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**Rome Film Fest**  
October 18 | 27 **2007**

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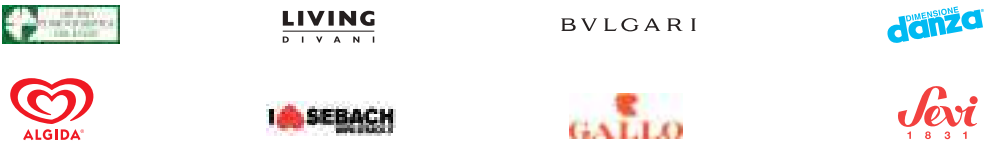
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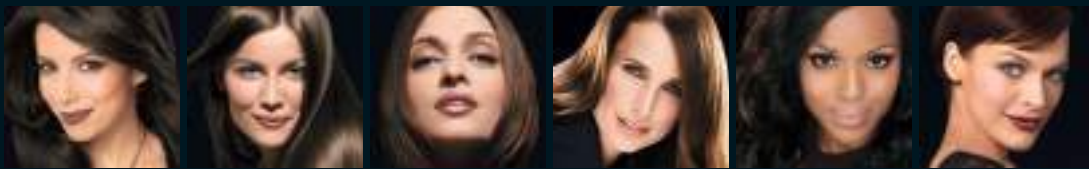
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■ There is a profound link between the cinema and Rome, its places, its inhabitants, its tradition, a link we used as the foundation to create our Rome Film Fest. Since the beginning we have pursued the idea of creating not a classic Festival, not an event purely for critics and film professionals, but something that is a genuine tribute, a real act of love towards the cinema. At the same time we thought of an occasion to mingle sensations and ideas, to unite people—as is this city’s nature—starting with those who have participated in the Popular Jury and ending with the thousands who attended the screenings throughout the whole territory, not only in the Auditorium, which nevertheless was the “heart” of the Fest.

So the second edition of the Rome Film Fest recalls the tremendous success of last year’s edition, confirming the driving spirit behind it, that popular spirit which, I believe, was one of the reasons why more than 150,000 people attended the 170 films shown. The very spirit that encouraged 480,000 people to crowd the Auditorium and the other locations of a Fest that aimed to be “rooted in” the city.

Because Rome *is* cinema, not only due to its great historical and cultural heritage, its unique blend of architecture and open spaces, of harmony and time, but also because of its tried-and-tested ability—also thanks to our Fest—to unify this tradition with project development, amalgamating its vigour and fascination with economic investment. Thus, once again, this year cinema will be opening up to its audience thanks to actors, personalities, stories, music and surroundings in an edition dedicated to the complex and fascinating culture of India. In this way Rome—with its unique and exceptional setting—proves to be open to world cultures: those coming to Rome find locations, substance and history, but also highly effective cinema-making structures, economic advantages, great professionalism, and skills, all combining to produce a wealth which is the very “culture” of this marvelous mechanism for creating emotions.

**Walter Veltroni**

*Mayor of Rome*

 The Rome Film Fest's debut performance caught everyone by surprise: almost half-a-million people attended the screenings of 170 films from 33 countries. No one expected this type of reception, though we had anticipated the Fest would be a moment of tremendous popular involvement and a gathering between different people, cultures and populations.


This success galvanised and stimulated us in the preparations for a second edition that would be as unique and innovative as possible.

Once again this year we are putting on a true Fest for cinema involving the whole city of Rome and beyond, with events spread out everywhere: the whole territory will be transformed into a large, suggestive set for the novelties in national and international cinema. From this point of view the Fest certainly represents a unique occasion for the Rome area, but also for our country as a whole. It is an important, not-to-be-missed appointment in the world film festival calendar and the right moment to contribute to the support and re-launch of Italian cinema: the "Italian laboratory" no longer needs to live on memory alone because there are many young talents to be found in our cinema today, whether actors, directors or screenwriters, a heritage not to be dispersed but to be continually nurtured and supported.

Great cinema is often the mirror of a great culture, and so the Institutions also have a duty to make increasing contributions to cinema in particular and art in general.

**Enrico Gasbarra**

*President of the Province of Rome*

 The Rome Film Fest is first and foremost an expression of the history and the vitality of a territory. Rome and Lazio have a treasure trove of enormous value, namely culture, and this Fest was created to appreciate one of culture's most precious strands, cinema; moreover, to make it available to citizens, to the thousands of people who visit Rome and Lazio every day, and last but not least to the network of professionals with an historical tradition rooted in this region. A close partnership has been formed between the Rome Municipal and Provincial Councils and the Lazio Region to create a project born out of a keenly felt need in the territory. We identified a widespread call for a new kind of festival, a coming together in a world capital of cinema, like Rome, uniting all the different aspects of filmmaking: the industrial side, the outlooks, the visions and dreams that run through every movie, and the emotions of those who watch them unfolding on the screen before their eyes.

There was an extraordinary response to the first Rome Film Fest, from the general public and film professionals alike. The Fest we imagined also aimed to contribute to training audiences to be critical and attentive. And it is not by chance that our Fest gives the public the right to judge and vote on the works presented. We want to continue growing. In our second year the program is even richer and more varied, featuring stories and images from around the world, from small Italian productions to those from the vast continent of India. We are making space for our great cinematographic tradition and the novelty it can still express, while at the same time we are trying to cast our gaze further afield. Through stories told in the cinema we want to reflect on our identity, have a better and deeper understanding of the reality surrounding us. Basically, with cinema, we are trying to once again transform Rome and Lazio into a hothouse of ideas and a crossroads of culture open to everyone.

**Piero Marrazzo**

*President of the Lazio Region*



■ After the enormous success of the first edition, the Rome Film Fest is back: a grand popular fest, an event of worldwide importance. Made possible thanks to a firmly established understanding between the institutions and the world of production, last year's Rome Film Fest generated important spin-offs for the city's economy, bringing considerable satisfaction to the tourism sector. It especially provided great impetus for the entire Italian film industry, as proved by the important commercial deals concluded between international buyers and sellers accredited at **The Business Street**. These results mean we can look to this second edition with enthusiasm, confidence and renewed commitment. A commitment in line with the considered strategy pursued in the last few years by the Rome Chamber of Commerce—along with other local institutions—in order to guarantee the city balanced and lasting growth, based on fundamental development assets: innovation, tourism, and culture. Within this framework, increasing attention has been paid to culture, with its threefold value as an essential component of the city's wealth: a driving force for social unity, a powerful economic multiplier, and an agent for attraction. Developing this logic, the Chamber of Commerce has invested energy and resources in highly innovative infrastructures and cultural events, which have considerably boosted Rome's international appeal: from the Auditorium to the Casa del Jazz, from the Teatro dell'Opera to the Notte Bianca. The Rome Film Fest is a further, important element in this process. Rome is a centre of excellence for national film production, which has rediscovered its vitality and creativity in recent years. Thus to concentrate on cinema means to activate a crucial lever for development for the city and the country as a whole.

**Andrea Mondello**

*President of the Rome Chamber of Commerce,  
Industry, Handicrafts and Agriculture*

■ This is the second edition of the Rome Film Fest. From October 18th to the 27th, the “Parco della Musica” turns into the “Parco del Cinema.” Once again the Auditorium’s halls, spaces and meeting places will be packed with filmmakers, spectators and professionals alike; following in the footsteps of the hundreds of thousands who flocked here in 2006 to make a success of this new kind of festival, a winning combination of a high-quality, spectacular event with the hallmark of a popular celebration involving the whole city. Organised by a new Foundation—also created with the contribution of Musica per Roma—the Rome Film Fest confirms the Auditorium’s mission as a centre offering the best in entertainment and contemporary culture. This multi-functional space *par excellence* has consolidated its vocation in 2007, first with all kinds of musical events and then with theatre, dance, exhibitions, history conferences and the festivals of Science, Philosophy and Mathematics. Arts, entertainment and top-notch popular culture: these have all brought the Auditorium world-class status—for the size of its audiences, the number and quality of its events, the use of its spaces, its self-financing ability, and the presence of the most prestigious artists and intellectuals. Rome is becoming the European capital with the most cultural initiatives on offer, on an equal footing with Berlin, London, Paris, and New York, additionally initiating collaborations and co-productions with these cities. The Rome Film Fest is firmly rooted in this overall context and, in turn, it is gaining a reputation as an internationally important and valued showcase. A truly huge program will be presented in the three main sections: the world premiere of Francis Ford Coppola’s new film will be one of the many highlights; particularly noteworthy is the **Focus India**, a tribute to the culture of one of the world’s largest countries; there will also be retrospectives on great maestros. Cinema, therefore, enriches and completes what is on offer at the Auditorium, a place with growing resonance for different arts and languages, once again proffering Rome as the city of entertainment *par excellence*, rich not only in tradition but also in terms of artistic output and production; all driven by the concept that culture is an increasingly important resource for development, while also being the objective of an evolution centred on new needs for human and civil growth and maturity.

**Gianni Borgna • Carlo Fuortes**

*President and Counsellor of Fondazione Musica per Roma*

■ The Rome Film Fest project is closely connected to the locations where it is held and to the name it has purposely chosen. First and foremost comes Rome, the city whose name evokes a cocktail of history, culture, civilisation and multi-culturalism, but also cinema and dreams, enchantment and creativity. And Renzo Piano's Auditorium Parco della Musica, a veritable citadel of the arts, an open space to expand the mind and foster good taste. Second comes the event's name, abandoning the word "festival" for "fest," thus promoting the idea of a shared celebration, simply the best way to talk about our times, our personal subjectivity, our existence as individuals within history.

Following a first edition resplendent for its vitality, resonance, and participation, we spent a long time thinking how to respond to a commonly held consideration: what is this event's soul, its specific nature, its purpose? The Fest's program is actually only the second strand of a wider and more ambitious process underway thanks to the creation of the Fondazione Cinema per Roma, which will be running activities throughout the year—also involving a public education program—with its greatest visibility coming during the Fest. Thanks to the commitment of the local councils (City, Province and Region), the Rome Chamber of Commerce, and Musica per Roma, as well as private partners and public institutions—starting with the Ministry of Culture—we are working to carve a niche within the modern idea of cinema. This will be a permanent workshop and a showcase for quality, an outpost of experimentation and originality within an industry of prototypes, always set to be both an artisans' workshop of excellence and a formidable factory of customs and trends.

It is within this context that the Fest—with its stars and eagerly awaited films in *Première*; a high-quality selection celebrating those with the courage to be "artists serving the audience" (*Cinema 2007*); the original ferment to be found in *Extra*; and the ardour of young filmgoers in *Alice in the City*—aims to be a unique journey through contemporary cinema.

The program is constructed like an harmonious mosaic, where not only the judgement on a single film matters, but also the idea of a

place of cinematographic culture in which every work, every director, every actor knowingly performs a role in a global panorama where modernity is a synonym for shared history, present memory, and everlasting freedom of expression.

**Goffredo Bettini** • *President, Fondazione Cinema per Roma*

**Teresa Cavina** • *Artistic Director, Cinema 2007 and New Cinema Network*

**Piera Detassis** • *Artistic Director, Première*

**Gianluca Giannelli** • *Artistic Director, Alice in the City*

**Giorgio Gosetti** • *Artistic Director, Cinema 2007 and The Business Street*

**Mario Sesti** • *Artistic Director, Extra*

**Francesca Via** • *General Manager*

## Rome Film Fest Official Prizes

- Marco Aurelio Rome Film Fest - BNL Prize for Best Actress
- Marco Aurelio Rome Film Fest Prize for Best Actor
- Marco Aurelio Rome Film Fest - AAMS Prize for Best Film
- Special Jury Marco Aurelio Rome Film Fest Prize
- Alice K12 Prize for Best Film
- Alice Young Adult Prize for Best Film
- Paolo Ungari/UNICEF Prize Alice in the City Book section
- PMQ Agent Award
- Acting Award 2007 in collaboration with IMAIE

## Collateral Prizes at the Rome Film Fest

- FASTWEB Prize for the Premiere section
- L.A.R.A. Prize to the Best Italian Performer

### Extra

- CULT Prize to the Best Documentary
- ENEL Cuore Prize
- “Online Short Film” – Morellato Gioielli da vivere Prize

### New Cinema Network

- MINI Prize for Best European Project
- SIAE Prize for Best Italian Project
- Young Jury Prize for Best Feature Film in collaboration with Clear Channel

### Alice in the City

- AAMS Public Prize for Best Film
  - Consiglio dei bambini Prize – Rome’s City Hall (Assessorato all’infanzia) for Best Film
  - Boing Cortiscuole Award
  - UNICEF Special Mention – Book Section
- 
- Filmcritica Campidoglio – Maestri del Cinema Prize to Raoul Ruiz
  - L’oreal Paris Prize for Best Make-up
  - “Il Cinema in vetrina” Prize for the Best Shop Window Display dedicated to cinema
  - 2007 Solinas Award
  - Steps and Star Award, offered by Associazione Piazza di Spagna



## People's Jury

Prizes at the 2nd edition of the Rome Film Fest for Best Film, Best Actress and Actor plus a Special Jury Award will be assigned by an international People's Jury of 50 members, 30 chosen in Italy with the other 20 representing 11 European countries. President of the jury will be Danis Tanović, the Bosnian director who won an Oscar for Best Foreign Language Film with *No Man's Land*.

