing boat; I go to do all the documents and embark with the crew ". But then I back off and tell myself... will I be up to it? Would I overcome my fears?

* ENVIROMENTAL TOPIC

In a time of crisis for the sea, where there are much less fishing supplies due to the overfishing and fishing quotas, Antonia argues that everyone should be a resource, also women, and things can change, evolve, improve, raising awareness and giving examples.

But in the ancient world of fishing in the deep South, this "is not a job for women", as Franco says, effectively keeping her in forced immobility, not allowing her to try.

Slowly, over the past two years, I have cultivated the relationship with Antonia in depth, based on mutual awareness that bringing to light this passive discrimination in our land is actually important, for her and for other young women, even is not easy or fast. His family, including Felice and Franco, encourage us, but in reality they think like: "This change will never happen"..



SEA SISTERS

As Simone de Beauvoir says, *"You are not born women; you become a woman"*.

Thus, in a world forged by men for men, such as the world of fishing, the roles attributed to women by male thinking are hard to scratch, even in the minds of women themselves.

And it is not a subordination due to the inability of women, as demonstrated by the dozens of stories of fishermen in the world; however, it is a recognition of identity and ability that must be built socially over time. So also in the Antonia community.

BEHIND SCENES/RESEARCHES

Great was the surprise of Franco and Felice (and other fishermen of the pier) when, during a day of inspections for the procession of the Madonna del Canneto, we crossed their fishing boat on the return to the Bay - in a completely unexpected, perhaps magical way - while Antonia tried to drive a boat, with the complicity of a fisherman, old friend of her father, who put the helm in her hand. A unique moment, in which for the first time, fear and frustration, in Antonia's eyes, gave way to an healthy revenge and enthusiasm.

THE FIRST MEETING WITH **SANDRA**

I was able to capture Antonia's same intense emotions even in Sandra's gaze and voice, even during the interviews we did remotely, or in the videos she sent me, or in the words she wrote me.

But, while on the one hand, Antonia is denied access to the sea, on the other, for Sandra, there is a conquered emancipation, accompanied by a question that inevitably is also political.

We have not yet had the opportunity to meet live, Sandra and me, because of the difficulties involved in arriving in Finnmark without adequate financial resources. But I have his most complete involvement and support, we are in constant contact and we share the goal of giving voice to these stories. Every day I follow her sea businesses thanks to the social media that Sandra makes constant use of, from Facebook to Instagram.



From Sandra's first remote interview

"Life at sea means freedom for me. The elements, the rules of nature, this is all that matters. Nothing else. And being so close to natural elements makes you humble and grateful. So I learned to appreciate all the little things in life and to look away from everything else. Knowing that every single time you go out to sea something can happen and you may not come back, having experienced more than once how quickly something can go wrong, and too often receiving news of someone lost at sea, I see everything with different eyes than before to become a fisherwoman.

I prepare body and mind and, over time, I have acquired a mentality that others will never understand. The character is built, based on the experiences and the hard school that the sea offers you. To move forward, no matter how fatigued your body is, you have to go through the storm. You have to stay focused and stay in control, because if you don't do it and if something goes wrong there are a few seconds to do what's necessary. You know how close you are to death, just a few seconds between life and death. This is a risk that you are willing to take and requires a force that surpasses everything else. You cannot think of everything that happens in the "other world" on dry and safe land. You are in your world, at sea, where nothing else matters. Through bad weather, storms and hurricanes, snow and hail blowing on your face, and through long hours of tiredness and exhaustion, each of us asks one question: "Why do we do it?" while everyone else is at home, at ease, warm on their sofa, with their feet under a blanket. Yet, we still go out, each of us. So why do we do it? They say that once you have been enchanted by the sea, you cannot go back. It's true".



MOTIVATIONS

“Men and women are not equal so long as women have to justify what they want, what they do, think and are.

*In fact, **Sea Sisters** is not a film about Fishing, but about the right of self-determination and the freedom to choice and realize our dreams, that should be equal for all, women and men of every country.*

The artistic and cultural challenge of this project is to represent the complexity of the feminine condition and the real, subtle, gap still to close”.

(Brunella Fili, director)

Sandra, during the fishing season, on her boat.

DIRECTOR'S NOTES

The idea for the film came about when I started to learn the history of fishermen's community in Gallipoli, where I ended up for the first time in 2016, for a commissioned work for Coldiretti. It made me immediately falling in love with them, pushing me to portray this place (so dear to me since my childhood) and its people as they really are, with all their strenght and contradictions. I starte to build a profound relationship with them, despite I was often the only woman at the Port, earning their trust to approach in particular, the dramatic story of **Antonia's** family.

To have an idea of settings, observation and closeness to characters and level of access, here is the filmed research I made for Coldiretti: <https://vimeo.com/172652859> password: upstream (25min).

The idea of focusing on the women came naturally; this community has a very patriarchal structure, but women have always been the invisible captains. The men were out fishing, and all matters relating to the management of houses and relations with political and administrative bodies are handled by the women, especially **Antonia**, with her strong de-

sire to take the command of her life. It made me reflect that all this contribution and value wasn't recognized equally, pushing me to discover a worldwide gender inequity in the fishing sector, that also contributes to worsening the health of the seas and the artisanal fishing sector.

Then, after ALLA SALUTE, I had the opportunity to spend quality time in Gallipoli with my co-writer Antonella Gaeta, with the aim to make a documentary that was character driven, but more hybrid, using all creative resources, including non-diegetic ones, exploiting Antonella's previous experience in the fiction-writing, and our fascinations for the ancient essence of **Antonia's** family, with echoes from films by De Seta, Visconti Crialesi and Flaherty. The same approach we had getting closer to **Sandra**, who seems to answer from afar to Antonia's desire. She immediately caught us for her urgency to fight, as woman, as a fisherwomen and as a Sami, a persecuted ancestry, with Vikings origins.

