

# The economic boom of the 60s

## Personages

GIULIA - *housewife* – Antonella

FULVIO - *her husband* – Alessio

ADA - *Caffè Teatro counter clerk* - Raffaella

NARRATOR - Antonietta

LUCIANA - *first nurse* - Antonella

JOLE - *second nurse* - Raffaella

FRANCO BASAGLIA - Alessio

FRANCA ONGARO BASAGLIA - Antonietta

ANGELO - *hospitalized in a mental hospital* - Alessio

GIULIA – I've heard that television has become a powerful tool for spreading the new consumerist civilization. But if I had to give up the money to buy it, after I'd finished eating and cleaned the house, I'd dedicate all my free time to watching television. Do you know that my grandmother Pierina has also started going to bars?

FULVIO - What? The old woman started drinking at 70?

GIULIA – No, she goes to the bar to watch the TV show "It's never too late" with the maestro Alberto Manzi and so she's learning to read and write.

FULVIO - Every evening the bars that installed black and white televisions, those boxes full of tubes, were filled with customers, I called them out of the house just to watch television.

GIULIA – Move, then! We too have to go to the bar tonight to find a seat, because on TV they're showing "Lascia o Raddoppia" with Mike Bongiorno.

FULVIO – All right. You'll see the ads on Carosello first and then Mike

Good morning and in the meantime I will drink two glasses of black wine and play four rags of briscola with the my friends.

GIULIA – I know you, blackbird. 'It's a shame that your eyes will look like boiled fish. some baba. You'll soon see Eddi Campagnoli, Mike's assistant.

FULVIO - What a beautiful bitch!

GIULIA - (*jealous*) But if they call her "the silent showgirl" because she limits herself to accompanying the contestants and giving them the envelopes.

FULVIO – Yes, but with what grace and elegance... (*to Ada*) I'll drink a quart of Merlot.

GIULIA - And I'll have a soda. *(to the waitress)* It seems to me that business is going very well...

ADA - The drinks at the bar have increased dramatically, to the full satisfaction of my master, but I always have to run like crazy up and down for the place and the pay has always remained the same...

FULVIO – Ada, what did he do to you? I don't know, the hair, the dress... today they are just yours attractive...

GIULIA - Are you done throwing sardines? Am I really cheeky? In front of your wife!

FULVIO - But Giulia, you know that I only want you... *(changes the subject)* Since television has returned to bars, cinemas are taking less and less and a real battle has begun between film and television. I tried to bring TV to the big screen at the Corso and Vittoria cinemas too...

GIULIA - At the Corso xe rivali there are also great films that draw the audience to the theater like *Rocco and His Brothers* by Luchino Visconti, *Two Women* by Vittorio De Sica...

FULVIO - And *La dolce vita* by Federico Fellini with Anita Ekberg who takes a bath in the Trevi Fountain and shows her a pair of tits... *(makes the gesture)*

GIULIA - Shame on you! You always think about yourself babe! And what am I? In *La Dolce Vita* there was also Marcello Mastroianni, a very charming actor... Now even in television broadcasts films with attractive actors: Amedeo Nazzari, Paul Newman and Marlon Brando...

FULVIO - I really prefer the ones with Sophia Loren and Gina Lollobrigida...

NARRATOR - Between 1958 and 1963, Italy experienced a period of economic and social change without equal in its history. In the space of a few years, the country emerged in ruins from the war and became one of the major industrial powers on the planet. During this period, Italians experienced major changes in their lifestyle and consumption patterns, cities changed their appearance, transforming into crowded metropolises, while the communications and transportation system was revolutionized.

FULVIO - Italy, tied to peasant culture and agriculture, suddenly entered into such industrial modernity: a process that was called the "economic miracle".

GIULIA – I say that one of the symbols of the economic miracle was certainly the automobile, which over the years became an authentic "status symbol". Do you remember? In 1956 it was the start of work on the construction of the Autostrada del Sole, from Milan to Naples.

FULVIO - FIAT had already put the Fiat 600 on the market in 1955, while in 1957 the smaller and cheaper Fiat 500 is back on the market, but this small car today costs 450 thousand lire.

GIULIA - For me, these two models here are destined to give great success.

FULVIO - The 500 has now become an icon, a *status symbol*. It represents the image of a country that has raised its head after the war and wants to start again.

GIULIA - Here too we are just about to run through the years of the "economic boom" and together Alongside the legendary 500, the Vespa also appeared.

FULVIO - There's a lot of that around. Maybe I'll give up the money to buy it... The Xe produced by *Piaggio* has become the best-selling scooter in Italy.

GIULIA - But the Vespa is also the symbol of post-war Italy that rolls up its sleeves to restart the economy.  
**(VESPA ENGINE NOISE)**

FULVIO - Launch, launch there as he whizzes by with that Vespa 125, without even looking where he's going! Phenomenon! Do you think it's the way to drive? But who are you? El Giacomo Agostini de San Rocco?

GIULIA - (*looks at him distractedly*) It's malaria...

FULVIO - With me yesterday I wasn't going around doing the mona cussì.

GIULIA - You were making quite different monads. By the way... you have more Gregory Peck in film *Roman Holiday* while he rides his Vespa around the streets of Rome?

FULVIO - Beautiful, very beautiful, splendid, sensual, elegant...

GIULIA - The Vespa?

FULVIO - No Audrey Hepburn when she drives it..

GIULIA - (*jealous*) I saw how you were eating it with your eyes!

FULVIO - Of course, after that film, the Vespa became the best-selling double-decker vehicle in the world.

GIULIA - We, Fulvio, didn't give you the money to buy the Vespa, but at least (*pleading*) could you buy me the Ignis refrigerator?

FULVIO - What a new fridge? My Giulia, are you out of luck? I'm already paying in installments for the Candy washing machine that we gave away last year...