The choice of using a people's jury emphasises the Fest's calling as a non-specialised event; not only a meeting place for cinema professionals but also an occasion for widespread participation, open to and aimed at the extensive audience of film fans, with cinemagoers transformed into jurors especially for the event. The selection process was handled in collaboration with Europacinémas (a MEDIA programme), AGIS-ANEC Lazio and *Ciak* magazine.

Iñigo Ascasibar *Spain*  
Lorenzo Avellino *Italy*  
Cecilia Baroncini *Italy*  
Renato Capasso *Italy*  
Valentina Carpenedo *Italy*  
Irene Carrión *Spain*  
Erica Chirulli *Italy*  
Peter Ciaccio *Italy*  
Jaime Claros Alegria *Spain*  
Maria Rita Colasanti *Italy*  
Claudio Coletta *Italy*  
Maria Victoria Cuellar Cabrera *Italy*  
Antonella D'Ambrosio *Italy*  
Ruben Sharif De Luca *Italy*  
Flaminia De Rossi *Italy*  
Velia Di Pietra *Italy*  
Pierluigi Fantin *Italy*

Clémentine Guichard *France*  
Cathrine Hopstock *Norway*  
Francesca Ippolito *Italy*  
Simona Irrera *Italy*  
Wilhelm Jochen *Germany*  
Monika Keska *Poland*  
Ana Stefanova Kitanova *Bulgary*  
Jakub Krolikowski *Poland*  
Maria Concetta Lattanzio *Italy*  
Giulio Luciani *Italy*  
Michela Mattiolo *Italy*  
Claudia Meschiari *Italy*  
Iraj Mortazavi *France*  
David Murobi *Austria*  
Robert Nevitt *UK*  
Nicola Nocella *Italy*  
Maria Letizia Panerai *Italy*

Alessandro Pesce Celano *Italy*  
Guillaume Pilet *France*  
Elisabetta Radice *Italy*  
Kristel Säsil Reith-Allikas *Estonia*  
Vanessa Round *UK*  
Peter Russel *UK*  
Lucio Francesco Saggioro *Italy*  
Silvia Saitta *Italy*  
Benedikt Salfeld-Nebgen *Germany*  
Massimo Santoro *Italy*  
Erina Sato *Italy*  
Nicola Sciamanna *Italy*  
Massimo Segà *Italy*  
Vilhelmina Szpiro *Sweden*  
Patricia Van Wetten *Netherlands*  
Lilly Vinje *Norway*

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## Red Carpet d'auteur

Thai artist Sakul Intakul's installation widens the Rome Film Fest's boundaries and re-discovers the value of harmony and beauty lost in the Western world. It is with this spirit that Intakul incarnates the figure of the *apparatore*, the director/set and costume designer that, throughout the years, has created comprehensive sets for historical characters and great events.

Sakul's intallation—a 30-meter long, 1.5-meter wide wrought-iron structure completely covered with white azaleas—represents film frames illuminated by poetry and the beauty of flowers.

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# Première

Opening with the British film *Elizabeth: The Golden Age* by Shekhar Kapur, the second edition of *Première*—the section for great international premieres and the stars' red carpet—confirms its spectacular vocation while tapping into signs of a new commitment in international cinema. A clear example of this trend is the world premiere of *Youth Without Youth*, a surprising philosophical noir by Francis Ford Coppola, who returns to directing after a ten-year hiatus. On the same expressive wavelength is Sean Penn's long-awaited new film as a director, *Into the Wild*, a rebel's journey to the edge of civilisation, while the presence of new political tensions in Hollywood is confirmed first by *Rendition*, directed by South African Gavin Hood, Oscar winner in 2005 with *Tsotsi*, boasting an all-star cast (Reese Witherspoon, Jake Gyllenhaal, Meryl Streep) to recount an America besieged by terrorism and special laws, and then with *Noise*, an environmental apologue by Henry Bean starring Tim Robbins of a "rectifier" battling with noise.

*Première* also presents the first Hollywood production by Danish director Susanne Bier (a revelation at last year's Fest with *After the Wedding*), *Things We Lost in the Fire*. The Italian selection is marked by opposites,

spanning from the premiere of the art-house *Giorni e nuvole (Days and Clouds)* by Silvio Soldini to "Argento Night," a "black carpet" gala and marathon celebrating director Dario Argento, the king of horror, with new editions of *Suspiria* and *Inferno*, and the trilogy's last chapter, *La terza madre (Mother of Tears)*. There is a strong Italian connection to *Silk*, by Canadian Francis Girard (based on Alessandro Baricco's best-selling book), with Keira Knightley; and there's a tribute to Italy's glorious comic tradition with the musical *The Dukes*, the directorial debut of actor Robert Davi, starring Peter Bogdanovich. Completing *Première*, Julie Taymor's *Across the Universe*, an ethereal musical weaving various Beatles songs. The *Alice in the City* section also features some premieres (*Première/Alice*), including the cartoon *Le Winx*, *August Rush*, and *Enchanted*. Quality and glamour, a combination guaranteed by the presence of no fewer than 9 Oscar winners among those treading the Auditorium's red carpet: Cate Blanchett, Geoffrey Rush, Francis Ford Coppola, Reese Witherspoon, Sean Penn, Robin Williams, Gavin Hood, Halle Berry and Tim Robbins.

Piera Detassis



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## Across the Universe

Julie Taymor

A love story set against the backdrop of the 1960s and the Beatles' songs, the turbulent years of anti-war protest, mind exploration and rock 'n roll. The story moves from the dockyards of Liverpool to the creative psychedelia of Greenwich Village in New York City, from the riot-torn streets of Detroit to the killing fields of Vietnam. The star-crossed lovers, Jude and Lucy, along with a small group of friends and musicians, are swept up into the emerging counterculture movements, with Dr. Robert and Mr. Kite as their guides. 33 Beatles songs reworked in a sparkling musical with guest appearances by Bono and Salma Hayek.

Julie Taymor is a theatre, film and opera director. Her most recent film is *Frida*, which garnered six Oscar nominations, winning two. Taymor made her feature film directorial debut in 1999 with *Titus*, based on Shakespeare's play, "Titus Andronicus." Her career in theatre includes numerous award-winning plays, such as "The Lion King" (1997), "The Magic Flute" (2004), "The Green Bird" (2000), "Juan Darién: A Carnival Mass" (1996), and many more.



USA • 2007 • Colour • 35 mm • 133' • English

**Cast** Evan Rachel Wood (Lucy), Jim Sturgess (Jude), Joe Anderson (Max), Dana Fuchs (Sadie), Martin Luther McCoy (Jo-Jo), T.V. Carpio (Prudence), Bono (Dr. Robert).

**Screenplay** Dick Clement, Ian La Frenais

**Cinematography** Bruno Delbonnel

**Editing** Françoise Bonnot

**Production Design** Mark Friedberg

**Costumes Design** Albert Wolsky

**Music** Elliot Goldenthal

**Choreographer** Daniel Ezralow

**Producers** Suzanne Todd, Jennifer Todd, Matthew Gross

**Production** Revolution Studios

**Co-producers** Richard Barratta, Ben Haber

**Italian Distribution** Sony Pictures Releasing Italia

**World Sales** Sony Pictures Releasing International - 10202 West Washington Boulevard 90232 Culver City - USA - [www.sonypictures.com](http://www.sonypictures.com)



## The Dukes

Robert Davi

In the 1960's, The Dukes, a Doo Wop combo, were on top of the world. Now, no one knows their name, Danny and George are estranged from the other group members and can barely pay the bills. To make ends meet, they take jobs in a restaurant owned by their Aunt Vee and begin to entertain any money-making ideas they can get their hands on. Danny, desperately trying to resurrect his glory days, feels the respect of his son Brion slipping away and his ex-wife moves onto a rich boyfriend. George, a ladies man who has a penchant for plus-sized women, gets by on a smile and his charm. When he unexpectedly loses his front tooth, they rush to the dentist's office, where they learn about a dental lab with a safe brimming with gold: the solution for their problems! They are introduced to a master thief and the heist is on! A string of unexpected events show The Dukes that you can't always get what you want, but you can sometimes get what you need. Peter Bogdanovich, the great director, plays the role of The Dukes' agent.

Robert Davi (New York, 1951) is one of the most instantly recognized *villains* in the world. His body of work includes over 60 films, in which he's collaborated with prominent directors and producers such as Ang Lee, Steven Spielberg, Richard Donner, Joel Silver and Albert R. Broccoli. He received a drama scholarship from Hofstra University, and went on to study with Stella Adler for 3 years in New York. He is a member of the prestigious Actors Studio, is trained in classical opera and has amassed over 700 stage performances. *The Dukes* is his first feature film.






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USA • 2007 • Colour • 35 mm • 94' • English

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**Cast** Chazz Palminteri (George Zucco), Robert Davi (Danny DePasquale), Peter Bogdanovich (Lou Fiola), Frank D'Amico (Armond Kaputo), Elya Baskin (Murph Sinitsky).

**Screenplay** Robert Davi, James Andronica

**Cinematography** Michael Goi

**Editing** James Cypherd

**Production Design** Derek Hughes

**Costumes Design** Shawnelle Cherry

**Music** Nic. tenBroek

**Producers** Robert Davi, Don Dunn, James Cypherd

**Production** Doo Wop Production - 10044 Calvin Ave. Northridge, CA 91324 - USA

**Co-producer** Chazz Palminteri



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## Elizabeth: The Golden Age

Shekhar Kapur

After nearly three decades, Queen Elizabeth I continues to face the lingering threat of betrayal. In 16th century Europe, a destructive wind of fundamentalist Catholicism blows with Spain's Philip II, its figurehead. Backed by the Church in Rome and armed with the Inquisition, Philip aims to restore England to the Roman Catholic Church. Preparing to go to war to defend her empire, Elizabeth also struggles with her love for Raleigh. Unable and unwilling to pursue her passion, she encourages her favored lady-in-waiting, Bess, to befriend Raleigh and keep him near. And as she charts her course abroad, Elizabeth's trusted advisor, Sir Francis Walsingham, uncovers an assassination plot that could topple the throne. But as he unmasks traitors that may include Elizabeth's own cousin Mary Stuart, he unknowingly sets England on a course of destruction.

Shekhar Kapur took his degree in economics from the University of Delhi and worked as an accountant in the UK. After several years, he decided to leave this world and returned to India to pursue a career in the film industry. Kapur has directed some of India's most celebrated and successful films to date, such as *Masoom* (1983), *Mr. India* (1987), and *Bandit Queen* (1994), which caught the attention of the worldwide film community when it was presented at the Cannes Film Festival. After this film, he directed *Elizabeth* (1998) nominated for seven Oscars, including Best Picture and Best Actress. Kapur went on to direct the film version of the best-selling book *The Four Feathers* (2002). *Elizabeth: The Golden Age*, his last feature film, is the follow-up of Queen Elizabeth's story and reunites him with much of the acclaimed cast from the original picture.



UK • 2007 • Colour • 35 mm • 106' • English

**Cast** Cate Blanchett (Elizabeth), Geoffrey Rush (Walsingham), Clive Owen (Raleigh), Rhys Ifans (Robert Reston), Jordi Molla (King Philip II of Spain), Samantha Morton (Mary Stuart).

**Screenplay** William Nicholson, Michael Hirst

**Cinematography** Remi Adefarasin

**Editing** Jill Bilcock

**Production Design** Guy Hendrix Dyas

**Costumes Design** Alexandra Byrne

**Music** Craig Armstrong, A.R. Rahman

**Producers** Tim Bevan, Eric Fellner, Jonathan Cavendish

**Production** Working Title Films, Little Bird

**Italian Distribution** Universal Pictures International Italy

**World Sales** Universal Pictures International – Oxford House, 76 Oxford St. W1D 1BS London – UK  
T. +44 207 307 1300 – F. +44 207 307 1301 – [www.universalpicturesinternational.com](http://www.universalpicturesinternational.com)



## Giorni e nuvole

### Days and Clouds

Silvio Soldini

Well-to-do, sophisticated couple Elsa and Michele have a 20-year-old daughter, Alice, and enough money for Elsa to leave her job and fulfill an old dream: study art history. After she graduates, however, their lives change. Michele confesses he hasn't worked in two months and was fired by the company he founded years ago. Elsa overcomes her initial shock by pouring extra energy into facing the crisis while Michele, exhausted by an unsuccessful job hunt, lets himself go, alternating between vivacity and apathy. The growing distance between them eventually leads to a break-up. Only when they part will they realise that they risk losing their most precious possession: the love that binds them.