We have inevitably bounded the two women to each other and, of course, to us.

DIRECTOR'S NOTES

Both these young women have been very generous with us, letting us enter in their days, celebrations, pains and joys, with pure energy.

Althought there is something that we feel we can reproduce only with a mixed language, between fiction, reality and dream, the connection of all the diverse elements is the **common heart of the film**: the equal right of self-determination.

Like my previous efforts, infact, Sea Sisters stems from my desire to tell stories of extraordinary characters, like Sandra and Antonia, with strong motivations to explore in the building of their feminine identity and emancipation.

I believe that giving them a voice could create a dialogue and be inspiring for society and for other women, as it has been for me, since the first time I knew them.

In view of their personal and family background, Antonia, and Sandra, became an example - not only how to understand a closed and male dominated world like that of

fishing - but also to treat the Gender Gap theme, which for me is urgent, as a female filmmaker.

From Italy to Norway, and yet to the rest of the world, young women seem to need models in which they can recognize themselves, someone who has experienced their own same experiences, with the courage to break the clichès. In a world forged by men for men (not only the fishing one, unfortunately), the roles attributed to women by male thinking are hard to scratch, even in the minds of women themselves.

And it is not a subordination due to the inability of women, as demonstrated by the dozens of stories of fisherwomen in the world; however, it is a recognition of identity and ability that must be built socially and culturally over time. Sea sisters intends to make a contribution, giving them a voice.

(Brunella Fili)

VISUAL APPROACH

Sea Sisters will have a full cinematic approach.

The settings of the stories, including the underwater world, will give me a **great stylistic freedom**, imagining poetic and visionary scenes, with **powerful look and sounds**, determined by the oppositions and contrasts between this very different locations, temperatures, lights.

The obscurity of the Abyss is opposed to the blinding whiteness of Apulia beaches and discotheques that illuminate the nights of Gallipoli; the darkness of the Barents Sea, where Sandra and her fishing boat navigate between whales and king crabs in the wild Norwegian fjords, is opposed to the scorching summer of the South Mediterranean Sea. Set against the background of the protagonists of the film: **ancestral traditions and memory come alive and pulsate together**: on the background, there is the world of the Sami people with their customs, myths and legends of the North; and the world of Mediterranean fishermen, made up of beliefs, rituals and re-enactment.



Anthropological elements are mixed with naturalistic and oniric ones. Some element of the film have not happened. But they could: different futures, different memories. Dreams. Like the one of Antonia, who imagine that her father is still alive.

Thinking about the wreckship and death made me think about our relationship with nature, which will be very present. Because in nature, it's something that just happens: death connects us all.

It's an element that I've dealt with before in ALLA SALUTE, and I know that viewers can feel closer the experience of loss, if represented as part of a cycle. Water, Sea, animals, plants, fishes, wind. All these elements will be protagonist of the story. Nature give us hope, mostly because of its cycles. The Sea has always gave to my previous films something positive, thanks to images filmed in harmony with nature, places and with, of course, the story narrated.



EDITING AND SOUND CONCEPT

I will also focus on an **experimental use of archive materials**, fluently integrated in the narration of the shipwreck and of the sea's traditions and legends, beliefs, also connected with the Sami culture and the Mediterranean folklore.

There will be no interviews or talking heads: the voices of the protagonists will be scattered and evocative, like intimate windows on their worlds. The viewer will get his information from mutual discussions, actions, archive materials and newscasts (such as in the case of the sinking of Antonia's father; or Sandra's political struggles).

The feature could be filmed as **separates episodes, a diptych**. But with **a common, urgent heart**, that inevitably connects the two women to millions of other women in the world: the **reflection on the established gender hierarchies, driving us to the discovery and evolution of two female identities, towards their emancipation**.

Events such as unprocessed mourning, a shipwreck, a wreck, a body never found, will become a starting point to tie in the edit the two antipodes, the two marine sisters, who at the opposite poles, have both

the sea waters in their blood.

Editing, as always in my films, will be a decisive moment to enhance the plots, the similarities, the contrasts, the emotions.

Linking this stories through the interactions with the same element (Sea) and the contrast of their diverse approach, SS invites the viewer to reflect and personally find the urgency, the heart of the film. And, maybe, to think critically about their own implications and experiences with daily gender inequities.

Sounds and Music will be very important too, to express the atmospheres in which the protagonists move and their connection, as well explained along the visual treatment. In addition to powerful cinematic scenes, macro shots of water's particles, panoramic landscapes revealing the vast scale of the waves in perpetual motion, over and under the sea, the soundscape will also envelope the viewer, adding an immersive, stylistic layer that links the diverse location and characters, creating feelings of anticipation, apnea, expectations, dreams.

(Brunella Filì, director)



NOTES ON RESEARCH AND WRITING METHODOLOGY

BY BRUNELLA FILÌ AND ANTONELLA GAETA

The project, as explained in the director's notes, comes from afar and feeds on the curiosity that the authors must always have when approaching a new story.

The building of relationships with the two protagonists, therefore, has consolidated over time with meetings, interviews, intense hours of shared days, and long skype calls. We thus learned to know Antonia and Sandra, in contiguity as in distance, by falling in love with their gaze on what is not land but is Sea.