BASAGLIA - I was born in Venice in 1924, from a wealthy family. I attended the classical high school of my city and in 1949 I graduated in medicine at the University of Padua where I met Franca Ongaro.

FRANCA - We got married in 1953 and in the same year Franco specialized in nervous and mental illnesses.

BASAGLIA - I study, I write the publications that are needed to move forward and in 1958 I obtain the free teaching qualification of psychiatry at the Clinic of Nervous Diseases and Mental of the University of Padua. But I am not aligned and I suffer hostility and bullying. I read philosophy books, which have never been seen in a neurology department. That's why they call me "the philosopher," which isn't really a compliment.

FRANCA - He would like to make a career, but he is a progressive, and does not enjoy a good reputation among his colleagues, because his theses are considered revolutionary and unorthodox.

BASAGLIA - I understand that I will have no future in university. The director of the clinic, Professor Giovanni Battista Belloni, informs me that there is a competition for the director of a mental hospital in Gorizia, a second-rate career. In mental hospitals, the dirty work of psychiatry is done.

JOLE - November 16, 1961 is an important date for Gorizia: Franco Basaglia is appointed new director of the provincial mental asylum.

FRANCA - At 37 years old Franco was confined to Gorizia, which in 1961 was a frontier armored, it is on the edge of the Iron Curtain. Up until that moment Franco has never seen any mental asylums.

BASAGLIA - We arrive with the children: Enrico, 8 years old, and Alberta, 7, but I don't want to live in a mental asylum.

FRANCA - So we're going to live in the Provincial building, in Corso Italia.

BASAGLIA - The asylum here is a bit special because it is right on the border: one of its walls divides Italy from Yugoslavia, the West from the communist bloc, and if an inmate escapes by climbing over to that side - it happens every now and then - going to get him back becomes almost a diplomatic issue.

FRANCA - The mentally ill poor end up in the asylum, the women who cannot fit into the roles assigned by the ferocious patriarchy, those crushed by

a disastrous existence. In Gorizia, a border land, many are also hospitalized victims of the exodus from Istria and Dalmatia.

BASAGLIA - That day, entering the asylum, I was hit by a smell that I had already smelled. It was in 1944, when as an anti-fascist student, together with my friend Alberto Ongaro, who later became my brother-in-law, they found some flyers in our bag and we spent six months in jail. It's exactly the same: a smell of shit and death.

FRANCA - He sees it, death, entering the pavilions. It is in what appears before him: the misery of the large rooms, the people tied to the beds, the multitude of the sick.

BASAGLIA - There are 600 internees here, but they are no longer people, citizens, lives human: they are things.

LUCIANA - The first time that Dr. Basaglia appears in the Gorizia mental asylum has a rejection reaction.

BASAGLIA – I saw before me hundreds of bodies, but no people. Individuals are reduced to objects, there is nothing but their illness.

LUCIANA - She wants to go away. She can't stand the sight of the humiliated bodies, the stench excruciating. (*exits stage*)

FRANCA - It is only thanks to my support that she chooses to stay and give life to that work that would restore body, voice and dignity to the sick.

JOLE - Michele Pecoraro, the chief inspector of the asylum, on that first day told him placed in front of him the restraint register, the big book where the names of the inmates who were tied to the bed the previous night are written. He says to him: "Mr. Director, you just have to sign it, it has always been done this way, a small gesture".

BASAGLIA – (*takes the pen, thinks about it for a moment, then gives it back*) And I'm not signing!

JOLE - A gesture of refusal, to begin with... Start cultivating a thought never thought of before: that a mental asylum must and can be destroyed, not reformed, changed, modernized, but actually done without it.

FULVIO – (*reads the newspaper*) Giulia, did I read the Piccolo to you?

GIULIA - No, continue.

FULVIO – (*reads*) A little less than a year after the last scheduled flight departed from Gorizia airport, on 4 November 1962 the majestic monument to the Aviator Duke Amedeo d'Aosta will be inaugurated.

GIULIA - Dame il giornale. (*reads*) “The President of the Republic Antonio Segni, the Minister of Defense Giulio Andreotti, the Chief of Staff of the Air Force General Aldo Remondino will be present...”

FULVIO - That is an old glory of the 4th Wing...

GIULIA - “... and the Duke’s widow, Princess Anne of France, as well as numerous civil and military authorities”.

FULVIO - The project was by the architect Fulvio Caccia Dominioni, a highly decorated hero of two wars. The statue was made of white travertine and will be placed there on the site once occupied by the Command building, with the Duke's feet resting on the exact spot where his desk was located.

GIULIA - The early 60s were also characterized by profound cultural changes starting with the Church.

NARRATOR - These are in fact the years of the pontificate of John XXIII and the Second Vatican Council, which triggers a strong movement of reform and openness. On the international level, there is first the “thaw” and then the “détente” between East and West (it is the era of Kennedy and Khrushchev), while the countries of the “third world” are freeing themselves from colonial constraints. But it is a short-lived season.

GIULIA - What an unfortunate year 1963 was! On June 3, John XXIII died, and was succeeded by Paul VI.

FULVIO - And on November 22, also in 1963, American President John Fitzgerald Kennedy was assassinated in Dallas.

NARRATOR - The following year in the USSR Khrushchev is dismissed, replaced by Leonid Brezhnev. In the same year the first American marines land in Vietnam and the military “escalation” ordered by President Lyndon Johnson begins.

NARRATOR - The preferential regime of the Free Zone was introduced in Gorizia as early as 1948 in an attempt to revive the economy of the city, and of the nearby Savogna d'Isonzo, seriously compromised by the mutilation of the provincial territory, caused by the tragic epilogue of the Second World War and the new border with the

Yugoslavia. Its most important effect is to allow the large pre-existing industries to remain in place and thus be able to revive their activity.