**Silvio Soldini** directed his first feature film, *L'aria serena dell'ovest* (*The Peaceful Air of West*), in 1989, and went on to make *Un'anima divisa in due* (*A Soul Split in Two*, 1993), presented in competition at the Venice Film Festival) and *Le acrobate* (*The Acrobat*, 1997). In 2000 his *Pane e tulipani* (*Bread and Tulips*) placed him on the map thanks to its wide critical and public acclaim both at home and abroad. *Brucio nel vento* (*Burning in the Wind*, 2002), based on the Agota Kristof novel "Yesterday," screened in competition at the Berlinale. In 2004 he made *Agata e la tempesta* (*Agata and the Storm*), a follow-up of sorts to *Pane e tulipani*, which also marked a return to comedy with multiple characters in a more surreal style.



Italy, Switzerland • 2007 • Colour • 35 mm • 115' • Italian  
*Screening accessible for the hearing and visually impaired*

**Cast** Margherita Buy (Elsa), Antonio Albanese (Michele), Giuseppe Battiston (Vito), Alba Rohrwacher (Alice), Carla Signoris (Nadia), Fabio Troiano (Riki).

**Screenplay** Doriana Leoneff, Francesco Piccolo, Federica Pontremoli, Silvio Soldini

**Cinematography** Ramiro Civita

**Editing** Carlotta Cristiani

**Production Design** Paola Bizzarri

**Costumes Design** Silvia Nebiolo, Patrizia Mazzon

**Music** Giovanni Venosta

**Producer** Lionello Cerri

**Production** Lumière & Co, Amka Films, RTSI Televisione Svizzera

**Italian Distribution** Warner Bros. Pictures

**World Sales** Adriana Chiesa Enterprises – Via Barnaba Oriani 24 A – 00197 Rome – Italy  
 T. +39 06 8086 052 – F. +39 06 8068 7855 – [www.adrianachiesaenterprises.com](http://www.adrianachiesaenterprises.com)



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## Into the Wild

Sean Penn

Freshly graduated from college with a promising future, 22-year-old Christopher McCandless instead walked out of his privileged life and into the wild in search of adventure. What happened to him on the way transformed this young wanderer into an enduring symbol for countless people. Was Christopher McCandless a heroic adventurer or a naïve idealist, a rebellious 1990s Thoreau or another lost American son, a fearless risk-taker or a tragic figure who wrestled with the precarious balance between man and nature? McCandless' quest took him from the wheat fields of South Dakota to a renegade trip down the Colorado River to the non-conformists' refuge of Slab City, California, and beyond. Along the way, he encountered a series of colorful characters at the very edges of American society. Based on Jon Krakauer's best-seller "Into the Wild" (1995), inspired by a true story.

Sean Penn is an American film icon whose career spans nearly three decades. Nominated for the Academy Award as Best Actor, Penn has appeared in over thirty films. His feature film directorial debut came with 1991's *The Indian Runner*. In 1995, he directed *The Crossing Guard*, which, like his debut, he also wrote and produced. His third film as director/producer was 2001's *The Pledge*. Since then, Penn wrote and directed the United States' contribution to the compilation film *11'09"01*.



USA • 2007 • Colour • 35 mm • 148' • English

**Cast** Emile Hirsch (Christopher McCandless), William Hurt (Walt McCandless), Marcia Gay Harden (Billie McCandless), Jera Malone (Carine), Vince Vaughn (Wayne Westerberg).

**Screenplay** Sean Penn

**Cinematography** Eric Gautier

**Editing** Jay Cassidy

**Production Design** Derek R. Hill

**Costumes Design** Mary Claire Hannan

**Music** Michael Brook, Kaki King, Eddie Vedder

**Producers** Focus Features International, River Road Entertainment, Paramount Vantage

**Production** Sean Penn, Art Linson, William Pohlad

**Italian Distribution** Bim Distribuzione

**World Sales** Focus Features International - 65 Bleecker St., 3rd Fl. 10012 New York - USA

T. +1 212 539 4000 - F. +1 212 539 4099 - [www.focusfeatures.com](http://www.focusfeatures.com) | Paramount Vantage - 5555 Melrose

Ave. - 90038 Hollywood - USA - T. +1 323 956 2000 - F. +1 323 862 1212 - [www.paramountvantage.com](http://www.paramountvantage.com)





## Noise

### Rumore

Henry Bean

David loves New York and would never live anywhere else. For some time, however, he has found himself in an odd situation: he no longer likes New York as he did before. Something is troubling him, and after many sleepless nights and much stress, anxiety and even fear, he learns just what it is: he can no longer stand the incessant noise of the city. This discovery prompts him to launch a nighttime campaign against all those responsible for unacceptable noises, so he can resume his peaceful existence. He starts with car alarms. Hooded and armed with a hammer, he begins inspecting the city streets. This crusade against noise, however, not only spells the end of his marriage, but also does nothing to endear the Mayor of New York, who is running for re-election and does not welcome a barrage of media coverage devoted to a vigilante-cum-environmentalist. David is more and more cut off from all those around him, until he decides to plan his last daring exploit.

Henry Bean was born in Philadelphia in 1945. He got his B.A. at Yale and graduate degree at Stanford. In 1978 he moved to Los Angeles and started working in film. He has written several screenplays, including *1988: The Remake* (1977), *Internal Affairs* (1990), *Deep Cover* (1992), and *Venus Rising* (1995). *The Believer* (2001) marked his debut as a feature film director.



USA • 2007 • Colour • 2K D-Cinema • 92' • English

**Cast** Tim Robbins (David Owen), Bridget Moynahan (Helen Owen), William Hurt (Mayor Schneer), Gabrielle Brennan (Chris Owen), María Ballesteros (Gruska), William Baldwin (Mayor's Chief of Staff).

**Screenplay** Henry Bean

**Cinematography** Andrij Parekh

**Editing** Julie Carr, Martin Schmidt

**Production Design** Kelly McGehee

**Costumes Design** Alex Alvarez

**Music** Phillip Johnston

**Producers** Henry Bean, Susan Hoffman, Meike Kornrumpf

**Production** Seven Arts Pictures, Fuller Films

**Italian Distribution** Noshame Films



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## Rendition

Gavin Hood

Douglas Freeman is a CIA analyst based in North Africa who is forced to question his assignment after he witnesses the brutal and unorthodox interrogation of an Egyptian-American by secret North African police; Anwar El-Ibrahimi is a chemical engineer who is suspected of a terrorist act; his pregnant wife, Isabella El-Ibrahimi, does everything in her power to find her missing husband; three people, three stories, together with those of Alan Smith, Corrinne Whitman, Abasi Fawal. Tracking the lives of different characters and spanning two continents (America and Africa), *Rendition* explores the gray area between right and wrong and finds no easy answers.

**Gavin Hood**, after graduating with a degree in law in South Africa, studied screenwriting and directing at UCLA. Here, in 1993, he wrote his first screenplay, *A Reasonable Man*. In 1998 he made his 35mm film directing debut with a short called *The Storekeeper*, which went on to win 13 international film festival awards. This success paved the way for his feature debut, *A Reasonable Man*, which he wrote, directed, co-produced and starred. *Tsotsi* (2005) won the Academy Award for Best Foreign Language Film in 2006 (the first South African film to ever win this award).




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USA • 2007 • Colour • 35 mm • 122' • English

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**Cast** Jake Gyllenhaal (Douglas Freeman), Reese Witherspoon (Isabella Fields El-Ibrahimi), Alan Arkin (Senator Hawkins), Peter Sarsgaard (Alan Smith), Meryl Streep (Corrinne Whitman), Omar Metwally (Anwar El-Ibrahimi).

**Screenplay** Kelley Sane

**Cinematography** Dion Beebe

**Editing** Megan Gill

**Production Design** Barry Robison

**Costumes Design** Michael Wilkinson

**Music** Paul Hepker, Mark Kilian

**Producers** Steve Golin, Marcus Viscidi

**Production** Anonymous Content

**Co-producer** Mark Martin

**Italian Distribution** Eagle Pictures

**World Sales** New Line International Releasing - 116 North Robertson Blvd. 90048 Los Angeles - USA  
 T. +1 310 854 5811 - F: +1 310 289 1979 - www.newline.com



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## Silk

**Seta**

François Girard

France, the second half of the 19th century. Hervé Joncour is a young soldier married to Hèléne Fouquet, whose father wants him to stay in the army. The young man, however, receives an interesting offer from businessman Baldabiou, who wants to revive the ancient splendors of the city by re-opening its silk factory: Hervé must travel to Japan to buy the most valuable silkworms in the world. There, he begins trading with the powerful, reserved village baron Hara Jubei, and in his palace is dazzled by the beauty of the mysterious Girl, with whom he starts a silent but profound erotic bond. His growing passion for the Girl will place his entire world in danger.

**Francois Girard** (St-Felicien, Canada, 1963) is a writer and director. In 1993, he broke the traditional mold of biographical filmmaking with his film *Thirty Two Short Films About Glenn Gould*, and in 1998 won an Oscar for *Le Violon rouge* (*The Red Violin*). His television work includes adaptations of Gilles Maheu's operas *Le Dortoir*, *Le Jardin Des Ombres* and *Souvenirs d'Othello*; the Grammy-nominated concert film *Peter Gabriel's Secret World*; and *The Sound of the Carceri*, one of six episodes of the TV series *Yo Yo Ma, Inspired by Bach*.



Canada, Italy, Japan • 2007 • Colour • 35 mm • 112' • English

**Cast** Michael Pitt (Hervé Joncour), Keira Knightley (Hélène Fouquet), Alfred Molina (Baldabiau), Koji Yakusho (Hara Jubei), Sei Ashina (the Girl), Miki Nakatani (Madame Blanche).

**Screenplay** François Girard, Michael Golding

**Cinematography** Alain Dostie

**Editing** Pia Di Ciaula

**Production Design** François Seguin

**Costumes Design** Carlo Poggioli, Kazuko Kurosawa

**Music** Ryuichi Sakamoto

**Producers** Niv Fichman, Nadine Luque, Domenico Procacci, Sonoko Sakai

**Production** Rhombus Media, Fandango, Bee Vine Pictures

**Italian Distribution** Medusa

**World Sales** New Line International Releasing - 116 North Robertson Blvd. 90048 Los Angeles - USA

T. +1 310 854 5811 - F: +1 310 289 1979 - [www.newline.com](http://www.newline.com)



## La terza madre

### Mother of Tears

Dario Argento

In the Viterbo cemetery, several workers discover an ancient urn chained to a coffin. The urn contains a tunic and several objects belonging to Mater Lacrimarum, the Third Mother, the only survivor of three powerful witches who long ago wreaked terror and death. Her reawakening unleashes mysterious and terrible events that involve American art restoration student Sarah Mandy, who is also the co-worker and companion of the curator of the Museum of Ancient Art in Rome. Sarah will confront the danger with the help of the spirit of her mother, a powerful white witch killed by the Third Mother, an esoterism scholar, and a police officer.

Dario Argento (Rome, 1940) began his career as a screenwriter. In 1969 he wrote and directed *L'uccello dalle piume di cristallo* (*Bird with the Glass Feathers*) while the following year's *Il Gatto a nove code* (*The Cat o'Nine Tails*, 1970) established him as a master of suspense films. In 1975 he made his most important film, *Profondo rosso* (*Deep Red*), followed by *Suspiria* (1977). His images became paintings of the unreal, as in the subsequent *Inferno* (1980). With *Tenebre* (1982) he returned to a crime film mixing horror and the fantastical. After *Phenomena* (1985) and *Opera* (1987), he directed an episode of *Due occhi diabolici* (*Two Evil Eyes*, 1990). In 1993 he shot *Trauma*, featuring his daughter Asia, who would also go on to star in *La Sindrome di Stendhal* (*The Stendhal Syndrome*, 1995) and *Il Fantasma dell'opera* (*Phantom of the Opera*, 1998). *Non ho sonno* (*Sleepless*) marked his return to thriller, and in 2003 he made *Il Cartaio* (*The Cardplayer*).





Italy • 2007 • Colour • 35 mm • 98' • Italian

**Cast** Asia Argento (Sarah Mandy), Cristian Solimeno (Enzo Marchi), Adam James (Michael Pierce), Moran Atias (Mater Lacrimarum), Valeria Cavalli (Marta Colussi).

**Screenplay** Dario Argento, Jace Anderson, Adam Gierasch, Walter Fasano, Simona Simonetti

**Cinematography** Frederic Fasano

**Editing** Walter Fasano

**Production Design** Francesca Bocca, Valentina Ferroni

**Costumes Design** Ludovica Amati

**Music** Claudio Simonetti

**Producers** Dario Argento, Claudio Argento

**Production** Medusa Film, Opera Film

**Italian Distribution** Medusa Film

**World Sales** Myriad Pictures – 3015 Main Street, Suite 400 Santa Monica, CA 90405 – USA

T. +1 310 279 4050 – [www.myriadpictures.com](http://www.myriadpictures.com)



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## Things We Lost in the Fire

### Oltre il fuoco

Susanne Bier

Audrey Burke is a young widow with two children who is overwhelmed with grief. Her life has been turned upside down, and in her desperation she turns to her husband's best friend, Jerry Sunborne. Jerry, however, happens to be a former lawyer whose life is going rapidly downhill: his heroin addiction has cost him everything he once cared about. And yet he knows he is the only person who can help Audrey overcome the loss of her husband, and it is just this responsibility thrust upon him that gives him the strength to solve his own problems. Side by side, the two of them struggle to give their existences a new meaning and a small measure of the happiness they both seem to have given up on.