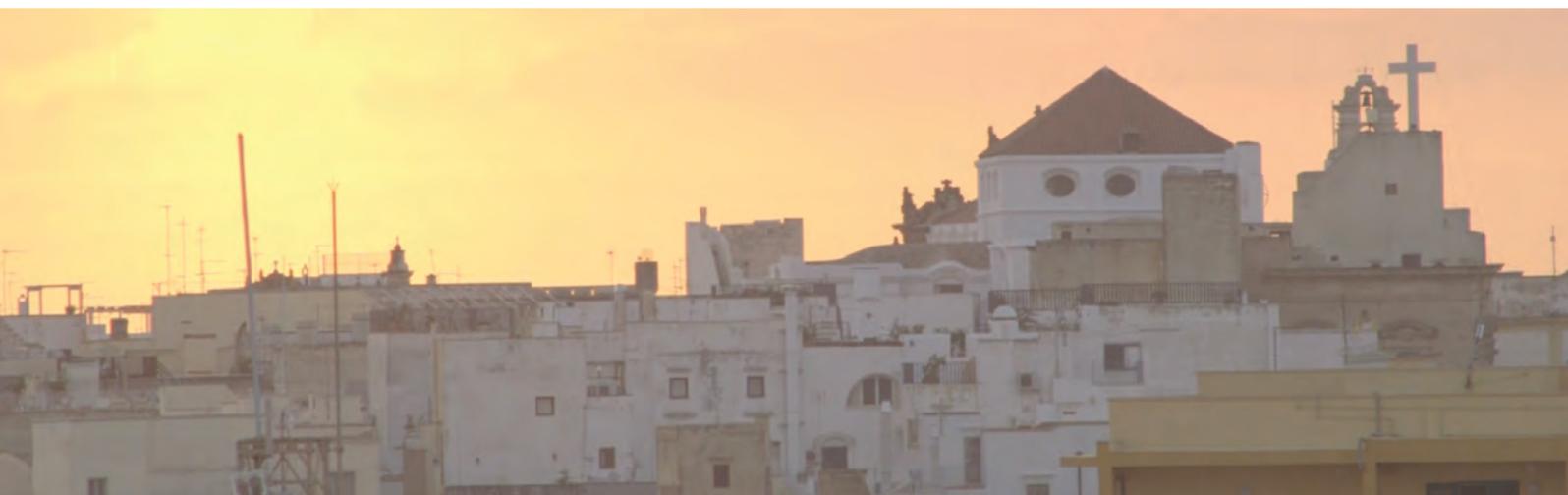
And since we talk about sea stories, we wanted to learn more, know the roots of their love by first reading, or re-reading, strong points such as the **"Mediterranean Breviary" by Predrag Matvejevic** and the **"Mediterranean" by Fernand Braudel**, to then begin to explore the Seas of the North, activating three stagiaires which we have disposed of during the research phase (Serena Panariti, Filippo Perfetti and Ciro de Palma) which for us have researched traditions, myths, legends and texts of our new land of exploration: Norway, plus Sami culture, reading books such as **"The Sami Peoples of the North: A Social and Cultural History"** by Neil Kent or **"The book of the Sea"** by Morten Strøksnes and "The Passenger:Norway".

We also watched fundamental films such as **Pescherecci** by V. De Seta, **La terra trema** by L. Visconti, **Man of Aran** by R.J. Flaherty, and a film that well embodies the sense of North and South, of the antipodes as we have imagined, which is **¡Vivan las antipodas!** by V. Kossakovsky.

Above all of the first two films, we do not exclude the insertion of sequences and references, integrated into the narrative, according to the approach and language that will be used in the direction and editing phase.

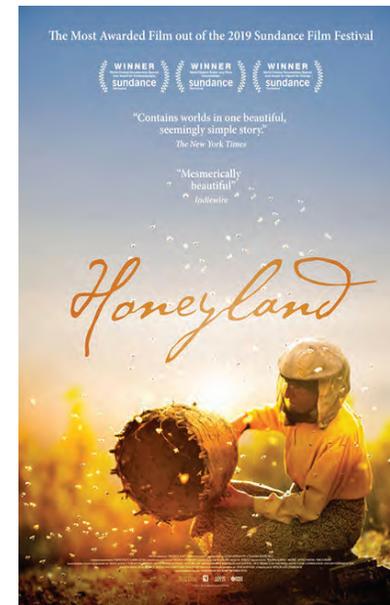
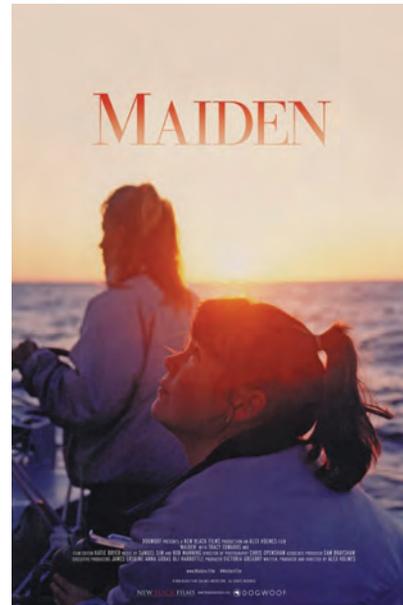
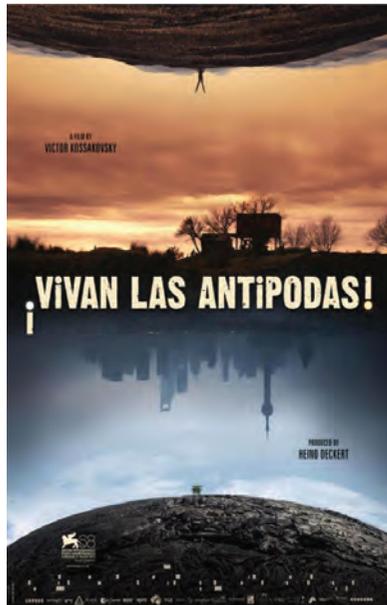
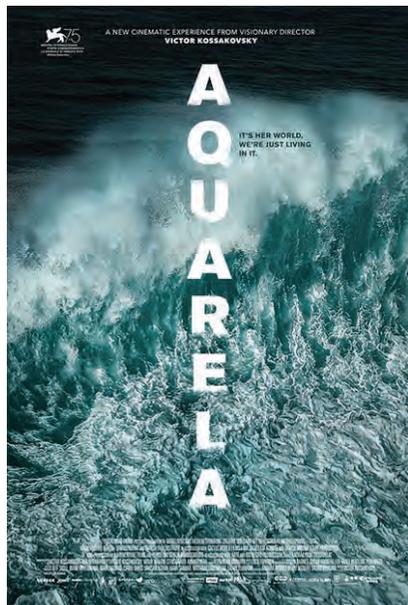
And, since we intend, in addition to the live shooting of our history, and the cinematographic references, to activate the sense of the memory of the seafaring culture, we have launched an investigation in important archives ranging from those of Rai (especially as regards the shipwreck who upset the life of Antonia's family) to those of the Apulian Cineteca di Nico Cirasola (who took over the Fondo Lorenzo Fiore, historical operator of the Cinegiornali Luce), up to AMOOD, the Audiovisual Archive of the Workers' Movement and Democrat.