FULVIO - Gorizia with the Free Zone is giving the possibility to develop a consistent industrial base. Together with the border economy, road transport in particular, and its function as a sentinel with the military, the city is consolidating a development due to the political, military and strategic role that has been assigned to it.

GIULIA – I only know that from the end of the Second World War to that of the Cold War, with the fall of the Berlin Wall, our region was welcomed again almost 50% of the entire Italian Army.

FULVIO - Military service “up in Friuli” is the destiny and the nightmare of generations of Italians, who had lived in great numbers the months of military service in hundreds of barracks, for a record number of one every fifteen kilometers!

GIULIA - The massive influx of soldiers filled the barracks in Gorizia and Gradisca, not to mention those in Udine and Friuli.

FULVIO – You know the soldiers on leave from afar, not only because of the barracks smell that they leave behind them, but because they have short hair and always go around in groups.

GIULIA – Even in her feelings there is a new air: how many Gorizians and Friulians have fallen in love with the handsome little soldiers.

FULVIO - Many of them have remained in every sense... *(he signals a pregnancy)*.

GIULIA – But many girls from Gorizia emigrated for love to other shores.

FULVIO – But with the soldiers there are also the non-commissioned officers and so we are full of thieves and lice...

GIULIA - Lice? Oh, Virgin Mary!

FULVIO – If you go to the “Centrale” Cinema, better known as Cine Pedocio, because it's the most frequented by the military, you'll be as grateful as a madwoman...

GIULIA – However, the arrival in the city of the military and Yugoslavs has revealed itself to be a great economic advantage.

FULVIO – However, when I, a customer from Gorizia, enters a shop on Via Rastel or Piazza Vitoria, the old Travnik to be clear, I say “Prosim gospod?”

GIULIA - Of course! The regular buyers are almost all Slovenians...

FULVIO - Just think, the other day I asked the clerk in a shoe shop how much a pair of men's boots cost. The lady told me the price in dinars, because she didn't know how much it cost in lire. *(they laugh)*

NARRATOR - The master plan in the 1960s envisaged a city of 80,000 inhabitants. Electricity consumption increases twentyfold, but investments and bank deposits in current accounts also increase, as do postal deposits.

GIULIA – Gorizia is also starting to change face. Companies are benefiting greatly from the Free Zone and development is also bringing about a recovery in the construction industry. Close to the traditional commercial sector, a thriving industrial economy is developing. which made Gorizia the second industrial centre of the province after Monfalcon.

FULVIO – What do you think, Giulia? With the creation of the “Artificial Bow” department, Cotonificio de Piedimonte has exceeded 3,000 workers and SAFOG, where I work, has exceeded 1,000. The stadium facilities were all renovated. SAFOG managed to produce over 200 quintals of steel per day, with 5-6 meltings per day.

GIULIA - Industry along the Isonzo grew, but the Christian Democracy in government feared the formation of a working class like in Monfalcon, where the shipyard was experiencing overwhelming development.

FULVIO – In Gorizia, nine initiatives have also sprung up in the sectors of liquor, confectionery, paper, metalworking and wood. I said that new manpower has been hired for over 1000 units.

NARRATOR - The preferential Free Zone regime includes table A, for family consumption (sugar, meat and oil, but above all petrol) and table B, intended for industry.

FULVIO - For wholesalers and traders there is the possibility of importing food products at very low costs, duty-free, and, for industry, important raw materials such as cotton, iron, sugar, alcohol and cocoa.

GIULIA - The confectionery sector is a sector that has been operating here since the post-war period and which is supported precisely by the Free Zone. Thus large and small confectionery companies were born.

NARRATOR - Gorizia is becoming the landing point for many entrepreneurs who come from Veneto, Tuscany and Lombardy. Thanks to the costs



contents of raw materials, there is a considerable development of the Gorizia factories: from Dolce Italia to Delicia and La Giulia.

FULVIO - In Gorizia we were almost forty thousand people.

NARRATOR - Also thanks to the immigration of military personnel and the various forces of law and order, the Guardia di Finanza, Customs and Ministerial offices essential to the survival and development of the capital of a greatly reduced Province, which has lost 90% of its territory.

GIULIA – The barbed wire has now been removed at the border, but there is still ruthless surveillance by the Yugoslav security forces.

FULVIO - I still remember the bursts of machine gun fire from the photoelectric beams of the surveillance towers, up until a few years ago...

NARRATOR - Since the 1950s, but especially in the 1960s, Caffè Teatro has been a treasure trove of Gorizia culture. Artists in particular meet in the mezzanine of the place, where the Gazzettino editorial office, directed by Piero Fortuna, is also located. Cassandra, aka teacher Jolanda Pisani, also collaborates with Gazzettino. Journalist Laura Alessi, another animator of that cultural circle, is also in the editorial office.

ADA - If the walls of the Caffè Teatro had mouths, they would have stories to tell. Not infrequently at the Caffè Teatro, learned disquisitions on art, music and literature end up in noisy brawls between the contenders. But no one is willing to take a step back. Only on those rare occasions when architect Max Fabiani enters do spirits calm down in a sign of respectful gratitude towards the elderly professional.

NARRATOR - But the leader of the cultural elite of Gorizia is undoubtedly Professor Ostilio Gianandrea, a drawing teacher at the scientific high school. His charisma often exerts a real awe on his interlocutors.

ADA - How many great names frequent the Caffè Teatro. Tullio Crali, Monai, Castellan, Tonci Fantoni...

NARRATOR – But also Cesare Devetag, Judge Raul Cenisi...

ADA - And again Cesco Macedonio, De Nicolo, Cej, Doliach...