**Susanne Bier**, born in Denmark, has directed the movies *Freud Leaving Home* (1990), *Family Matters* (1993), *Like It Never Was Before* (1995), *Credo* (1997), *The One and Only* (1999), *Once in a Lifetime* (2000), *Open Hearts* (2002), which won five Danish Film Awards, including Best Film, *Brothers* (2004) and *After the Wedding* (2006), which was presented at the first edition of the Rome Film Fest. As well as feature films, she directs shorts, music videos, and commercials.



USA • 2007 • Colour • 35 mm • 119' • English

**Cast** Halle Berry (Audrey Burke), Benicio del Toro (Jerry Sunborne), David Duchovny (Brian Burke), Alison Lohman (Kelly), Omar Benson (Miller Neal), John Carroll Lynch (Howard Glassman).

**Screenplay** Allan Loeb

**Cinematography** Tom Stern

**Editing** Pernille Bech Christensen, Bruce Cannon

**Production Design** Richard Sherman

**Costumes Design** Karen Matthews

**Music** Johan Söderqvist

**Producers** Sam Mendes, Sam Mercer

**Production** Neal Street

**Italian Distribution** Universal Pictures International Italy

**World Sales** Paramount Pictures – 5555 Melrose Ave. Sturges #111 90038-3197 Hollywood – USA

T. +1 323 956 5942 – F. +1 323 862 0240 – [www.paramount.com](http://www.paramount.com)



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## Youth Without Youth

Francis Ford Coppola

Dominic Matei, an aging professor of linguistics, survives a cataclysmic event to find his youth miraculously restored. Dominic's physical rejuvenation is matched by a highly evolved intellect, which attracts the attention of Nazi scientists, forcing him into exile. While on the run, he reunites with his lost love, Laura, and works to complete his research into the origins of human language. When his research threatens Laura's well being, Dominic is forced to choose between his life's work and the great love of his life.

Francis Ford Coppola (Detroit, 1939) is descended from Southern Italians who immigrated to New York. His first appearance at the Cannes Film Festival, where he would later win twice the Palme d'Or (*The Conversation*, 1974; *Apocalypse Now*, 1979), was *You're a Big Boy Now* (1966). In 1970, he directed a gangster picture based upon a best-selling novel by Mario Puzo, *The Godfather*. The movie created a sensation and its equally successful follow-up, *The Godfather, Part II*, won 6 Academy Awards in 1974. In 1976, Coppola made *Apocalypse Now*, financing the Vietnam War epic himself. Desiring more independence as well as an electronically modern filmmaking facility, he created the Zoetrope Studios. The second half of the 1980s constituted a period of evaluation and re-generation, with *The Godfather, Part III* (1990), *Dracula* (1992), *Jack* (1996) and *The Rainmaker* (1998).



Romania, France, Italy • 2007 • Colour • 35 mm • 124' • English

**Cast** Tim Roth (Dominic Matei), Alexandra Maria Lara (Laura/Veronica/Rupini), Bruno Ganz (Professor Stanculescu), Andre M. Hennicke (Dr. Josef Rudolf), Alexandra Pirici (Woman in room 6), Marcel Iures (Professor Tucci).

**Screenplay** Francis Ford Coppola

**Cinematography** Mihai Malaimare, Jr.

**Editing** Walter Murch

**Production Design** Calin Papura

**Music** Osvaldo Golijov

**Producer** Francis Ford Coppola

**Production** American Zoetrope

**Co-productions** SRG Atelier, Pricel, BIM Distribuzione

**Italian Distribution** BIM Distribuzione

**World Sales** Pathé Pictures International – Kent House 14-17 Market Place W1W 8AR London – UK  
T. +44 (0) 207 462 4427 – F. +44 (0) 207 436 7891



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## August Rush

Kirsten Sheridan

A charismatic young Irish guitarist and a young cellist have a chance, magical encounter one night in New York's Washington Square and they fall in love. They give birth to a baby but they are soon torn apart when they are told that the baby didn't survive. The boy grows up to reveal great musical talent and, years late, while performing on the streets of New York, meets a mysterious stranger who takes care of him and names him August Rush. With the help of his new friend, the boy uses his remarkable musical talent to seek the parents from whom he was separated at birth.

**Kirsten Sheridan** (Dublin, 1976), the daughter of filmmaker Jim Sheridan, made her directorial debut in 1995 with the short films *The Bench* and *Gentleman Caller*. In 1997 she made the documentary *Walking Into Mirrors* and in 1998 the short *Patterns*, which won numerous international awards. In 2001 she made her feature debut with *Disco Pigs* and in 2002 wrote the screenplay for *In America*, directed by her father.



**Première/Alice in the City**

USA • 2007 • Colour • 35 mm • 100' • English

**Cast** Freddie Highmore (August Rush), Kery Russell (Lyla), Jonathan Rhys Meyers (Louis Connelly), Robin Williams (Wizard).

**Screenplay** Nick Castle, James V. Hart

**Cinematography** John Mathieson

**Editing** William Steinkamp

**Production Design** Michael Shaw

**Costumes Design** Frank L. Fleming

**Music** Mark Mancina, Hans Zimmer

**Producer** Richard Barton Lewis

**Production** Southpaw Entertainment

**Italian Distribution** Medusa

**World Sales** Odyssey Entertainment – 10A James St. WC2E 8BT London – UK – T. +44 207 520 5610  
F. +44 207 520 5611 – [www.odyssey-entertainment.co.uk](http://www.odyssey-entertainment.co.uk)





## Enchanted

### Come d'incanto

Kevin Lima

A classic animated Disney fairy tale meets modern, live-action romantic comedy. The beautiful princess Giselle, banished by an evil queen from her magical land, finds herself in the gritty reality of the streets of modern-day Manhattan. Shocked by this strange new environment that doesn't operate on a "happily ever after" basis, she feels lost. But when Giselle begins to fall in love with a charmingly flawed divorce lawyer—even though she is already promised to a perfect fairy tale prince back home—she wonders whether a storybook view of romance can survive in the real world.

Kevin Lima (Pawtucket, USA, 1962) studied animation at the California Institute of the Arts before working on various animated Disney films. He directed his first feature, *A Goofy Movie*, in 1995, followed by *Tarzan* (1999), whose soundtrack, composed by Phil Collins, won numerous awards, including an Oscar, a Golden Globe and a Grammy. His first non-animated film was *102 Dalmatians* (2000).



**Première/Alice in the City**

USA • 2007 • Colour • 35 mm • 107' • English

**Cast** Amy Adams (Princess Giselle), Patrick Dempsey (Robert), James Marsden (Prince Edward), Timothy Spall (Nathaniel), Idina Menzel (Nancy), Susan Sarandon (Queen Narisa).

**Screenplay** Bill Kelly

**Cinematography** Don Burgess

**Editing** Gregory Perler, Stephen A. Rotter

**Production Design** Stuart Wurtzel

**Costumes Design** Mona May

**Music** Alan Menken, Stephen Schwartz

**Producers** Barry Sonnenfeld, Barry Josephson

**Production** Andalusia Productions, Steiner Studios, James Baxter Animation, Walt Disney Pictures

**Italian Distribution** Buena Vista Italia



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## Winx Club – Il segreto del regno perduto

### Winx Club – The Secret of the Lost Kingdom

Iginio Straffi

Sixteen years ago, the most powerful magicians in the magical dimension made an incredible sacrifice in order to fight the darkest forces of evil. Now, the final destiny of the lost kingdom is in the hands of one girl: Bloom, the fairy of the Dragon's Flame. Accompanied as always by her friends from the Winx Club, Bloom will have to face the greatest challenge of all: penetrate the abysses of the dark dimension and fight absolute evil to bring her parents back to life and finally uncover the mystery of her origins. Will Bloom, Flora, Stella, Aisha, Musa, and Tecna be able to defeat the most terrifying creatures of the nightmare and find the last king of Domino? Will Bloom succeed in saving the lost kingdom and become Princess of Domino?

Iginio Straffi (1965) is the founder of the animation studio Rainbow, a leader in the international film and television industry. His first animated series, *Tommy & Oscar*, was broadcast in over 40 countries. This success allowed Straffi to go on to create *Winx Club*, which topped audience share charts in over 130 countries and aired on channels such as Nickelodeon, Cartoon Network, RAI, France 3 and SBS Korea. His upcoming television project *Huntik* is expected in early 2008. *Winx Club: Il Segreto del Regno Perduto* is his first feature film.



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**Première/Alice in the City**

Italy • 2007 • Colour • 2K D-Cinema • 35' • Italian

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**Screenplay** Iginio Straffi, Sean Molyneux

**Production Design** Vincenzo Nisco, Corrado Virgili

**Producer** Iginio Straffi

**Production** Rainbow - Via Brece - 60025 Loreto - Italy - T. +39 071 7506 7500 - F. +39 071 750 1690  
[www.rbw.it](http://www.rbw.it)

**Italian Distribution** 01 Distribution



# Cinema 2007

It is often said that a festival's selection is done in a casual way, but it then gives rise to an overall internal coherence as though it had developed a life of its own. The fourteen films in competition and the events out of competition comprising the Cinema 2007 section draw a portrait of contemporary world made up of individuals, powerful passions, defeats and hopes that mirror a humanity in transit. Our era's history and politics, conflicts and strident discord are perfectly recognisable (even when set in distant times and places), but they are perceived as a necessary echo, almost a tragic chorus that leaves the stage for the single individual. Human beings recounting their tales on the screen through a variety of cultures and profound emotions are certainly participants of their time, but they live with deeper questions and uncertainties, almost a model of age-old anxieties. From Asia to the Americas, from Europe to the Middle East, there seems to be a widespread yearning to go back to the roots of conflicts and mutual aspirations, to set on a journey around the individual using the widest assortment of interpretative chords, while never renouncing a "high note"; the tension of an author who looks for confrontation with their audience without

submerging themselves in the standardisation of expressive forms. We have not used preconceived categories for this selection, a manifesto for the kind of cinema that is able to speak to the enthusiastic spectator yet proud of its chosen direction. We have selected films showing the courage of those seeking their own expressive path, a host of authors attempting the difficult balancing act between quality and popularity, originality of language and the sharing of emotions.

Within the well-constructed mosaic of the Rome Film Fest's program, Cinema 2007 wants to be a showcase for artistic exploration which turns into sweeping passions shared with the public. Fifty members of the cinema-going public from around Europe are actually on the official jury, led by well-known young Oscar-winning director Danis Tanović. Filmgoers who, like us, question themselves about the images playing out before our eyes, where we project our eternal questions onto the ethereal faces of a Tunisian mechanic and a Mongolian conqueror, an American father and a French loser, a Spanish artist and an Israeli girl...

*Teresa Cavina  
Giorgio Gosetti*

## Anna Magnani, Iupa romana

In a few months she would have been 100. Through this portrait of Anna Magnani, which although brief nevertheless does justice to the versatility of her extraordinary talent—she was certainly one of the greatest actresses of all time—I tried to convey my love for the city of Rome. Not just ancient, cultural or touristic Rome, but the Rome of the working class neighbourhoods, small squares and markets. A Rome full of life, song, voices, in which people call to one another from one street to the next, from one bench to the other, from one traditional song to another.



Magnani is a legend: emotion, sensitivity, calm force... Even in her smallest roles she was feminine, magnificent and whole at the splendid age of 40, capable of desperate energy, uncontrollable laughter, expressive mutability, a range that spans from comedy to heartrending tragedy—intimate and personal. It is no coincidence that many of the greatest masters—Visconti, Pasolini, Rossellini, and Renoir, among many others—loved working with her, in order to make this extraordinary Stradivarius vibrate, each time capable of exceeding the limits of its own artistry. To draw upon an indescribable mix of audacity, frailty and humanity. In other words, she was a true “Romana.”

I thank the Rome Film Fest for having welcomed me and the wise and generous Giorgio Gosetti for having allowed my imagination to have free rein.

Gilles Jacob

**Out of Competition** France • 2007 • Colour and B/W • Digi Beta PAL • 8' • Italian

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**Production** Festival de Cannes, Gilles Jacob, Elzevir Films




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## Chacun son cinéma

### To Each His Own Cinema

VV. AA.

At the outset, there was this challenge: celebrate the anniversary of the Cannes Film Festival without turning a nostalgic eye back over the past 60 years, so as to reaffirm our admiration and testify our confidence in the great filmmakers of the world. Filmmakers who have never ceased to astonish and constantly reinvent cinema. We have brought together 35 directors from 5 different continents and 25 countries, all universally recognised. They have directed, in just 3 minutes each, their state of mind of the moment as inspired by the motion picture theatre, that magical venue of communion of film lovers the world over. The very nature of this project sparked them into being all the more surprising, funny, tender or sarcastic, as well as moving and provocative. The melting pot of cultures, origins and talents inspired us to bestow on this feature film its title, *To Each His Own Cinema*: 33 individual works for a collective celebration.