At the same time, we have already collected the enthusiasm and availability of scholars who know the subject and areas of our film well and who are already at our side in research. For Puglia, this is **Nicolò Carnimeo**, writer, traveler and professor of Navigation Law at the University of Bari; for Norway by **Siri Gerrard**, professor and researcher at the **Center for Gender Research** in the Fishing Sector, at UiT-The Arctic University of Norway.



VISUAL AND THEMATIC BENCHMARKS

- BELLA E PERDUTA by Pietro Marcello
- TERRAFERMA by Emanuele Crialesi
- PESCHERECCI by Vittorio De Seta
- LE QUATTRO VOLTE Michelangelo Frammartino
- MAN OF ARAN by Robert J. Flaherty;
- HONEYLAND by Ljubo Stefanov
- TREE OF LIFE by Terrence Malick
- LEVIATHAN by Lucien Castaing-Taylor
- ¡VIVAN LAS ANTIPODAS! AQUARELA di Victor Kossakovsky;
- LA TERRA TREMA di Luchino Visconti;
- THE SALT OF EARTH di Wim Wenders;
- STOP THE POUNDING HEART by R. Minervini;
- MAIDEN by Alex Holmes;
- THE EAGLE HUNTRESS by Otto Bell;
- WOMEN by Anastasia Mikova and Yann Arthus-Bertrand;
- THE METAMORPHOSIS OF BIRDS by Caterina Vasconcelos.



PARTIAL BIBLIOGRAPHY

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- BREVIARIO MEDITERRANEO by Pedrag Matvejevic
- FOLKLORE MARINARO IN PUGLIA e MARE NEL FOLKLORE DEL SALENTO . LaSorsa
 - SUD E MAGIA by Ernesto De Martino
 - IL PENSIERO MERIDIANO by Franco Cassano
 - I MALAVOGLIA by Giovanni Verga
 - “Incandescent Joik: Filming Chants of Resilience in Sápmi, Norway”, Visual Ethnography, n.1 Rossella Ragazzi - UiT Tromso University
 - MULHERES E O MAR by Rose Gerber, Sao Paulo University
- (En)Gendering Change in Small-scale Fisheries and Fishing Communities in a Globalized World*** by Siri Gerrard University of Northern Norway
 - IL SECONDO SESSO by Simone De Baeuvoir
- LE MONTAGNE DEL MEDITERRANEO by Niccolò Carnimeo

BRUNELLA FILÌ AUTHOR AND DIRECTOR

Biography She's an awarded Director & Producer from Italy. In 2014, she founded her own production company, Officinema Doc Productions. She collaborates with University Ca' Foscari in Venice, where she teaches Documentary Cinema. "Sea Sisters" will be her 3rd feature project, after the multi-awarded **"Emergency Exit - young Italians abroad"** (Coproduced with USA, distributed on Netflix, iTunes and Google) and **"Alla Salute"** (distributed on SKY Channel after many Festival's screenings) and winner at Biografilm International Festival 2018 of two awards, selected at HotDocs Toronto 2019, Houston WorldFestival 2020, and winner of other awards.

Filmography and Selections/Awards



"ALLA SALUTE" (2018, 75')

feature documentary, produced by Officinema Doc, distributed on SKY TV

WINNER:

- LifeTales Award at Biografilm International Film Festival 2018
- Audience Award at Biografilm International Film Festival 2018
- Best Film Award at Human Rights Film Festival.
- Audience Pick at HotDocs - Made in Italy Section

IN COMPETITION:

- HotDocs Film Festival 2019 - Top Film Audience Pick | Thessaloniki Documentary Film Festival 2019 | Tirana Film Festival 2018 | World Film Festival Tartu, Santiago Doc Festival Chile, Sudestival, Clorofilla, World Festival Houston 2020.