NARRATOR - Mocchiutti, Altieri, Tudor, Balani...

ADA - And of course Count Guglielmo Coronini. Oh yes, nice people at the Caffè Teatro. Espressos spiked, whiskies, a few glasses, a cigarette smoke that not even the locomotives...

NARRATOR - Intellectuals spend their afternoons talking about things they don't even understand, but arguing to the point of exhaustion makes them feel alive. And with them beats the heart of Gorizia...

GIULIA - Now that the second and third canals have been reopened, what can I tell you?  
shall we buy a television too?

FULVIO – All right. We will still make sacrifices and other installments to pay it... But oh well  
I'll finally watch Sunday Sports on the couch.

GIULIA – I agree. On Sunday it's your turn, but on Saturday I'm letting you know that I want to see Studio Uno with Mina and Lelio Luttazzi...

FULVIO – I'll look at it too... Ghe x and the Kessler Twins. What legs... (*sings*) "Da da umpa! Da da umpa!...  
For you Giulia there is also that dwarf Don Lurio... "Da da umpa! Da da oomp!...

ADA – Since the 1950s, Gorizia has been filled with several thousand soldiers. Now it has more than 45 thousand inhabitants, but the threat of the Cold War and the division of the world between good and evil looms over everything. Gorizia is at the center of all this, it is  
one of the main victims of the fascist adventure.

NARRATOR – After the Second World War, Gorizia lost its province and for the first time had to deal with a border that passed between its houses and interrupted ties, friendships, relatives, interests and trade.

ADA - The tragedy of the deportations has affected everyone and has produced a climate of hatred and mutual suspicions that run through the city to this day.

NARRATOR - Even the loss of the Slovenian periphery with the new borders and the arrival of a few thousand exiles in Campagnuzza have created further tensions. Wall against  
wall.

ADA - A rift that passes within families themselves, between Italians and Slovenians, between parties, between unions, between the suburbs and the city center.

NARRATOR - Each side remembers its own dead separately, elaborates its own memory, creates its own monuments: on the outskirts those to the partisans, in the heart of the city that to the deportees to Yugoslavia. In front of the station that to the deportees to the Nazi camps. The dead divided, like the living.

ADA - The communists are relegated to the outskirts, and the fascists are delighted to stand up for themselves. defenders of the city.

NARRATOR – They quickly forgot the responsibilities of fascism in the racist anti-Slav policies, in the collaboration with the Nazis, in the roundups and deportations.

ADA - And in the middle, omnipresent and omnipotent, the Christian Democracy.

BASAGLIA - The mental asylum is a concentration camp, an elimination camp, a prison in which the inmate knows neither the reason nor the length of the sentence, entrusted as he is to the arbitrary judgments of subjective judgments that can vary from psychiatrist to psychiatrist, from situation to situation.

FRANCA - In Gorizia Franco came into contact with the true psychiatric reality of the institute, characterized by aberrant treatments regularly inflicted on the patients, not considered people in difficulty and in need of help, but subjects to be controlled, repressed, sedated and hidden.

JOLE - Basaglia soon begins to argue that the relationship between therapist and patient must be based on different assumptions. Thus begins a battle to restore these people greater dignity and the right to care.

FRANCA - The mental hospital is regulated by the rules established by the provincial health service and managed by psychiatrists and nurses. There are big economic interests behind the mental hospitals that are the primary source of income for the Italian provinces. They arise in the suburbs, because the mentally ill must remain hidden from the eyes of "healthy" people.

LUCIANA - Straitjackets, restraint beds, filth, massive use of showers frostbite, psychotropic drugs, beatings, electroshock. This is the mental asylum of Gorizia before of the arrival of Franco Basaglia: a sort of concentration camp in which all kinds of crimes are perpetrated coercion.

FRANCA - With his intervention, dialogue and respect take the place of violence, making the precarious distinction between the "normality" of the staff very tenuous responsible for the care and the "madness" of the hospitalized.

JOLE - In a short time, electroconvulsive therapy was definitively banned, and pharmacological therapy was considered only a method to be able to rehabilitate oneself more quickly.

LUCIANA - In this way, the patient is granted greater dignity and a better prospect of care. Basaglia encourages a new type of relational approach to be established between the patient and the doctor, or psychiatric staff in general.

JOLE - Franco Basaglia and Antonio Slavich, a colleague who joined him a few months later, spend their afternoons, every day, trying to talk to each of the 600 inmates. They put aside that diagnosis of schizophrenia or catatonia, which covers everything, to make room for the stories of the lives of each patient.

LUCIANA - With the tragedies experienced, the failures, the suffering, the silent or screaming demons that people carry inside. Each one their own story. To start again, laboriously, to become people again.

FULVIO - What a caligo! Today it's a sophogo... I miss the day and I'm all choked up with sweat.

GIULIA - On Sunday when you don't work, shall we go to Grado with the boy? I really like the fine sand beach of Grado...

FULVIO - What? I prefer Sistiana. At least I don't have to walk two kilometers before finding salt water... And then with all that confusion, I stowed under the sun like sardines a vizin of that other one? I'm not going to that old beach on the French Riviera among the Friuli! (*imitates*) Renzino, come here from the nona that your barghessutte will leak. (*laughs*)

GIULIA - (*continues to imitate*) And you Lussiate, don't go and play dressed up in the big savannah or you'll get your cjamesuta dirty...

FULVIO - ...and after the wedding he gets angry with me and tells me four madone. Pierino, are you duto croto!

GIULIA - Don't show yourself to anyone else, come here right away and I'll put you there mudandutis! (*they laugh*) Ah, what a laugh with these Friars who want to chat in Italian. But how wonderful it is to be on the beach relaxing on the terrace under the sun...

FULVIO – Giulia, I'm like a sari to you, but I don't want to spend hours and hours chilling on the sand!