Gilles Jacob

**Out of Competition** France • 2007 • Colour and B/W • 2K D-Cinema • 114' • Plurilingual

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**Direction** Theo Angelopoulos, Olivier Assayas, Billie August, Jane Campion, Youssef Chahine, Chen Kaige, Michael Cimino, Ethan & Joel Coen, David Cronenberg, Jean-Pierre & Luc Dardenne, Manoel de Oliveira, Raymond Depardon, Atom Egoyan, Amos Gitai, Hou Hsiao-hsien, Alejandro González Iñárritu, Aki Kaurismäki, Takeshi Kitano, Andrei Konchalovsky, Claude Lelouch, Ken Loach, Nanni Moretti, Roman Polanski, Raúl Ruiz, Walter Salles, Elia Suleiman, Tsai Ming-Liang, Gus Van Sant, Lars Von Trier, Win Wenders, Wong Kar Wai, Zhang Yimou

**Producer** Gilles Jacob **Production** Festival de Cannes, Elzevir Films





## Barcelona, un mapa

### Barcelona, a Map

Ventura Pons

Six characters, contemporary archetypes of urban solitude, meet in an old apartment located in the city centre of Barcelona. An elderly married couple, her brother and three tenants: a blonde woman who gives French classes, a young security guard (an ex-football player) and a young, pregnant South American girl. The old man, who was formerly a doorman at the opera and who likes to dress up in women's clothes, gets them all together and asks them to leave as he is going to die and wants to be alone for the last stage of his life. In the flat, incest, homosexuality and adultery are intertwined in the life of the characters as we witness the passing of time in this Mediterranean city.

**Ventura Pons**, after a decade as a theatre director, directed his first film in 1977, *Ocaña, retrat intermitent* (*Ocaña, an intermittent portrait*), officially selected by the 1978 Cannes Film Festival. He has since made nineteen feature films, among which *La rossa del bar* (*The blonde at the bar*, 1986), *El perquè de tot plegat* (*What It's All About*, 1994), *Carícies* (*Caresses*, 1997), *Amic/Amat* (*Beloved/Friend*, 1998), *Morir (o no)* (*To die [Or not]*, 1999), *Anita no perd el tren* (*Anita takes a chance*, 2000), *Food of Love* (2001), *Amor Idiota* (*Idiot love*, 2004), *La vida abismal* (*Life on the edge*, 2006). In 1995, he founded his own production company, Els Films de la Rambla.



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**Competition**

Spain • 2007 • Colour • 35 mm • 90' • Catalanian

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**Cast** Núria Espert (Rosa), Josep Maria Pou (Ramón), Rosa María Sardà (Lola), Pablo Derqui (David),  
María Botto (Violeta), Jordi Bosch (Santi).

**Screenplay** Ventura Pons

**Cinematography** Mario Montero

**Editing** Pere Abadal

**Production Design** Bello Torras

**Costumes Design** Núria Cardoner

**Music** Carles Cases

**Producer** Ventura Pons

**Production** Els Films de la Rambla

**World Sales** Latido Films, S.L./Latin Beat – C/Veneras, 9, 6º 28013 Madrid – Spain – T.+34 91 548 8877  
F. +34 91 548 8878 – [www.latidofilms.com](http://www.latidofilms.com)



## Before the Devil Knows You're Dead

Sidney Lumet

Charles and Nanette Hanson raised their family right and proper. Andy, the eldest, loves his beautiful wife, Gina, and earns a six-figure salary in an accounting firm. Hank, the youngest, loves his daughter and is trying to put her through a top private school. But both Andy and Hank have serious money concerns, and their personal life is actually not going much better. Andy comes up with a scheme that will solve their problems—at least financially. Hank will rob the family jewelry store and they'll get the insurance money, they'll sell the jewels and everybody's happy. Scared to go it alone, Hank hires a punk thief, Bobby, a guy he knows from his local bar.

Sidney Lumet's films have received over 50 Academy Award nominations, including 4 times for Best Director. He started out as a theatre and television director in New York, where he directed over 250 television shows during the Golden Age of Television in the 1950s. His motion picture directorial debut in 1957 was *12 Angry Men*. His continuing work includes such powerhouse productions as *The Pawnbroker*, *Serpico*, *Murder on the Orient Express*, *Dog Day Afternoon* (6 Academy Award nominations, including Best Picture), *Network* (10 Academy Award nominations and 4 wins), *The Verdict*. He has most recently directed and co-written *Find Me Guilty*.




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### Out of Competition

USA • 2007 • Colour • 35 mm • 123' • English

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**Cast** Philip Seymour Hoffman (Andy), Ethan Hawke (Hank), Albert Finney (Charles), Marisa Tomei (Gina), Aleksa Palladino (Chris), Michael Shannon (Dex).

**Screenplay** Kelly Masterson

**Cinematography** Ron Fortunato

**Editing** Tom Swartwout

**Production Design** Christopher Nowak

**Costumes Design** Tina Nigro

**Music** Carter Burwell

**Producers** Michael Cerenzie, Brian Linse, Paul Parmar, William S. Gilmore

**Production** Capitol Film, Funky Buddha Group, Unity Productions, Linsefilm

**Italian Distribution** Medusa

**World Sales** Capitol Film – Bridge House – 63-65 North Wharf Rd., 2nd Fl. – W2 1LA London – UK  
T. +44 207 298 6200 – F. +44 207 298 6201 – [www.capitolfilms.com](http://www.capitolfilms.com)



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## Caótica Ana

### Chaotic Ana

Julio Medem

Ana is a beautiful 18-year-old girl living in Ibiza. She pours her passion for life into her naive paintings. One day, Justine, a cosmopolitan patron of the arts, invites Ana to explore her work further by moving to Madrid, where she will live amongst a group of young artists that Justine protects. This is the beginning of a journey that will send Ana to new continents, prompting her to uncover, through hypnosis, her past lives that have crossed centuries of remote myths. Ana will be challenged to break the chain of ancestral violence that lingers in her chaotic soul.

Julio Medem's (San Sebastián, 1958) debut film, *Vacas*, was selected for the Berlin Festival in 1992. His next feature, *La ardilla roja* (1993) was a success for critics and public alike. His next project, *Tierra*, reached the screens in 1996 and participated in the Cannes Film Festival. In 1998, in a very different register, he wrote and directed *Los amantes del círculo polar*, in competition at the Venice Film Festival as well as other festivals such as Toronto, Sundance, and Karlovy Vary. In 2001 he released *Lucía y el sexo*, beating box-office records and earning praise at international competitions. In his next project, Medem undertook to describe the political debate in the Basque society in the documentary *La pelota vasca, la piel contra la piedra* (2003).




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**Competition**

Spain • 2007 • Colour • 35 mm • 119' • Spanish, English

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**Cast** Manuela Vellés (Ana), Charlotte Rampling (Justine), Bebe (Linda), Asier Newman (Anglo), Nicolás Cazalé (Said), Raúl Peña (Lucas).

**Screenplay** Julio Medem

**Cinematography** Mario Montero

**Editing** Julio Medem

**Production Design** Montse Sanz

**Costumes Design** Estibaliz Markiegi

**Music** Jocelyn Pook

**Producers** Sogecine, Alicia Produce

**Production** Simón de Santiago, Enrique López Lavigne, Koldo Zuazua, Julio Medem

**World Sales** Sogepaq – Leganitos 47, 7ª 28013 Madrid – Spain – T. +34 91 758 31 30 – F. +34 91 758 31 63  
[www.sogepaq.es](http://www.sogepaq.es)



## Ce que mes yeux ont vu

### The Vanishing Point

Laurent de Bartillat

Lucie, a young art-history student, tries to discover the identity of the woman in the paintings by French artist Antoine Watteau. Fascinated by the mystery emanating from these canvasses, she throws herself headlong into investigating the painter's real identity. Her meeting with Vincent, born mute, and the harsh confrontation with her professor, persuade her to intensify her research, immersing her in a plot started two centuries earlier. To the point where she loses herself.

Laurent de Bartillat (1963) graduated in Art History at the Sorbona University. For several years, he worked as a photographer and documentary author. In 1991, he made his first film *Cette Europe là*, about Romania under Ceaucescu's regime. In 1992, he portrayed Gérard d'Aboville's lonely travel through the Pacific Ocean in a film entitled *Seul*. His next films were *365 jours* and *Le Monde à l'envers*. After *La Villa du Cap*, his short film *Sang d'Encre* (1998), on the world of horse racing, was selected for more than 20 international film festivals, among which Clermont-Ferrand, Montréal, Melbourne, San Francisco, Ginevra, and won awards in Locarno and Montecatini. Right after his third short film, *Blême* (1998), he started working on the script of the film *Ce que mes yeux ont vu*.



### Competition

France • 2007 • Colour • 35 mm • 88' • French

**Cast** Sylvie Testud (Lucie), Jean-Pierre Marielle (Dussart), James Thierrée (Vincent).

**Screenplay** Laurent de Bartillat, Alain Ross

**Cinematography** Jean-Marc Selva

**Editing** Tina Baz Legal

**Production Design** Sandra Castello

**Music** David Moreau

**Producers** Geoffroy Grison, Fred Bellaïche

**Production** Shilo Films

**Co-producers** Noah Harlan, Valérie Saas-Lovichi

**World Sales** Films Distribution - 34, rue du Louvre, 75001 Paris - France - T. +33 1 5310 3399

F. +33 1 5310 3398 - [www.filmsdistribution.com](http://www.filmsdistribution.com)





## El pasado

### The Past

Hector Babenco

Rimini is a young translator whose 12-year-long marriage with his high-school love Sofia comes to an end. The polite way in which they conduct the separation concludes once he starts dating Vera, a 22-year-old model. When, about a year later, he marries Carmen, his translator colleague, a mysterious traumatic amnesia wipes out his memory of the languages he translates. He tries to build a new life, but Sofia's presence will cause permanent trouble.

Hector Babenco (Buenos Aires, 1946) made his first film in 1975, *O Rei da noite* (*King of the Night*). Two years later, he naturalized a Brazilian citizen in order to make the politically concerned film *Lucio Flavio*. His next film was the highly successful *Pixote: a lei do mais fraco* (*Pixote, the Law of the Weakest*, 1980). Its recognition on the international market gave grounds to make Babenco's next project in English: *Kiss of the Spider Woman* (1985), nominated for four Academy Awards. In 1986, he decided to adapt William Kennedy's novel *Ironweed*. His next film was based on another novel, this time Peter Matthiessen's *At Play at the Fields of the Lord* (1991). After a decade-long setback because of health problems, Babenco directed *Foolish Heart* in 1998. In 2003, he made *Carandiru*, a selection of stories from the prisoners in the Sao Paulo Detention Centre.



### Competition

Argentina, Brazil • 2007 • Colour • 35 mm • 114' • Spanish

**Cast** Gael García Bernal (Rimini), Analía Couceyro (Sofía), Moro Anghileri (Vera), Ana Celentano (Carmen), Claudio Tolcachir (Victor), Marta Lubos (Frida).

**Screenplay** Marta Goes, Hector Babenco

**Cinematography** Ricardo Della Rosa

**Editing** Gustavo Giani

**Production Design** Sebastián Orgambide

**Costumes Design** Julio Suárez

**Music** Iván Wyszogrod

**Producers** Oscar Kramer, Hugo Sigman, Hector Babenco

**Production** K&S Films, HB Filmes

**Co-production** Petrobras

**Italian Distribution** Mikado

**World Sales** THINKFilm - 23 East 22nd St., 5th Fl. 10010 New York - USA - T. +1 212 444 7900

F. +1 212 444 7901 - [www.thinkfilmcompany.com](http://www.thinkfilmcompany.com)



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## Fugitive Pieces

Jeremy Podeswa

Based on the best-selling novel by writer Anne Michaels, the film tells the story of Jakob Beer, a man whose life is haunted by his childhood experiences during World War II. As a child in Poland he is orphaned during wartime, then saved by a compassionate Greek archeologist. Over the course of his life, he attempts to deal with the losses he has endured. Through his writing, and then through the discovery of true love, Jakob is ultimately freed from the legacy of his past.

Jeremy Podeswa is the writer, director and co-producer of the critically acclaimed feature films *The Five Senses* and *Eclipse*. The first was premiered at the Cannes Film Festival. His second film, *Eclipse*, was screened at the Sundance Film Festival, the Berlinale and the Toronto International Film Festival. Podeswa also directed the award-winning television movie *After the Harvest*. He has also recently directed the final two-hour instalment of the mini-series *Into the West*. In addition, Jeremy has directed numerous episodes of *John from Cincinnati*, *Carnivàle* and *Rome*, which was shot at Cinecittà.




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### Competition

Canada, Greece • 2007 • Colour • 35 mm • 104' • English

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**Cast** Stephen Dillane (Jakob), Rade Šerbedžija (Athos), Rosamund Pike (Alex), Ayelet Zurer (Michaela), Robbie Kay (Young Jakob), Ed Stoppard (Ben).