"EMERGENCY EXIT - YOUNG ITALIANS ABROAD", (2015, 66')

Multi-awarded feature doc (produced by Officinema Doc), distributed on Netflix until March 2019, now available on iTunes and Google Play, after more than 100 screenings in festival and venues between Europe and USA

WINNER (SELECTIONS)

- Madrid International Film Festival, Best Foreign Language Documentary Award
- Premio Libero Bizzarri ITALIA DOC
- Social World Film Festival, Golden Spike Award for Best Documentary.
- PREMIO MIGLIOR FILM "Salento Finibus Terrae" 2016
- FESTIVAL DEL CINEMA EUROPEO 2016 LECCE

SEA SISTERS

RESOURCES INVOLVED

ANTONELLA GAETA Co- Writer Italian cinema journalist and screenwriter, she writes on the cultural pages of "La Repubblica" since 2000. She wrote the screenplays of the director Pippo Mezzapesa's films *Il paese delle spose infelici* (2011, in competition at Festival di Roma), *Il bene mio* (Special Event at Giornate degli Autori, Venice 2018), and shortfilm *Zinana* (David di Donatello 2004), *Settanta* (Nastro d'argento 2014) e *La giornata* (David di Donatello and Golden Globe Nominee, and Nastro d'Argento Award). She screenplayed the documentaries "La nave dolce" by Daniele Vicari (Special Event at Venice Film Festival 2012 and Pisani Prize Winner), "Housing" by Federica Di Giacomo (in competition at Locarno and Turin Film Festivals in 2009), "Alla Salute" by Brunella Filì (Biografilm Festival 2018 Life Tale and Audience Awards and selected at HotDocs in Toronto) and "Bellissime" by Elisa Amoruso. She was a selector for Venice Film Festival and Apulia Film Commission president.

MARTINA COCCO Director of Photography born in Stockholm and raised in **Italy**. Graduated in Photography at the Centro Sperimentale di Cinematografia in Rome, she has worked in several fiction and documentaries features, including "Fuoristrada", "Chiara Ferragni Unposted", "Bellissime" and "Maledetta Primavera" by Elisa Amoruso, "Iuventa" by Michele Cinque and "Harry's Bar" by Carlotta Cerquetti.

NICCOLO' CARNIMEO Research Consultant teaches Navigation and Transport Law in the Faculty of Economics of the University of Bari, Italy. He collaborates with the geopolitical magazine "Limes", newspaper "La Gazzetta del Mezzogiorno", "Fare Vela" and other publications in the nautical sector. He is president of the Vedetta sul Mediterraneo Foundation, which promotes the culture and literature of the sea.

SIRI GERRARD Research Consultant is a professor at the University of Tromsø, **Norway**, where she is affiliated with the Centre of Women and Gender Research, and the Department of Sociology, Political Science and Planning. Her research areas include women and gender in fishery politics, fishery work, and fishing communities in North Norway. Feminist theory of science has also been a field of interest.

ROSE MARY GERBER Research Consultant has a doctorate in social anthropology from the Federal University of Santa Catarina, in Florianopolis, **Brazil**, with the thesis "Women and the sea: an ethnography on the fishing of women undertaken in artisanal fishing on the coast of Santa Catarina, in Brazil". She works at the Empresa de Pesquisa Agropecuária e Extensão Rural de Santa Catarina (Epagri) as a member of the rural management and fisheries group (GERP).

PRODUCTION TEAM

FORTUNA MOSCA Producer for Officinema Doc. After graduating in Cinema, with a thesis in Cinema Economics and Marketing, she began working as production coordinator and unit manager collaborating with various film production companies (Okta Film, La Sarraz Pictures, Viola Film, Pepito Produzioni, Palomar, Lux Vide, Cattleya) and on projects such as "il Divo" by P.Sorrentino.

MATHIS STÅLE MATHISEN Producer for Rein Film From the Arctic town of Alta, co founder of Rein Film Finnmark. Selected at Berlinale Talents 2019 and Young Nordic Producers Cannes 2018. EAVE Producer 2020. He has co produced two international feature films, a television drama, and has produced a feature film with Norway's Hollywood based director Tommy Wirkola, plus documentaries and shorts.

CONTEXT AND SOCIAL IMPACT

GENDER GAP - Facts and Data

from Global Gender Gap Index¹ by World Economic Forum

CAUSES OF GLOBAL GENDER INEQUALITY AND DISCRIMINATION.

- Daily patriarchy and sexism at any level of our society (Family, Education, Institutions, Work, etc);
- Sociocultural and religious influence;
- illiteracy;
- unequal treatment of children by parents depending on their gender.

** The Global Gender Gap Index was first introduced by the World Economic Forum in 2006. The index benchmarks national gender gaps on economic, education, health and political criteria.*

EQUAL OPPORTUNITIES IN NORWAY AND ITALY

Although Norway is often referred to as “the most equal country in the world” and its primacy in rankings on gender equality, celebrated by the world press, even there, as in Italy, is still a long way to go in the struggle for women’s rights.

Of course, compared to Italy, there have been many more achievements regarding issues such as parental leave, equal pay, but many victories are not carved in stone, especially when it comes to women belonging to minorities. We often hear of women, like Sandra, who, after publicly expressing their opinions, faced marginalization and criticism in their own environment.



ITALY AND NORWAY

Right of vote for women

ITALY: 1945

NORWAY: 1913

women in Parliament

ITALY: 36%

NORWAY: 41%

Occupational Gap

ITALY: 19,8 %

NORWAY: 4 %

Women in managerial positions

ITALY: 34 %

NORWAY: 42 %

Parental Leave

ITALY: 5 months of maternity leave
and 5 days of paternity leave
NORWAY: 49 weeks for both parents,
with 100% of the salary

GENDER INEQUITY IN FISHERIES

* As for **fishing activities**, despite capture fisheries is still a male-dominated field, women play a substantial role in fishery activities all over the world, representing 47% of the global work-force, but they're still under-recognized. Their strong contributions is in stark contrast with the low presence of women in fisherfolk organizations and decision-making positions.

* More than 120 million people work in the industry worldwide, with men dominating lucrative industrial and offshore fishing while women are often relegated to cleaning boats, processing and other support roles, the FAO reported.

* The need to integrate women has recently received more attention, but actual policy implementation has been slowed by deep-rooted social and cultural attitudes, patriarchy, illiteracy, by unequal opportunities for study and jobs,

Result: women continue to be a disadvantaged group as compared to men.

