

# NABUCCO

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*« Who needs pity if not someone who has no compassion for anyone? »*  
*Albert Camus*

**- Director's notes -**

It's 2046. Silence reigns across devastated cities. The mainland is no longer a safe place to live. Salvation from a future apocalypse lies in the will of Bel, an ancient god exhumed from the past: a substitute for the Catholic religion, an accepted belief based on appearances.

Following the collapse of the social media civilisation, as it is now remembered, new oppressive social structures have taken hold, skilfully drawn from the distant past.

The world has fallen victim to man. Intolerance, the fear of what's different, the closure of borders, pollution, and the egos of rulers have led to the formation of a large group of extremists. Following a coup and the subsequent formation of an organised group aboard a continuously moving vessel, they move to capture and subdue populations. A ship, a new Arc, an apparent holy land which in truth is a place of anti-culture, of reactionary power and dread.

The opportunistic oligarchical plots of Nabucco and Abigaille proliferate aboard the Babel ship, creating a new primitive community dedicated to obedience and pillaging. These two new barbaric messiahs, arising from the unfounded pursuit of social success through the worship of image, oppose the dignified principles of individuals from the old world who cannot recognise themselves in this new insatiable thirst for violence.

The risks we face are sketched out: from the initial images of a commando in combat training; the destruction of literature; a military sweep for someone that could be any one of US and that evokes our historical memories; the omnipotence, ferocity, and delirium of Nabucco's ship gliding apparently calmly through the waters.

Nabucco, however, is not just symbolic of a population's pride fighting a conformist power;  
it is not just a world that has faded in the pursuit of undignified principles; it is not just a continuous attempt to find one's own personal place in a time that seeks permanent thrones;  
it is above all a reawakening of conscience, a journey of souls ready to rediscover what it means to stand for what you believe in.

Translating the spiritual awakening of Nabucco into the near future, Abigaille's sense of guilt and self-destruction reminds us of a present-day

Europe that does not want to surrender to the developing cultural abyss. After all, new societies are born from individual ethical choices, and if this is accompanied by an extraordinary score by Giuseppe Verdi...



In current politics, the uncivil resolve towards those who come from distant shores, and towards those who are different, show that certain social positions have never changed; that we are still waiting to redeem ourselves from an intellectual, social and economic scourge that appears to have no end in sight. That tomorrow will always be too late.

Nabucco shows us the expectation for someone to re-balance the humanistic proportions of a State. Someone to arrive as commander of the Italian battleship, and who is able, with certainty, to bring our boat to port, and in doing so, setting out the right path to follow. Unlike certain Pied Pipers of Hamelin we know, voted in by the "ruling" population, who enjoy pushing us towards a fatal constitutional drowning.

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