**Screenplay** Jeremy Podeswa

**Cinematography** Gregory Middleton

**Editing** Wiebke von Carolsfeld

**Production Design** Matthew Davies

**Costumes Design** Anne Dixon

**Music** Nikos Kypourgos

**Producer** Robert Lantos

**Production** Serendipity Point Films, Cinegram S.A., StraDa Productions

**Co-producers** Sandra Cunningham, Dionyssi Samiotis, Takis Veremis

**World Sales** Maximum Films International – T. +416 967 7078 – F. + 416 960 8656

[www.maximumfilms.ca](http://www.maximumfilms.ca)



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## Hafez

Abolfazl Jalili

Hafez is a talented 17-year-old young man who has finished his studies passing all his exams brilliantly. The Great Muftí, the religious leader of the town, asks Hafez to come to his house and teach his daughter Nabat. He accepts, in spite of not being allowed to see the girl. Discussing religion, philosophy and poetry, a strong affection starts to grow between them. The old maid notices this change and tells Muftí, who, in anger, kicks Hafez out of his house. Attacked by the whole community, Hafez has to leave his town without being able to avoid his family being blamed too.

Abolfazl Jalili (Iran, 1957) started making films independently in the mid-70s. In 1983, he directed his first feature film *Milad*, followed (among others) by *Scabies* (1987) and *Det Means Girl* (1994), which won the Golden Osella Award at the Venice Film Festival. In 1998, *Dance of Dust*, which had been banned from screening for 7 years, won the Silver Leopard Award at the Locarno Film Festival. Other films: *Tales of Kish* (1999), co-directed with Mohsen Makhmalbaf and Nasser Taghvai and shown in the official competition of Cannes Film Festival, and *Delbaran* (2001), with real Afghan refugees.



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**Competition**

Iran, Japan • 2007 • Colour • 35 mm • 98' • Farsi

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**Cast** Mehdi Moradi (Hafez), Kumiko Aso (Nabat), Mehdi Negahban (Shams-Ai-Din Mohamed), Hamide Hedayati (Mufti).

**Screenplay** Abolfazl Jalili

**Cinematography** Abolfazl Jalili

**Editing** Abolfazl Jalili

**Music** Yungchen Lhamo, Abolfazl Jalili

**Producers** Abolfazl Jalili, Yuji Sadai

**Production** First Film Milda, Bitters End

**World Sales** Bitters End - 13-3 Nanpeidai, Shibuya - Ku, 3 FP. 1500036 Tokio - Japan  
T. +81 3 346 20345 - F. +81 3 346 20621 - [www.bitters.co.jp](http://www.bitters.co.jp)



## Juno

Jason Reitman

Juno is a bright teenager from Minnesota. When a typically boring afternoon takes a turn for the different, she has sex with the shy, reserved Bleeker and ends up pregnant. Juno devises a plan to find parents for her baby, eventually meeting Mark and Vanessa, a well-to-do couple looking to adopt a child. Luckily, Juno has the help and support of her father and stepmother but as the fateful delivery day approaches Mark and Vanessa's apparently idyllic life being to show signs of strain. With the passing of the months, Juno's physical changes mirror her emotional growth and she will ultimately face her problems with her head held high, and with youthful, intelligent and unexpected enthusiasm.

Jason Reitman (Montreal, 1977) was born into a filmmaking family and at the age of 10 was already making short films. At 13 he got his first job as a production assistant. During his second year at university he held a fund-raiser to make the short film *Operation*, which premiered at the 1998 Sundance Film Festival. Only 19 at the time, he remains the youngest director to have a film screen at Sundance. He next made *H@* (1999), *In God We Trust* (2000), *Gulp* (2001) and *Consent* (2004). In 2006, his feature debut *Thank You for Smoking* was selected at the Toronto, Sundance, and the SXSW film festivals and picked up a Golden Globe nomination for Best Original Screenplay.




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### Competition

USA • 2007 • Colour • 35 mm • 91' • English

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**Cast** Ellen Page (Juno MacGuff), Michael Cera (Paulie Bleeker), Jennifer Garner (Vanessa Loring), Jason Bateman (Mark Loring), Allison Janney (Bren MacGuff), J.K. Simmons (Mac MacGuff).

**Screenplay** Diablo Cody

**Cinematography** Eric Steelberg

**Editing** Dana E. Glauberman

**Production Design** Steve Saklad

**Costumes Design** Monique Prudhomme

**Music** Mateo Messina

**Producers** Lianne Halfon, John Malkovich, Mason Novick, Russell Smith

**Production** Mandate Pictures, Mr. Mudd

**Italian Distribution** Twentieth Century Fox Italy

**World Sales** Fox Searchlight - 10201 W. Pico Blvd. Building 38 Room 214 90064 Century City - USA  
T. +1 310 369 1570 - F. +1 310 969 1491 - [www.foxsearchlight.com](http://www.foxsearchlight.com)





## L'abbuffata

Mimmo Calopresti

Diamante, a small town in Calabria, southern Italy. Hardly an exciting place. Gabriele, Marco, and Nicola are three youngsters, who would like to shoot a movie. They interview an old lady, who recalls the love of her life, a distant cousin of hers who emigrated to America as a youth, whose return she is still waiting for. Indeed, a suitable plot for a movie. Neri is a former film director who shot one successful movie and then retired to Diamante. They ask for his help, in vain though. So they decide to travel to Rome, and Elena, Marco's sister, goes with them. Here, Francesco, a friend of Neri's, unwillingly accommodates them. They end up getting involved in the TV showbiz rather than cinema, and realise it's not that bad after all. However, they meet Amélie, a French girl, who seems to be interested in their intent, and tells them she will mention it to Gérard, her fiancé, who actually turns out to be Gérard Depardieu, the renowned French actor... Could this be the turning point for them?

Mimmo Calopresti, after starting out in the field of social documentaries, made his first feature film in 1994, *La seconda volta* (1994), based on his Solinas award-winning script. After that: *La parola amore esiste* (1998), *Preferisco il rumore del mare* (1999) and *La felicità non costa niente* (2002). His interest in documentary filmmaking yields *L'ora della lucertola* (2004), *Volevo solo vivere* (2005), and *Come si fa a non amare Pier Paolo Pasolini* (2005).



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**Out of Competition**

Italy • 2006 • Colour • 35 mm • 100' • Italian

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**Cast** Gérard Depardieu (Gérard), Diego Abatantuono (Neri), Valeria Bruni Tedeschi (Amélie), Mimmo Calopresti (Francesco), Donatella Finocchiaro (Enza).

**Screenplay** Mimmo Calopresti, Monica Zappelli

**Cinematography** Pasquale Mari

**Editing** Raimondo Aiello

**Production Design** Alessandro Marrazzo

**Costumes Design** Carolina Olcese

**Music** Sergio Cammarriere

**Production** Gagè Produzioni, Dania Film, Istituto Luce, Colorado Film

**Italian Distribution** Istituto Luce

**World Sales** Istituto Luce – Via Tuscolana 1055 Rome – Italy – T. +39 06 72992213 – F. +39 06 7222493  
[www.luce.it](http://www.luce.it)



## La giusta distanza

### The Right Distance

Carlo Mazzacurati

Against the evanescent backdrop of a small town at the mouth of the Po River, Hassan and Mara are brought together. He is a Tunisian mechanic, who after years of hard work has won esteem and respect, she a young substitute teacher waiting to leave for Brazil to work on a co-op project. Eighteen-year-old aspiring journalist Giovanni is more than just a witness to the disturbing relationship that develops between them. After discovering that Hassan spies on her at night, Mara first drives him away then starts dating him. Giovanni also spies on Mara, using his computer skills to crack into her email program and read her messages. Their lives will be turned upside down by unexpected and painful events that change the course of the story.

Carlo Mazzacurati (Padua, 1956) fell in love with cinema in high school. Upon moving to Rome, he began writing screenplays, collaborating on the script of *Marrakech Express* (1989). He made his feature debut with *Notte italiana* (1987), which won the Nastro d'argento, and *Un'altra vita* (*Another Life*, 1992) confirmed his directing talent. After that, *Il toro* (*The Bull*, 1994), *Vesna va veloce* (1996) and *L'estate di Davide* (*David's Summer*, 1998). In 2000 he co-wrote and directed *La Lingua del santo* (*Holy Tongue*), which screened at the Venice Film Festival. In 2002 he made *A cavallo della tigre* (*Riding the Tiger*) and in 2004 *L'amore ritrovato* (*An Italian Romance*), presented out of competition at Venice.



### Competition

Italy • 2007 • Colour • 35 mm • 108' • Italian

**Cast** Giovanni Capovilla (Giovanni), Ahmed Hafiene (Hassan), Valentina Lodovini (Mara), Giuseppe Battiston (Amos), Roberto Abbiati (Bolla), Natalino Balasso (Franco).

**Screenplay** Doriana Leoneff, Carlo Mazzacurati, Marco Pettecello, Claudio Piersanti

**Cinematography** Luca Bigazzi

**Editing** Paolo Cottignola

**Production Design** Giancarlo Basili

**Costumes Design** Francesca Sartori

**Music** Tin Hat

**Producer** Domenico Procacci

**Production** Fandango, Rai Cinema

**Italian Distribution** Fandango

**World Sales** Fandango Portobello Sales – Rome Office - Via Ajaccio 12b, 00198 Rome – Italy

T. +39 06 9774 5001 – F. +39 06 9774 5020; London office: Eardley House – 4 Uxbridge Street – Farm Place Notting Hill Gate, W8 7SY London – UK – T. +44 20 7908 9890 – F. +44 20 7908 9899



## La recta provincia

Raúl Ruiz

Once upon a time there was a man. He lived with his mother, and worked as the caretaker of a large country house in Chile. One day the man found a bone in the garden. The bone had holes in it—it was a flute. The man took the flute and began to play it. The music turned into a song, and the voice singing the song begged the man to look for the other bones of a body scattered here and there. So the man and his mother set off following every path—that of God and those of the devil—looking for the bones so that they could put the skeleton of the Christian man back together again and give him a Christian burial. And they saw what they saw, and lived what they lived. Many a story. And although they never told their tale to anyone, others told it for them.

Raúl Ruiz (Puerto Montt, Chile, 1941) made his first film *La Maleta* in 1960, but it was left unfinished. In 1968, he started up his own production company and, that same year, he directed *Los tres tristes tigres*, which went on to win Locarno Film Festival's Golden Leopard. After the 1973 *coup d'état*, he fled from Chile and moved to France. There he made, among others, *Les Trois couronnes du matelot* (1982) and *La Ville des pirates* (1983). Other remarkable films: *Trois vies et une seule mort* (1995) and *Généalogies d'un crime* (1997), awarded with the Silver Bear at the Berlinale. Among his most recent films, we can highlight 2006's *Klimt*, starring John Malkovich.



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**Out of Competition**

Chile, France • 2007 • Colour • HDCAM • 120' • Spanish

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**Cast** Bégica Castro (Rosalia), Ignacio Agüero (Paulino), Hernán Vallejos (the officer).

**Screenplay** Raúl Ruiz

**Cinematography** Inti Briones

**Editing** Valeria Sarmiento, Béatrice Clerico

**Costumes Design** Lola Cabezas

**Music** Angel Parra

**Producer** Christian Aspée

**Production** Margo Films – 19, rue des Gobelins 75013 Paris – France

**Coproduction** RR Producciones, TVN



## Le Deuxième souffle

### Second Wind

Alain Corneau

1960. Gu, a famous gangster serving a life sentence, has just escaped from prison. He wants to flee the country with the woman he loves, Manouche, but needs one last job to get some money. With the entire French police force after him the expert Gu succeeds in pulling off a bank robbery but the dogged Inspector Blot convinces Gu's accomplices that Gu is an informer. And while the gang betrays him in a heartbeat, Gu still has Manouche on his side, who decides to defend her man and clear his name.

Alain Corneau, a jazz musician and a film buff, studied film in Paris. In 1973 he shot his first film, *France, Société Anonyme*, a blend of police thriller and science fiction. His next films are: *Police Python 367* (1976), *La Menace* (1977), *Série Noire* (1979) and *Le Choeur des Armes* (1981). From the end of the '80s, his style becomes more eclectic: he directed *Afghanistan* and *Nocturne Indien* for TV in 1988, he consequently directed the masterpiece *Tous les matins du monde* (1991) and, finally, in 1994, he evoked his relationship with jazz and America in *Le Nouveau monde*. In 1997, he comes back to police thriller with *Le Cousin*, followed by an adventure comedy, *Le Prince du Pacifique* (2000). Besides, he has adapted several books onscreen, such as Amélie Nothomb's *Stupeur et tremblements* (2002) and *Les mots Bleus* (2004), from Dominique Mainard's novel.



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**Competition**

France • 2007 • Colour • 35 mm • 156' • French

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**Cast** Daniel Auteuil (Gu), Monica Bellucci (Manouche), Michel Blanc (Blot), Jacques Dutronc (Orloff), Eric Cantona (Alban).