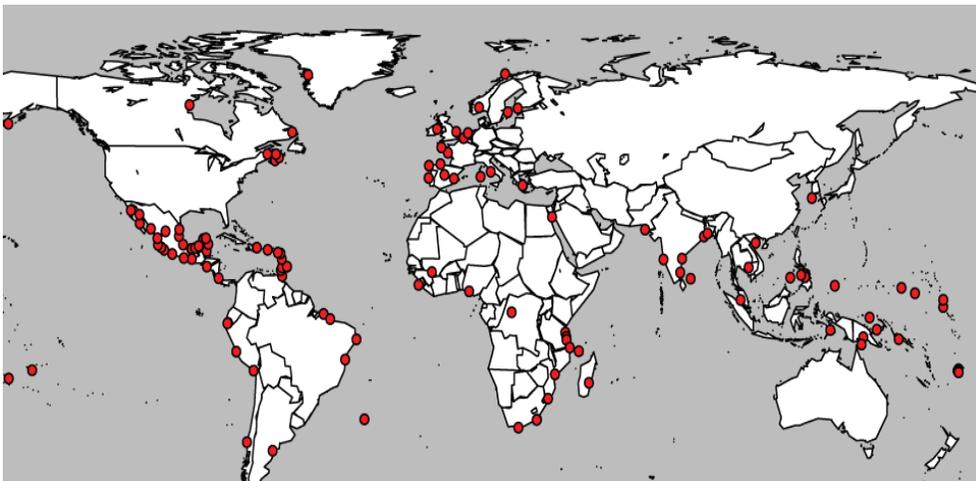
Their economic worth has gone unrecognized, even if whole families' incomes - as the family of Antonia, for example - could be increased by encouraging their activity and retributions.

FISHERWOMEN ALL OVER THE WORLD

Thanks to our connections, we found many other stories similar to those of Sandra and Antonia, all over the world.

Despite the distance, these women have much more in common that could be imagined, in their families, traditions, religion and culture, as we will see as the film unfolds, until an expanded final, in which we discover **the real numbers of women doing the same path all around the world, facing different contexts with the same determination.**

Fisherwomen in **Brazil, Portugal, Canada, Usa, France, Middle East, Nigeria**, etc. Showing stories of “Sea Sisters” all over the world - in an expanded final made by shorts sequences - could develop their strenght within their own society an thereby become an image of female power for the rest of the world.



The red dots represent locations where we found stories and information about fisherwomen stories and experiences. It is map still in progress, from a variety of sources, but it is enough to give even a bare idea on how many stories of female fishers we encountered from the beginning of our research.(Source: FAO, UN, EU Parliament, Statistics of various governments, ethnographies, books, associations, etc) From Japan, to Norway, Indonesia, Brazil, Portugal, France, among the seas of the planet, we find out that is possible to witness a change in the rigid distinctions and acquired roles in these communities . We identified countries with engaging stories of fisherwomen to which the access is guaranteed by the support of institutions such as universities, organizations, associations and non-profit organization, which might be involved also as sponsorship; In this sense, the project has a great potential for co-production with NGO and Foundations.

CONNECTIONS WITH OTHER CO-PRODUCTION TERRITORIES

For Sea Sisters, we are working with other countries as minority co-producers, such as Brazil or Portugal, to bring more creative, financing and distribution opportunities to the project. These stories will be added in instant frames at the end of the film, to give a bare idea of how global is this issue and could be followed up in a series project.



BRAZIL, Florianopolis, Litoral de Santa Catarina

The size of a country like Brazil, with more than 8 thousand kilometers of coastline, and all the close relationship with the fishing sector, be it cultural, social or economic, makes us glimpse other stories of women. Perhaps the project of this documentary is a seed to idealize a series on women and the seas of the world in the near future. Thanks to our partnership with **UFSC - Universidade Federal de Santa Catarina**, the anthropologist Rose Gerber will support our research and development with many fisherwomen experiences and feelings, especially with the collaboration of the young Adriana, who learnt to fish from her father. **Rose Gerber** fully experienced the daily life of Brazilian fishermen on the Santa Catarina coast. She worked on boats of four to nine meters in length, four to sixteen hours a day, depending on the type of fishing. Among other tasks, she experienced cleaned, eviscerated and commercialized fish and shellfish. Rose now intends her research to contribute to the formulation of public policies targeting fisherwomen.

Brunella Fili and Rose Gerber collaborates on the development of the project since its beginning.

CONNECTIONS WITH OTHER CO-PRODUCTION TERRITORIES

* PORTUGAL

Azores Island In the Azores Island, Portugal, we found a well-structured community of fisherwomen with which we got in contact thanks to UMAR - União de Mulheres Alternativa e Resposta (Union of Alternative Women and Response) an association for gender equality. This association created a network to raise awareness about the issue of the invisibility and lack of recognition of women's role in fisheries and aquaculture through the project "Mudança de Maré (Tide change)" a series of socio-professional activities for the fisherwomen of Azores Island. These women had no salary, no working hours and they are never recognized for overtime, however, they know all the maritime activity, all species and fishing instruments, prepare the bait, sew nets, make bowls, organize all the administrative accounts of husbands or companions go to the port, go to the fish auction. UMAR project made them rethink their role in the community, and become a living testimony of the innovation in the fishing sector.

* FRANCE

Provence Thanks to the link with the researcher Maria Luisa Colli, Graduate in Linguistic and Cultural Intermediation and in Cultural Anthropology and Ethnology, specialized at the Ecole de Gouvernance et d'Economie (EGE) in Rabat, we will have the opportunity to deepen the life of the French fisherwomen. Her research, carried out thanks to Marc de Montalembert Foundation, will lead us to investigate the living conditions of the "fisherwomen" and "women of the sea" of the coastal cities of Provence, through their words, their activities, gestures and spaces, to write an alternative and feminine biography.

