KINONIK

SEDUCED AND ABANDONED (1964)

Directed by Pietro Germi

WEDNESDAY November 26th 7PM

SATURDAY November 29th 7PM



In Sicily, 1964, there's a crime worse than murder: damage to the family's honor.

Pietro Germi's **Seduced and Abandoned** follows sixteen-year-old Agnese, seduced and impregnated by her older sister's fiancé. When her father discovers what's happened, he doesn't call the police. He doesn't confront the man who violated his underage daughter. Instead, he sets out to restore the family's reputation through whatever means necessary: shotgun weddings, kidnapping, attempted murder, emergency dental work for an impoverished baron.

The film unfolds as escalating farce - a comedy of errors where the only error that matters is being caught, and the only crime is shame. The man who seduced Agnese faces no consequences because, according to Italian law at the time, marrying your victim erased the offense. Agnese herself becomes the problem - "damaged goods" in a society where a woman's virginity is the family's most valuable currency.

Germi's follow-up to **Divorce Italian Style** takes his scalpel to Sicilian social customs and asks: when an entire legal and moral system is built on hypocrisy, who gets to decide what constitutes crime? The seducer who walks free? The father who commits violence to preserve appearances? Or the girl whose only crime was being seduced?

In **The Set-Up**, Stoker Thompson believed in a framework that no longer existed. In **Signpost to Murder**, institutions couldn't tell criminal from victim. **Seduced and Abandoned** shows us what happens when the law itself is the criminal - when the system explicitly protects predators and punishes their victims, all in the name of honor.

Shot in stark black and white on location in Sicily, the film earned a Cannes premiere and remains one of Italian cinema's most savage satires. Stefania Sandrelli, reprising her role from **Divorce Italian Style**, gives Agnese a luminous vulnerability that makes the surrounding madness all the more grotesque.