**Screenplay** Alain Corneau

**Cinematography** Yves Angelo

**Editing** Marie-Josèphe Yoyotte

**Production Design** Thierry Flamand

**Costumes Design** Corinne Jorry

**Music** Bruno Coulais

**Producers** Michèle Pétin, Laurent Pétin

**Production** ARP

**Co-production** TF1 Films Production

**World Sales** Wild Bunch Distribution – 35 quai d'Anjou 75004 Paris – France – T. +33 1 53 10 42 50  
F. +33 1 53 10 42 69 – [www.wildbunch-distribution.com](http://www.wildbunch-distribution.com)





## Li Chun

### And the Spring Comes

Gu Chang - wei

In the years between the end of the Cultural Revolution and the uprising at Tiananmen Square, China has begun to hope again and Wang Cai Ling has a dream: an opera singer from the provinces, she is going to become the star of the Beijing Opera. Will her dream be stronger than the reality surrounding her?

Gu Changwei (1957) attended the Beijing Film Academy. Together with classmates like Zhang Yimou, Chen Kaige and Tian Zhuangzhuang, he was part of the renowned Fifth Generation that revolutionised Chinese cinema. A legendary director of photography, Gu's works include *Chen Kaige's Ba wang bie ji (Farewell My Concubine, 1993)*, Zhang Yimou's *Hong gao liang (Red Sorghum, 1987)*, and Jiang Wen's *Yangguang Canlan de Rizi (In the Heat of the Sun, 1994)*. Hollywood took notice of his talent and he worked on Robert Altman's *The Gingerbread Man* and Anthony Drazan's *Hurlyburly*. In 1993, Gu's first feature film, *Kong que (Peacock)*, won the Silver Bear award in Berlin Film Festival. *Li Chun (And The Spring Comes)* is his second feature film as a director.



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**Competition**

China • 2007 • Colour • 35 mm • 105' • Mandarin

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**Cast** Jiang Wenli (Wang Cailing), Wu Guohua (Zhou Yu), Li Guangjie (Huang Sibao), Dong Xuan (Teacher Zhang), Jiao Gang (Hu Jinquan), Zhangyao (Gao Beibei).

**Screenplay** Li Qiang

**Cinematography** Wang Lei

**Editing** Yang Hongyu

**Production Design** Yang Fan

**Costumes Design** Xiang Honghui

**Music** Dou Peng

**Producers** Gu Chang - wei, Er Yong

**Production** Asian Union Film & Media



## Liebesleben

### Love Life

Maria Schrader

Ya'ra has everything: she is happily married, has excellent prospects for a university career in Jerusalem, lives in a nice apartment and can rely on her family which, despite some difficulties, sticks together. Yet when she meets the much older Arie, a friend of her father, her perfect world falls apart: she succumbs to his fascinating, erotic and contradictory powers of attraction. Curious and hungry for life, she throws herself into the whirlpool of an *amour fou* which tears down all the structures of her former existence. In the process, she not only realises that her parents have been guarding a secret to which Arie is the key, but also that no love and no man alone may determine her life.

Maria Schrader (Hannover, Germany, 1965) studied at the Max-Reinhardt-Seminar in Vienna. As an actress she rose to fame for her performance in Max Farberbock's *Aimée & Jaguar* (1999) and she has also written the screenplays for a number of films, including *RobbyKallePaul* (1989), *I Was on Mars* (1992), *Stille Nacht* (1995) and *Meschugge* (1998). Schrader was a member of the Berlin Film Festival jury in 2000. *Liebesleben* (*Love Life*) is her directorial debut.



### Out of Competition

Israel, Germany • 2005 • Colour • 35 mm • 104' • English

**Cast** Netta Garti (Ya'ra), Rade Šerbedžija (Arie), Tovah Feldshuh (Hannah), Stephen Singer (Leon), Ishai Golan (Joni), Caroline Silhol (Josephine).

**Screenplay** Maria Schrader, Leila Stieler

**Cinematography** Benedict Neuenfels

**Editing** Antje Zynga

**Production Design** Christian M. Goldbeck

**Costumes Design** Lucie Bates

**Music** Niki Reiser

**Producer** Stefan Arndt

**Production** X Filme Creative Pool GmbH – Kurfürstenstr. 57 – 10785 Berlin – Germany

T./F. +49 30 230 833 44/22 – [www.x-filme.net](http://www.x-filme.net)

**Co-producer** Marek Rozenbaum

**Co-productions** Transfax Film Production, Bayerischen Rundfunk, Arte



## Lions for Lambs

### Leoni per agnelli

Robert Redford

*Lions for Lambs* tells the poignant and layered story of several individuals caught up at various ends of the nation's war on terror: a senator attempting to spin the latest "comprehensive strategy" to a network news journalist, an idealistic professor trying to convince one of his most promising students to change the course of his life, and two young men, fighting in the snow-capped mountains of Afghanistan, whose desire to live a meaningful life leads them to join the US army and the fight against global terrorism.

Robert Redford (Santa Monica, California, 1937), already an extraordinary performer, turned to directing in 1980 with the successful *Ordinary People*, which won two Oscars (Best Director and Best Film). In 1978 he had already decided to support international independent cinema by participating in the founding of the Utah/US Film Festival, in 1991 renamed the Sundance Film Festival, one of the most important events for the worldwide independent film market. *The Milagro Beanfield War* (1988) was his second film as director, and was followed by *A River Runs Through It* (1992), *The Horse Whisperer* (1998) and *The Legend of Bagger Vance* (2000).



### Out of Competition

USA • 2007 • Colour • 35 mm • 91' • English

**Cast** Robert Redford (Dr. Stephen Malley), Tom Cruise (Senator Jasper Irving), Meryl Streep (Janine Roth), Michael Peña (Ernest), Derek Luke (Arian), Andrew Garfield (Todd).

**Screenplay** Matthew Michael Carnahan

**Cinematography** Philippe Rousselot

**Editing** Joe Hutshing

**Production Design** Jan Roelfs

**Costumes Design** Mary Zophres

**Music** Mark Isham

**Producers** Matthew Michael Carnahan, Tracy Falco, Robert Redford, Andrew Hauptman

**Executive Producers** Daniel Lupi

**Production** MGM, United Artists, Wildwood Enterprises, Brat Na Pont, Andell Entertainment

**Italian Distribution** Twentieth Century Fox Italy

**World Sales** Twentieth Century Fox International – PO Box 900 Beverly Hills 90213 Los Angeles – USA  
T. +1 310 369 1000 – F. +1 310 369 1001



## L'Amour caché

### Hidden Love

Alessandro Capone

After her third suicide attempt Danielle is placed under psychiatric observation in a private clinic. She hates her daughter Sophie, with whom she has never been able to build a relationship. She confines herself in a closed and sterile world. Under Dr. Nielsen's care, she manages to find the words to articulate the roots of her distress and her suicidal despair. But Sophie unexpectedly reappears, undermining Danielle's painstaking and fragile process of self-analysis. She berates her mercilessly—without barriers or restraints. So gaping are the wounds that resurface in their relationship that Danielle slides back into the abyss of her self-imposed solitude. One day, Danielle runs away. When she's found and put back in the clinic, she desperately tries to find a way to commit suicide. But suddenly, she receives unexpected news, that, though painful and tragic, will forever change her life.

Alessandro Capone (Rome, 1955) started writing subjects and scripts in 1977 for cinema and theatre. His debut as a director was *Witch Story* (*Streghe*, 1989), produced in the US. His next work was the French film *Les secrets professionnels du docteur Apfelgluck* (1990), where he directed one episode, *La Chandelle*. From 1992 on, he turns to television too, making several series. In theatre, during the 1993/94 season, he directs with enormous success "Uomini sull'orlo di una crisi di nervi," that he later adapted for cinema and television. In 2006, he came back to moviemaking with *L'amour caché*, based on Danielle Girard's book "Madre e ossa."




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### Competition

Luxembourg, Belgium, Italy • 2007 • Colour • 35 mm • 93' • French

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**Cast** Isabelle Huppert (Danielle), Greta Scacchi (Dr. Nielsen), Mélanie Laurent (Sophie), Olivier Gourmet (Morris).

**Screenplay** Luca D'Alisera, Alessandro Capone

**Cinematography** Luciano Tovoli

**Editing** Roberto Perpignani

**Production Design** Marta Zani

**Costumes Design** Nathalie Duroscoat, Uli Simon

**Music** Lawrence "Butch" Morris, Riccardo Fassi

**Producer** Massimo Cristaldi

**Production** Cristaldi Pictures, Tarantula, Soho Films

**Co-producers** Donato Rotunno, Joseph Rouschop, Mark Hammond

**Italian Distribution** Eagle Pictures

**World Sales** Parkland Pictures – The Art House 2B Doria Road SW6 4UG London – UK – T. 44 207 384 2229  
F. 44 207 610 6630 – [www.parklandpictures.com](http://www.parklandpictures.com)





## L'uomo privato

### A Private Man

Emidio Greco

A charming, socially and professionally well-known university professor in his 40s is sought after by numerous women, of whom he is somewhat wary. A fierce individualist, he places a barrier between himself and reality and does not hesitate to repress his own feelings and sacrifice those of others, even ending his relationship with Silvia for no logical reason. However, destiny overturns the rules safeguarding his private life: the only note found in the pocket of a young male student in Turin who committed suicide contains the professor's phone number and address. Reality, held so long at bay, invades his private life, turning it inside out.

Emidio Greco (Leporino, Italy, 1938) graduated from the Turin Film School in 1966. While still a student, he shot his first assignment, the RAI program *Cordialmente*. He continued to work for public television through 1980, making cultural programs, documentaries and investigative reports. His film debut came in 1974 with *L'invenzione di Morel* (*Morel's Invention*), which screened at the Cannes Film Festival. *Ehregard* (1982) was presented at the Venice Film Festival, as was *Un caso d'incoscienza* (1984). In 1991 he made *Una storia semplice* (*A Simple Story*), which won a Golden Lion for actor Gian Maria Volonté, as well as a Grolla d'Oro, Nastro d'argento, Golden Globe and Antigone d'oro. In 1998 *Milonga* won Giancarlo Giannini the Best Actor Golden Globe.




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### Competition

Italy • 2007 • Colour • 35 mm • 100' • Italian

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**Cast** Tommaso Ragno (the private man), Myriam Catania (Silvia), Giulio Pampiglione (suicide boy), Mia Benedetta (dark-haired woman), Ennio Coltorti (police inspector).

**Screenplay** Emidio Greco

**Cinematography** Gherardo Gossi

**Editing** Bruno Sarandrea

**Production Design** Andrea Crisanti, Marcello Di Carlo

**Costumes Design** Piero Tosi, Elena Del Guerra

**Music** Luis Bacalov

**Producer** Enzo Porcelli

**Production** Achab Film

**Italian Distribution** Istituto Luce

**World Sales** Ripley's Film - T. +39 06 7844 1420 - F. +39 06 7844 1430 - [www.ripleysfilm.it](http://www.ripleysfilm.it)



## Mongol

Sergei Bodrov

Young Temudzhin, the son of a Mongolian tribal leader, falls in love with the young girl Borte and remains faithful to her even after his father is murdered, he himself sold into slavery, and Borte abducted by a hostile tribe. After having freedom and his tribe back, Temudzhin goes to war to fight for his love and discovers his true calling: as Khan he must unite all the Mongol tribes and lead his subjects to a secure future. Genghis Khan is born.

Sergei Bodrov is one of Russia's leading directors. He wrote the scripts to some 30 films before codirecting 1984's *Sweet Juice Inside Grass* with A. Alpiev. Since the opening of the Russian borders, Bodrov has been spending time in the US, where he co-wrote *Somebody to Love* with Alexandre Rockwell. As a director, Bodrov is best known for his film *The Prisoner of the Caucasus*, which won the FIPRESCI International Critics Prize at the Cannes Film Festival, an Academy Award nomination in the category Best Foreign Film and a European Academy Award for Best European Writer of the Year.




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### Competition

Kazakhstan, Russia, Germany • 2007 • Colour • 35 mm • 120' • Mongolian, Tartar, Kazakh, Chinese

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**Cast** Tadanobu Asano (Temudgin), Honglei Sun (Jamukha), Khulan Chuluun (Borte), Odnyam Odsuren (Young Temudgin), Aliya (Oelun).