GIULIA – But you can also wait for me in the shadow, in a bar in the historic center: you eat two sardines in saor and you drink two spritz. Maybe you'll even go back to reading *Il Piccolo*, free.

FULVIO – Yes, I like Gravo Vecia very much. It is a labyrinth of narrow streets and squares in Venetian style, testimony to its past under the influence of the Serenissima.

GIULIA – (*kindly*) So, Fulvio, are you taking me to Grado on Sunday?

FULVIO – No! On Sunday I sleep until 11pm and after lunch I first go with my friend Gigi to see Pro Gorizia at Baiamonti and then we go to UGG to cheer on Pallacanestro Goriziana!

GIULIA – If you don't take me to Grado on your Lambretta, I'll have to go alone: in the morning after mass I'll go with Ribi's boy, we'll take the bus and then some... And you'll have to make your own lunch too!

FULVIO - And what about your pet?

GIULIA - We'll eat a sandwich and an ice cream. We'll walk along the entire dam and go to the main beach, like the Istrians, without paying the entrance fee, by sea. But this time I'll rent deck chairs, sun loungers and an umbrella. Sand like that of Grado can't be found anywhere else. no part. It is a special mixture rich in salts, minerals and algae extracts Tue. And under the sun, the sand of Grado releases its effects.

FULVIO - It's true! Already in 1892 Emperor Franz Joseph transformed Grado in a Climatic Station of care and seaside stay thanks to its iodine-rich waters, but also to the benefits of sand baths.

GIULIA - A sand bath can give relief, because the dry heat soothes the muscles and aching joints.

FULVIO - This new beach has enough space for the "sand mummies", as the people of Grado call the "buried" vacationers. Even the Serie A ball players I come to the Terme de Grado to have sandblasting done.

GIULIA – With the money I've saved this month on groceries, I'll also go to the spa on Sunday. The lifeguard will dig me a nice hole in the warm sand and cover me up in a sweatshirt.

FULVIO – What? Giulia, it's not about warming up your pool. New beach, spa, sunbeds, umbrellas, sandwiches and ice cream... But don't you remember from nose to mouth? I'm a worker at SAFOG and not the son of Oca Bianca. Since I'm with you, I'm booked for two weeks at Ville Bianchi, in front of the big beach. What a shame though, it only has 4 stars...

GIULIA – Oh, if we win at SISAL I really want to take a gentlemen's holiday at Ville Bianchi, like the Austro-Hungarian nobility!

FULVIO – I wish! For capitalist gentlemen, summer is the time for fun and trendy clubs.

GIULIA – Even if I really wanted to go dancing and listen to music at “Sans Souci”, the most fashionable place in Grado. My friends told me that it has become the point of reference for summer nightlife in the whole region.

FULVIO – Of course! At Sans Souci we are ready to hire top-notch international orchestras and attractions: Fred Bongusto...

JULIA – ... and also Peppino di Capri.

ADA – At Merna airport, apart from the state flights that occasionally land at Gorizia airport to take some government representative to Trieste or Udine, the only regular flight is the daily flight between Gorizia airport - classified as a regional airport - and Rome with an intermediate stop in Venice-Lido.

NARRATOR – Even though the passengers barely reach a third of the 28 available seats.

ADA – What do you want, the Gorizia airport site is proving to be too inconvenient for new models of airliners, penalized above all by the proximity of a border that can cause some problems in the event of a turn that is a little too wide, as happened to that DC.3 that landed with its fuselage riddled with bullets from the Yugoslavian "graniciari".

NARRATOR – The many positive factors of the old military airfield of Ronchi dei Legionari, already converted to agricultural use after the war, ultimately led to its being chosen as the optimal location to host the new regional airport. In

In December 1961 the first scheduled airplane took off from Ronchi and on the 31st of the same month commercial aviation officially ceased all activity at Gorizia airport.

ADA – But the Gorizia field is large enough to accommodate commercial flights with the reborn activity of sport and amateur flying. I learned that the Aero Club of Gorizia has successfully started courses in aeronautical culture and there is also space for sport parachuting.

ANGELO - I was three years old when a social worker took me to Lenassi. I ended up there because my mother had a child with a man who had just gotten her pregnant and escaped. My mother had three other children, a boy and two girls, all with different parents... I never met mine. So I ended up in an institution.

Just to give yourself a bed and a bowl of soup. My mother calls me Angel, but I know well that I have never been an angel. Iero becomes a rebel. And so, as I grow up, I'll end up in a mental hospital. I began to be tied to the bed, or to the radiator, when I was four-seven years old. Soon I'll see the electrician nurse again. I don't remember more than how many times I get the shock: I used to put the gum between my teeth and two caps on my temples. Depending on how it turned, the electricity not only went to my head but also to my testicles, my back and my kidneys. The nurse said:

JOLE – You peed yourself? We'll teach you not to do it again.

ANGELO - Once the electricity went out in my body, I didn't understand anything anymore and I ran away. I went away like a blender. Only I was me, a person. Not a machine.

JOLE – Look, Angelo is even getting used to the electroshock and doesn't ask for it anymore because we'll continue to punish him in this way.

ANGELO - When I woke up, hours later, if things went well I would find my bed on the mattress, if not on the bed base: I would take the mattress out so I wouldn't get dirty. In any case I was tied up. I remember that before sneaking out I would put it on regularly. When I woke up, I was dirty for hours, sometimes even days, and then I got even dirtier.

JOLE – After you I'll change. Are you hungry? When I come back I'll bring you something to eat. Maybe a whole day would pass, because we would forget about him, especially when that nurse, my colleague, was on duty, who took the younger patients where only he could go.

he knew. I never saw one of those girls again after that: it is said that he got her pregnant.