Also, in France, is active and based **AKTEA**, a network made by over 40 fisherwomen from 9 Member States, who gathered for to raise awareness about their work, on the need for gender equality and for their important contribution to European fisheries. Their last action was in Bruxelles: Aktea called for a fair treatment and a voice for women in fisheries and aquaculture, to be recognized, respected and rewarded.

ADDITIONAL WORLDWIDE WOMEN NETWORK PEGA, the Pan-Hellenic Union of women in fisheries, Greece, Penelope-AKTEA, Association of women in fisheries in Ancona, Italy, VinVis (Vrouwen in de Visserij), the women in fisheries network of the Netherlands, NIWIF, network of Northern Ireland Women in Fisheries, UK, Fed. of Artisanal Redeiras of Galicea and Association Thyrius of El Palmar, Spain.

GLOBAL TOPICS

TOPIC THEMES

Gender Gap, Women Empowerment, Equal opportunities, Sustainable Development, Sea Crisis, Sea Empoverishment, are different themes, but clearly connected. Our aim is to make society aware that each individual could definitely be free to achieve his/her desires, only when gender equality will be achieved, as well as a sustainable system of economic development will only be feasible when equal gender opportunities will be achieved.

USEFUL LINKS

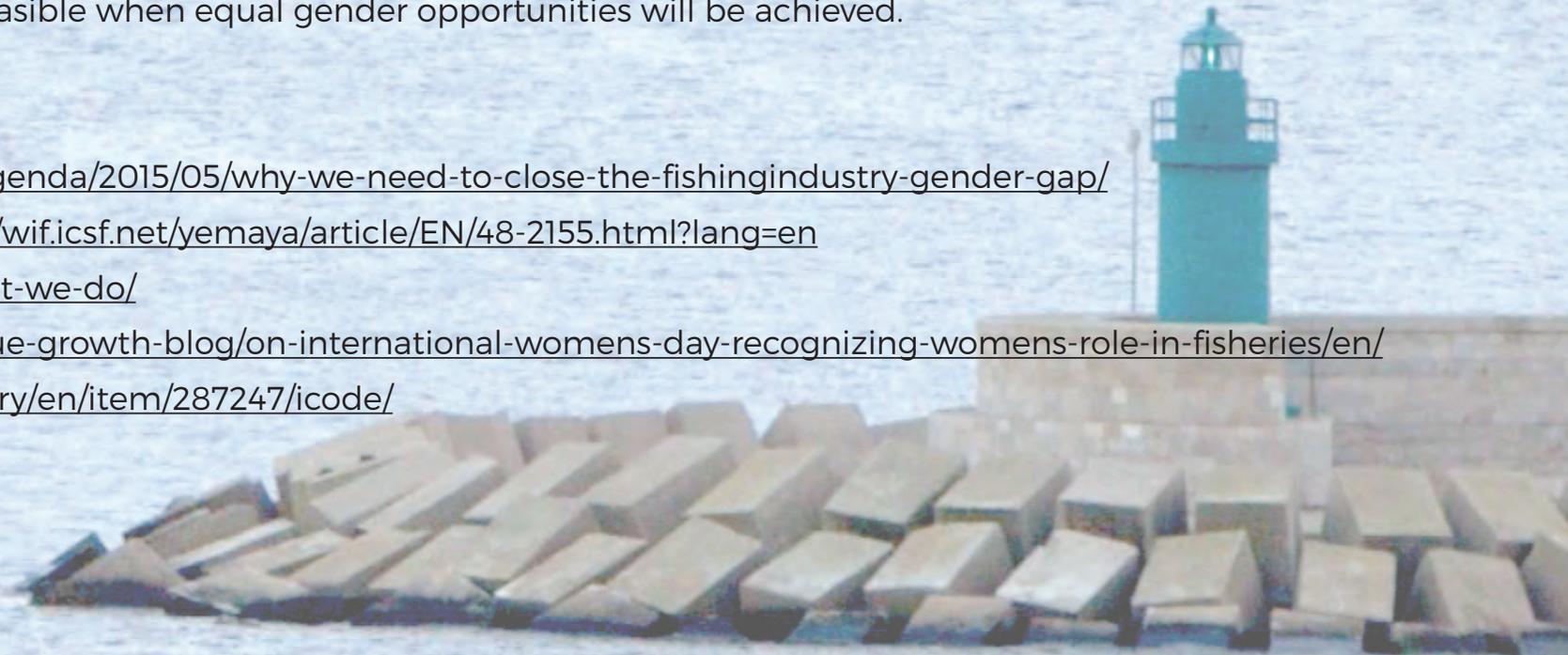
<https://www.weforum.org/agenda/2015/05/why-we-need-to-close-the-fishingindustry-gender-gap/>

<http://wif.icsf.net/> and <http://wif.icsf.net/yemaya/article/EN/48-2155.html?lang=en>

<http://akteaplatform.eu/what-we-do/>

<http://www.fao.org/blogs/blue-growth-blog/on-international-womens-day-recognizing-womens-role-in-fisheries/en/>

<http://www.fao.org/news/story/en/item/287247/icode/>



CULTURAL / ETHICAL COLLABORATION IN PLACE

This project has also a great potential for co-productions, because its issues matter in multiple directios: not only in the fishing sector, of course, as well as in the women's rights field, considering the theme of the film and also the composition of our team: young women director, producer, writer.