FRANCA - For my husband, whether we are talking about a psychologist or a schizophrenic, a maniac or a psychiatrist, it is the same thing: there are so many roles within a mental institution that it is no longer clear who is healthy or sick.

LUCIANA - Thus began a slow process of restitution of identity, starting with personal effects, clothes, photographs of relatives, hairbrushes.

FRANCA - Franco asks doctors and nurses to get rid of their coats and their roles of jailers, of simple guardians of social tranquility. For the first time the relationship of hierarchical submission between doctor and patient is called into question.

LUCIANA - Basaglia implements the idea of artistic workshops of painting and theater for patients: through artistic production, patients are able to represent themselves and their relationship with others, communicate their internal discomforts and insecurities, rediscover their identity and relate better to others.

BASAGLIA - Madness is a human condition. Madness exists in us and is present as reason is. The problem is that society, to call itself civilized, should accept both reason and madness.

FRANCA - I am also a fundamental part of the group. In Gorizia we have public opinion on our side. There are great photographers who make visible the inhumanity of the asylum and journalists who tell it. Sergio Zavoli brings the issue to television and millions of people watch him.

JOLE - In the documentary "I giardini di Abele" that Zavoli filmed in the mental asylum of Gorizia the journalist asks him...

LUCIANA-JOURNALIST - But Professor Basaglia, are you more interested in the patient or in the illness?

BASAGLIA - "Definitely to the patient."

JOLE - The director proceeds on a new path, the assembly. Patients, nurses, doctors and visitors, everyone has the right to speak. Basaglia wants to transform mental hospitals into therapeutic communities where doctors, operators and patients have equal dignity and equal rights. The patient is a person to be helped, recovered and rehabilitated.



FRANCA - There is a young journalist from Finnish TV, called Pirkko Peltonen, who films the general assembly of the psychiatric hospital in Gorizia, with the inmates debating whether Finnish TV can film the general assembly of the psychiatric hospital in Gorizia. The yes vote wins.

LUCIANA - It is the testimony of how much global resonance what is happening has happening in a border mental asylum.

FRANCA - From the experience in the mental asylum of Gorizia comes the idea that leads to the creation of one of his most famous books: "The institution denied. Report from a psychiatric hospital", published in 1967 by Einaudi which in a few months sells 50 thousand copies and wins the prestigious Viareggio prize.

NARRATOR - In June 1965 Michele Martina was elected Mayor of Gorizia.

Since the year before, JožkoŠtrukel has been the Mayor of Nova Gorica, born from the construction of a brand new urban complex built in a few years. A space for twenty thousand people, mostly immigrants from the Yugoslav Republics, who were added to the residents of the historic hamlet of Salcano and San Pietro.

ADA - Michele Martina and JožkoŠtrukel are friends and have known each other since they were kids. They are young, lucky them... They are not yet forty: one is an atheist communist and the other a Catholic Christian Democrat. They told me in Caffè that they have decided to organize a historic meeting of the two City Councils, despite their mutual difficulties in obtaining authorization from their superiors.

NARRATOR - On November 17, 1965, a few years after the completion of the Berlin Wall, the two mayors signed a report that began the process that could have led to the reunification of the city in Europe. In the report, there is a significant reference to the meeting that took place in Belgrade between Aldo Moro and Marshal Tito, which aimed to make progress between the two countries while also looking to the future of Europe.

ADA – Did you hear? Demetrio Volcic, who also traveled by plane with Moro, acted as interpreter between the two statesmen.

FULVIO - Are you done counting monads?

ADA - Don't you believe me Fulvio? Vara, he'll count it to me, when he's the vine drinking a biker of Tocai at the Cafè Teatro...

NARRATOR - The First Central European Cultural Meeting of May 1966, dedicated to Poetry, which takes place in the Provincial States Hall of the Castle of Gorizia with the

The participation of seventy poets from Italy, Austria, West Germany together with those from Yugoslavia (Slovenes, Croats and Serbs), Czechoslovakia and Hungary, has an unexpectedly favorable outcome, beyond all imagination.

ADA - Giuseppe Ungaretti also returned to the Gorizia Karst after fifty years, where he had lived his very hard experience as a volunteer soldier of the Italian Army in the trenches on San Michele. And on its summit he had found the inspiration for his famous poems. *(proud)* Just think, I prepared him a coffee with grappa with my own hands.

NARRATOR - Unfortunately, several negative factors such as the proximity to the border, the grass runway, the expansion and technical-operational improvement of the nearby Ronchi airport, lead to the decision to suspend all forms of logistical-operational assistance to the Merna airport.

ADA - Everything was entrusted to the Ronchi airport detachment.

NARRATOR - On the evening of December 31, 1966, at exactly midnight, the following telegram was sent: "To the Udine Rivolto Airport Command, to the AEROTELE METEO Milan and, for information, to the 2nd TELEGRUPPAEREO of Padua. Text: NOTICE AT 12:00 AM ON 12/31/66 THE GORIZIA AIRPORT DETACHMENT CEASES SERVICE. Signed Adjutant Marshal Gian Franco Mian". It is the official death certificate of a former large military airport.

ADA - The usual Fulvio has arrived at the Caffè Teatro and continues to throw sardines at me. I am a cashier with a thousand ears, but honest... *(dries a cup of coffee with a dishcloth)* Hi Fulvio, I was waiting for you. Shall I make you the usual caffè macchiato?

FULVIO - *(hearing a hubbub, points to the upper floor of the place)* Sure! What are the intellectuals from Gorizia chatting about up there today?

ADA - Up at the "cenacolo" we can only talk about Roberto Joss's new book "The Hotel on the Border".

FULVIO - And he speaks well of it?

ADA - *(acting offended)* I don't get involved in the chatter, I'm here to work. *(in a low voice)* He speaks very badly, I tell him I don't understand anything. It's all envy, in my opinion. And then Dr. Joos is so kind...

FULVIO - My dear Ada, the malignity of human beings manifests itself in many ways (*ironic*) For example with milk, this coffee that tastes like burnt gum like the one you prepared for me, Ada.

ADA - Fulvio, here we don't want to spend, the father will give Slovenian money late...

FULVIO - Always the same story, always the fault of those on the other side of the border. Think instead about preparing a coffee with milk that is edible... This time I'm not paying you the capuchin.

ADA - We're not mourning the dead man. Why did you pay me yesterday and the day before? One time the coffee is cold, the other time the milk isn't fresh, in short, you'll never pay me!

FULVIO - But Ada, do you think I'm coming to the Café Theatre just to see you and... (*exits*)

ADA - Run away, yes, or we'll call the boss! And so he screwed me up again this time. (*dreamily*) I like Joos. Taciturn, distinguished, polite. I've never heard him raise his voice. Roberto Joos is good at writing and good at painting. I've read his book "The Hotel on the Border", the one that others criticize so much. Instead it is a beautiful book, which talks about the history of his family, the birth of Gorizia, Austrian Nice, and the decline of the city due to the upheaval caused to the city by the First World War. (*dreamily*) Ah, if only he would come forward, I would marry him right away!

BASAGLIA - It is important to restore dignity to patients, who must be recognized first as human beings and then as people to be rehabilitated. The first thing to do is to suspend all forms of judgment and consider the patient, starting from the life story, the social role played, the emotions and the discomfort, to then proceed with the diagnosis and therapy.

FRANCA - Brunetta is a lobotomized girl, who has all her face marked violence that the institutions were capable of: few teeth, sunken eyes, scars on her head. Along with part of her brain, they also took away her ability to walking straight and the use of speech.

LUCIANA - She swings forward, her arms dangling, and speaks in grumbling. He often sits with us in search of only one thing: affection, which for years was denied to her, and she reciprocates our every attention by opening up into a smile that, Even though he's toothless, he's wonderful.

JOLE - At nine years old, still a child, she had crossed the doors of the mental asylum of Trieste for the first time. They had sent her to "Ralli", the children's ward.

LUCIANA - A receptacle for all the lost, poor, abandoned childhoods. Many Istrian refugees, children of no one, also ended up there. Her pathology is that she was left alone. Loneliness is her illness. Boys and girls, sometimes abandoned, sometimes considered "naughty", "dangerous to themselves and others", were left to rot behind those walls, tied hand and foot for days or at the mercy of the winter cold.

FRANCA - The psychiatric hospital was an immense human landfill where generations of men and women were dumped like organic waste.

JOLE - At 13, Brunetta was transferred to Gorizia and came to us in the ward for troubled women, where electroshocks, straitjackets and isolation cells were everyday life.

FRANCA - For the doctors at the time, however, the therapy was not enough. The girl continued to be restless, aggressive towards herself and others. So, they asked that she undergo a frontal lobotomy. They sent her to Turin for the operation, then she came back here.

BASAGLIA - They asked me to issue a medical certificate on Brunetta, who is now 22 years old and who has long since stopped speaking. "The patient cannot remain in captivity in the agitated pavilion! We must begin a gradual recovery process with her." So, I demanded that she be transferred together with other difficult cases.

LUCIANA - She was completely absent, she spent the day sitting on a bench rocking. She had taken on that attitude of renunciation typical of those who know that their word and their existence have no value".

FRANCA - Day after day, slowly, Brunetta recovered his motor coordination, he started to participate in activities and workshops and he transformed the few guttural sounds that came out of his mouth into words and sentences of complete meaning.

BASAGLIA - There are no people with whom it is not possible to undertake a therapeutic path.

JOLE - Now she orders spaghetti for lunch. For her, it is the forbidden fruit. In the mental institution, they used to not give it to her, because forks were considered dangerous objects. They only ate rice or short pasta, with a spoon. For Brunetta, spaghetti has become a symbol of freedom. That freedom that, without the battle fought by Franco Basaglia, Brunetta would never have been able to savor.

NARRATOR – In the meantime, Gorizia becomes the showcase city of the West. For the slow return to normality in relations within the city and towards Nova Gorica there are merits that should not be forgotten. First of all, a courageous part of the Christian Democracy that establishes new border relations, with the Central European meetings, with many of its exponents who work to overcome the Iron Curtain.

GIULIA - Gorizia has become the city of barracks located in various points of the centre.

FULVIO - And the places of socialization frequented by military personnel and citizens are the elegant cafés “Al Teatro”, “Al Corso” and “Alle Ali”, which are frequented by members of the Air Force.

GIULIA - In Gorizia there are no trattorias, pizzerias, haberdashery shops, clothing stores of course only with the military, but this presence has a significant impact on the city's economy.

NARRATOR - Back when the cell phone was still science fiction, the phone booth was still the undisputed queen of wired communication.

FULVIO - With all these soldiers in the barracks, to make a call from a telephone booth you have to get in line.

GIULIA - The phone booths are always occupied by soldiers in uniform or on leave. The one on Via Diaz, for example, is perpetually clogged. If you have to make a phone call, the only solution is to go and call in a bar, where the soldiers don't go because they don't have the money to pay for their drinks.

FULVIO - The white and orange cabin is also a meeting point for teenagers from Gorizia, who use it to contact friends and organize their afternoons.

GIULIA - And maybe even to make a prank call.

NARRATOR - Since 1966, the “cultural revolution” launched by Chairman Mao has been raging in China. In August 1968, Soviet tanks reappear on the scene in Prague, to stifle the attempt to build a socialist and democratic regime in Czechoslovakia.