Moreover, protagonists are young people looking for a future ad job opportunities. Our goal is to create a dialogue about equal opportunities and inclusion, thanks the a large supportive network of collaboration already confirmed:

UMAR - UNIÃO DE MULHERES ALTERNATIVA E RESPOSTA,
Azores Island, Portugal
<http://www.umaracores.org/index.php?static=mulherpesca>

UNIVERSITY OF BARI – ALDO MORO
<https://www.uniba.it/docenti/carnimeo-nicolo-giovanni>

UFSC - Universidade Federal de Santa Catarina, Brazil
<https://noticias.ufsc.br/tags/rose-mary-gerber/>

GAL Terra d'Arneo, Apulia-Italy
<http://www.terradarneo.it/>

CIHEAM, Mediterranean intergovernmental organization,
<https://www.iamb.it/en/>

CITY OF GALLIPOLI
<https://www.comune.gallipoli.le.it/>

EQUAL OPPORTUNITIES COMMISSION
CITY OF GALLIPOLI
<https://www.comune.gallipoli.le.it/amministrazione/ente/commissioni-comunali/item/commissione-pari-opportunita>

ASSOCIAZIONE CREIS, Lecce-Italy
<http://www.creiseuropeanresearch.eu/>

COLDIRETTI ITALIA
<https://www.coldiretti.it/prodotto/pesca-e-acquacoltura>



STILLS AND VISUAL SUPPORTS FROM WORKING MATERIALS



ON BOARD WITH FRANCO AND FELICE

SUGGESTION: ANTONIA'S DREAMS



GALLIPOLI SETTING





MADONNA OF THE
ABYSS AT CHURCH OF
CANNETO
(GALLIPOLI),
BEFORE THE
IMMERSION.

MADONNA OF THE
ABYSS CARRIED
ACROSS THE SEA
(GALLIPOLI)



PEOPLE FROM GALLIPOLI DURING RELIGIOUS CELEBRATION





PEOPLE FROM GALLIPOLI

PEOPLE FROM GALLIPOLI



GALLIPOLI AT SUNSET



SANDRA FIERCELY SAILING



A VIEW OF THE LANDS OF SANDRA, WITH TYPICAL SAMI DRESSES





ALESUND'S ST.JOHN'S BONFIRE
SIMILAR TO THE CELEBRATION HELD IN APULIA



POEMS

FADING

*The more time passes, the more the sea enlarges.
At the same time it loses its colors,
the tops break one by one. Countless anchors
they rust on land. What we called
freedom other than loss?
And that is not the loss, the only gain?
Afterwards, neither loss nor gain. Nothing.
The lights of the customs and the tavern on the
sea are off.
Only the night with its fake stars.*

(Giannis Ritsos)

SONGS

Pescatore

Getta le tue reti
Buona pesca ci sarà
E canta le tue canzoni
Che burrasca calmerà
Pensa, pensa al tuo bambino
Al saluto che ti mandò
E tua moglie sveglia di buon mattino
Con Dio di te parlò
Con Dio di te parlò
Dille, dille tu Signore
Dille che tornerà
L'uomo suo difendi dal mare
Dai pericoli che troverà
Tanto giovane giovane, mio Dio
Ed il nero è un triste colore
La sua pelle bianca e profumata
Ha bisogno di carezze ancora
Ha bisogno di carezze ora
Pesca forza tira pescatore
Pesca e non ti fermare
Poco pesce nella rete
Lunghi giorni in mezzo al mare
Mare che non ti ha mai dato tanto
Mare che fa bestemmiare
Quando la sua furia diventa grande

E la sua onda è un gigante
La sua onda è un gigante
Dille, dille tu Signore
Dille se tornerà
Quell'uomo che sente meno suo
Ed un altro le sorride già
Scaccialo dalla sua mente
E non l'indurre nel peccato
Un brivido sente quando la guarda
E una rosa lui le ha dato
E una rosa lui le ha dato
Rosa rossa pegno di amore
Rosa rosa malaspina
Nel silenzio della notte ora
La sua bocca le è vicina
No per Dio non farlo tornare
Dillo tu al mare
È troppo forte questa catena
Lei non la voglio spezzare
Lei non la voglio spezzare
Pesca forza tira pescatore
Pesca non ti fermare
Anche quando l'onda ti solleva forte
E ti toglie dal tuo pensare
E ti spazza via come foglia al vento
Che vien voglia di lasciarsi andare
Giù leggero nel suo abbraccio forte
Ma è così cattiva poi la morte

È così cattiva poi la morte
Dille, dille tu Signore
Dille che tornerà
Quell'uomo che è sempre l'uomo suo
Quell'uomo che non saprà
Che non saprà c'era lui
E delle sue promesse vane
Di una rosa rossa lì tra le sue dita
Di una storia nata già finita
Di una storia nata già finita
Pesca forza tira pescatore
Pesca non ti fermare
Poco pesce nella rete
Lunghi giorni in mezzo al mare
Mare che non ti ha mai dato tanto
Mare che fa bestemmiare
Che si placa e tace senza resa
E ti aspetta per ricominciare

(Fiorella Mannoia e
Pierangelo Bertoli)





Ninna nanna marinare
'Ngopp a varca, miezo o
mare

Lo te parl e nun respunn
Te si perze miez o suonn

Te vurria magna' de vas
Ma ho paura e te sceta'
Cosi' garde da luntane
Co'stu core innammurat

Quann aggia' spetta
D'averti questa sera
Co' sta luna chiena?
Quann aggia' sogna'
Di dirti quanto t'amo
Co' stu' core 'man--ma tu--
Sogni qui nel blu...

Ninna nanna marinare
Tu si bell comme o' mare
A vote calm, senza creste
A vote tutta na' tempesta

Ma tu suonn d'ate cose
E chissa se t'arricuord
Che tra a luna e mieze e
stelle
Lo t'aspette a braccia aperte

Quann aggia' spetta
D'averti questa sera
Co' sta luna chiena?
Quann aggia' sogna'
Sogni qui nel blu...

VISUAL SUGGESTION FOR UNDERWATER WORLD





UNDERWATER GRIEVES IN APULIA (TARANTO)