ADA - (*reads the newspaper*) The West is experiencing profound social and cultural upheavals that have their epicenter in the student revolt, which also exploded in Italy in the spring of 1968.

NARRATOR - After the years of the economic “boom”, the productive world is affected by profound signs of crisis, working conditions are worsening.

BASAGLIA - Now we have everyone against us: the psychiatrists, the newspapers, the judiciary. Even the unions are having a hard time understanding all these changes in the asylum and are afraid of them. Politics is scared.

JOLE - What is happening is unbearable for the Christian Democracy, which governs the province of Gorizia.

FRANCA - In September 1968, when Alberto Miklus, an internee who returned home on temporary leave, kills his wife with an axe, everything goes downhill. The judicial investigation does not involve Franco, but it marks the end of his experience and my husband leaves Gorizia.

LUCIANA - Basaglia's departure is very silent: he leaves us orphans, but the experience shared with him is an encouragement to continue, despite the difficulties.  
that we find with the administrations.

JOLE - But a new challenge awaits him: in 1971 Franco Basaglia will accept to will direct the Provincial Psychiatric Hospital “San Giovanni” in Trieste.

**THURSDAY 6 NOVEMBER 1969**

FULVIO - (*rushes in*) Giulia, did he know you?

GIULIA - What? That you always come home late for lunch and that it's all cold...

FULVIO – In the city there is nothing else to talk about! This morning at 8.15 the municipal gardener Gaetano Mrakic found a green metal box hidden in the hedge near the border wall on Via Foscolo. Unsuspecting, he immediately called the police who in turn called the colonel of the Alpine troops... Monzani.

GIULIA - Ah, Colonel Antonio Monzani, Maia Monzani's husband, the actress...

FULVIO – Him. In the meantime, other police forces and many people from the area arrived, including me who was passing by on my bike. Monzani lifted the box, analyzed it and then turned it over.

GIULIA - And what was inside?

FULVIO - Sticks of dynamite, at least two kilos.

GIULIA - *(she makes the sign of the cross)* Virgin Mary? Then I didn't blow you up!

FULVIO – But why am I here? When I got back, the bomb squad was there, from Udine, but in the meantime, on the site of the discovery, there were also two trucks full of sandbags because it was decided that the device would be detonated on the site. *(Giulia goes out and goes to change)*

NARRATOR - ***(loud bang)*** At 1.15pm the bang that shakes the houses in the area. The decision to detonate the bomb had prevented accurate investigations. The hypothesis is that it had been placed there since November 4th. The “strategy of tension” begins. A little more than a month later, on December 12th 1969, the tragic attack in Piazza Fontana in Milan took place, a criminal attack causing 16 deaths and 90 injuries.

ADA - It is said that the Milan and Transalpina bombs are very similar.

NARRATOR - The Transalpina bomb is the beginning of the border massacres with the Peteano attack on May 31, 1972 and the Ronchi plane hijacking on October 6, 1972.

*(Giulia comes back with a large pair of glasses, bob wig, etc.)*

FULVIO – Good morning Miss... May I offer you an aperitif? A sparkling Recoaro water! “It stimulates, tones and restores” as they say on TV. Or would you prefer a Tassoni Cedrata.

GIULIA - *(takes off her glasses and slaps him)* No, I'd rather give you a big mouth!

FULVIO - You pig! I am you, Giulia.

GIULIA - Unfaithful! Traitor!

FULVIO - But who knew you behind those big eyes?

GIULIA - Do you like my new friends?

FULVIO - They are as big as two fans...

GIULIA - I don't understand anything about fashion! (*speaks in Italian with forced diction*)  
Nowadays, large, round and colourful glasses are used. Fashionable bags are bigger and bigger, while the shoes get "lower". Can't you see I'm wearing ballet flats?

FULVIO - Don't tell me you've started dancing! I see that even the jewels have become big and colorful. (*worried*) Giulia, I'm not that woman who made the bank robbery in Cormons?

GIULIA - What am I telling you? These necklaces and earrings here are all made of plastic.

FULVIO - (*sigh of relief*) But what did he do to the caves?

GIULIA - (*with forced diction*) How old-fashioned you are, Fulvio. My hair is shortened and follows the geometric lines of the clothes, not curls, but fringes and bobs; this is Mia Farrow's short and jaunty cut, so trendy today.

FULVIO - But how did you do it? I'm all polished up, made up, dressed up latest fashion... I wonder where you found all those bores?

GIULIA - Simple, I was making a profit on the expenses...

FULVIO - So, are you going to tell me if I smoke more than ten cigarettes a day and if I go out for a coffee and play the lottery and in the meantime you've put all that money away?

GIULIA - But I'm swapping clothes with Gianna, my friend, so we'll spend half... Wake up! It's 1969! The astronauts landed on the moon. I'm left  
indrio like shrimps... Update, Fulvio!

FULVIO - Go figure. You liked those crazy Beatles or, worse, Rolling Stones, with that "protester" look: long hair, ripped jeans, tennis shoes, worn-out shirts and in winter an eskimo is essential for them. But where has the bon ton style of "Breakfast at Tiffany's" gone?

FULVIO - I have to say that I really liked the miniskirt!

GIULIA - Me too! The miniskirt is very short, but never vulgar... The designer Mary Quant invented it!



FULVIO - Never heard of it... Let it go, Giulia. Fashion is not for you...

GIULIA - What? The miniskirt is good in any season. (*with forced diction*) As fashion designers say, it should be accompanied by transparent shirts in summer and turtlenecks in winter. I would like to wear that dress Givenchy trapeze, which I saw the other week on Grazia... with the hairdresser's hat... It can be paired with colored tights or with knee-high boots.

FULVIO - Do you want some advice, Giulia? With your hips (*he gestures*) it would be better if you wore flared clothes...

**END**