**Screenplay** Sergei Bodrov, Arif Aliyev

**Cinematography** Sergey Trofimov, Rogier Stoffers

**Editing** Zach Staenberg

**Production Design** Dashi Namdakov

**Costumes Design** Karin Lohr

**Music** Altan Urug

**Producers** Sergey Selyanov, Anton Melnik, Stefan Arndt, Manuela Stehr

**Production** CTB Film Company, Andreevskiy Flag Film Company, X-Filme Creative Pool, Kinofabrika GmbH, Kinofabrika GmbH

**World Sales** Beta Cinema – Gruenwalder Weg 28d 82041 Oberhaching Munich – Germany

T. +49 89 67 34 69 15 – [www.betafilm.com](http://www.betafilm.com)



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## No Smoking

Anurag Kashyap

K is addicted to smoking and refuses to do anything about it. But it's when K's wife, Anjali, walks out on him that he decides to go meet Baba Bengali, who runs Prayogshala, a centre for rehabilitation from all sorts of addictions and afflictions. And when K goes to meet Baba Bengali, he walks into an agreement he can't walk out of. Proud and desperate, K pushes the buttons, throws caution to the wind and challenges Baba's diktats. He lights up once and his car blows to smithereens. And that's just the beginning. What follows is a breathless, smoky game of one-upmanship between the self-assumed all-knowing gatekeeper of the netherworld and a frantic, unsuspecting man. Finally, K realises that he can't escape Baba no matter what he tries. Until of course the contract is complete.

**Anurag Kashyap**, Indian director and scriptwriter, began his career as a screenwriter with Ram Gopal Varma's *Satya* (1998). His association with Ram Gopal Varma continued as he wrote Varma's *Kaun* (1999). His career as a director began with *Paanch* (2003) and followed up with the critically acclaimed *Black Friday* (2004), selected for the Locarno Film Festival. He is currently working on another venture called *Gulal*.



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**Out of Competition**

India • 2007 • Colour • 35 mm • 120' • Hindi

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**Cast** John Abraham (K), Ayesha Takia (Anjali), Paresh Rawal (Baba Bengali).

**Editing** Aarti Bajaj

**Music** Vishal Bhardwaj

**Producers** Kumar Mangat, Sunil Lulla, Vishal Bhardwaj

**Production** Big Screen Entertainment, Eros International, Vishal Bhardwaj

**World Sales** Bollywood Eros Network - Unit 23 - Sovereign Park Coronation Rd. - NW10 7QP London  
UK - T +44 208 9638770 - F. +44 208 9638414 - [www.erosentertainment.com](http://www.erosentertainment.com)



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## Reservation Road

Terry George

On a warm September evening, Ethan Learner, his wife Grace, and their daughter Emma are attending a recital. Their 10-year-old son Josh is playing cello. His younger sister looks up to him, and his parents are proud of their son. On the way home, they all stop at a gas station on Reservation Road. There, in one terrible instant, he is taken from them forever. On the same warm September evening, law associate Dwight Arno and his 11-year-old son Lucas are attending a baseball game. Their favorite team, the Red Sox, is playing—and, hopefully, headed for the World Series. Dwight cherishes his time spent with Lucas. Driving his son back to his ex-wife, Ruth Wheldon, Dwight heads toward his fateful encounter at Reservation Road.

Terry George (Belfast, Ireland, 1952) produced his first script for the famed Jim Sheridan's *In the Name of the Father* (1993). His directional debut was the drama *Some Mother's Son* (1996). Other screenwriting credits include Jim Sheridan's *The Boxer* (1997) and Gregory Hoblit's *Hart's War* (2002). He was next in the director's chair with *A Bright Shining Lie* (1998), which he adapted from Neil Sheehan's Vietnam War book of the same name. His latest work until *Reservation Road* is *Hotel Rwanda* (2004), which received an Academy Award nominee in the Best Original Screenplay category.



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**Competition**

USA • 2007 • Colour • 35 mm • 102' • English

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**Cast** Joaquin Phoenix (Ethan Learner), Mark Ruffalo (Dwight Arno), Jennifer Connelly (Grace), Mira Sorvino (Ruth Wheldon).

**Screenplay** John Burnham Schwartz, Terry George

**Cinematography** John Lindley

**Editing** Naomi Geraghty

**Production Design** Ford Wheeler

**Costumes Design** Catherine George

**Music** Mark Isham

**Producers** Nick Wechsler, A. Kitman Ho

**Production** Focus Features

**Italian Distribution** C.D.I.

**World Sales** Focus Features International – 65 Bleecker St., 3rd Fl. 10012 New York – USA

T. +1 212 539 4000 – F. +1 212 539 4099 – [www.focusfeatures.com](http://www.focusfeatures.com)





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## On dirait que

### Let's Say

Françoise Marie

Rather than playing “cowboys and Indians”, children aged 8-10, sons and daughters of doctors, farmers, police officers and grocers, play at their parents’ jobs before the movie camera. The film was neither scripted nor rehearsed and the children improvise following their impulses, to present the world as they understand and imagine it. Are they acting out stories they’ve experienced, heard or “seen on tv?” Do they immerse themselves in the imaginary or reproduce reality as they see it every day? Through their perception of these jobs, of their difficulties, pleasures and pain, the children offer a profound take on the adult world.

Françoise Marie has appeared in several television films, including *Le Destin de Priscilla Davies* (1979), *L’Inconnu d’Arras* (1980) and *La Guerre de Troie n’aura pas lieu* (1981). In 1999 she wrote and directed the short documentary *Petit histoires de rien du tout*.



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**Cinema 2007/Alice in the City**

France • 2007 • Colour • 35 mm • 82' • French

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**Cast** a group of French children between 8 and 10 years old

**Screenplay** Françoise Marie, Corinne Spodek

**Cinematography** Gérard De Batista, Pierre Boffety

**Editing** Laure Blancherie

**Production Design** Valérie Rauchbach

**Music** Léon Milo

**Producer** Annie Miller

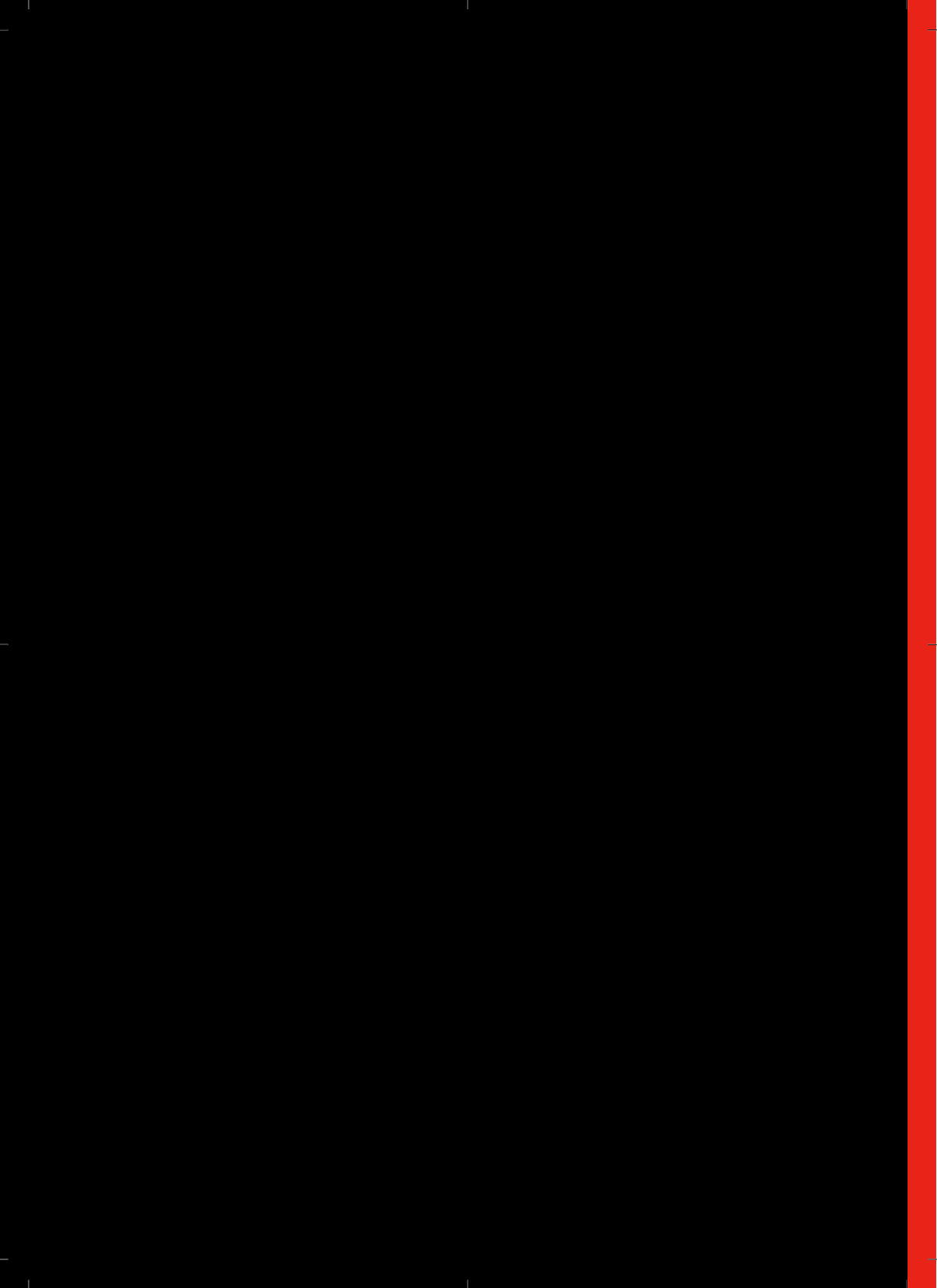
**Production** Les Films de la Boissieres

**Co-productions** Messina Films, Marie Galante Production

**Italian Distribution** Lucky Red

**World Sales** Pyramide International – 5, rue du Chevalier de Saint – 75008 Paris – France

T. +33 1 4296 0220 – F. +33 1 4020 0551 – [www.pyramidefilms.com](http://www.pyramidefilms.com)



# Alice in the City



Presidenza del Consiglio dei Ministri  
Dipartimento per i Diritti e le Pari Opportunità



In a time of round-the-clock news and limitless interconnections, so sweeping that the line between truth and fiction frequently disappears, we wonder whether today's cinema is indeed able to represent reality or the truthfulness of events.

We often find ourselves looking at images that conform to commercial trends and market rules—images that make the product target immediately clear. We take part in the debate, then, well aware that we cannot address the issue of educating young people in images, and through images, inside closed cultural circuits, “non-places” where we can share and pitch formulas that work to varying degrees, but often cling to their diversity only because it provides them with an identity. So it is difficult, today, for us to explain the choices we have made. We have selected, instead, stories of absence and loss, stories of friendship and memories, attempting to show kids growing up too fast, because they have to, and they lack suitable role models. Kids of ages that can't be defined

in categorical or scientific terms, but are completely understandable in terms of their naivety and sheer inability to stoop to compromise, or their acute sensitivity and romanticism, even when they act cynical and world-weary.

These are the coordinates we have worked with to produce a festival that is more than faces: an event tailored to the themes of childhood and adolescence and the artists who address them. We are committed to supporting a genre that is still too far removed, and we give no heed to the disbelievers who think there is not room for a certain kind of cinema that is instead winning its own audiences and its own space, against all odds, on the European and international market. The spectacularisation of childhood and adolescence plays no part in our choices; what does, instead, is Rome's very real dimension as a cosmopolitan and international forum.

Gianluca Giannelli  
Fabia Bettini



## Un Château en Espagne

### My Very Best Friend

Isabelle Doval

Esteban and Maxime are inseparable. Their families have always lived in the same Parisian building and Maxime, who has lived alone with his mother, a hard-working attorney, since his father died, has always felt part of Esteban's happy, friendly family. The boys have known each other since birth and consider themselves more than friends, they are brothers. The two friends have secretly made a small attic room the center of their world, where they invent characters and store their disguises and most treasured possessions. But their friendship is threatened when Maxime learns to his dismay that Esteban and his Spanish-born family are moving back to Spain. The two boys dream up a plan that they must soon put into action.

Isabelle Doval began her career in the '80s, performing for theatre and cinema alike. Her directing debut dates back to 1995, with the TV documentary *Modules pour MCM - Chroniques métiers*. In 2000, she made two shorts, *Mes plus beaux souvenirs* and *Decu*. In 2001, she wrote and directed her first feature film, *Rire et châtement*, followed by 2006's *Bienvenue dans ma tête*. Afterwards, she started working on *Un château en Espagne* (*My Very Best Friend*).



**Age 8+**

France • 2007 • Colour • 35 mm • 90' • French

**Cast** Anne Brochet (Emma Breal), Angela Molina (Louna Marques), Lluis Homar (Luis Marques), Jean Senejoux (Maxime Breal), Martin Jobert (Esteban Marques).

**Screenplay** Isabelle Doval, Olivier Dague

**Cinematography** Denis Rouden

**Editing** Nathalie Langlade

**Production Design** Olivier Raoux

**Costumes Design** Carine Sarfati

**Music** Jérôme Dedina

**Producers** Michel Propper, Pierre-Ange Le Pogam

**Production** EuropaCorp, MP Productions, TF1 Films Production

**World Sales** EuropaCorp – 137 rue du Faubourg Saint Honoré – 75008 Paris – France – T. +33 1 53 83 03 03  
F. +33 1 53 83 03 70 – [www.europacorp.com](http://www.europacorp.com)



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## Have Dreams, Will Travel

Brad Isaacs

When Cassie's parents are killed in a mysterious car accident, she is taken in by Ben's distant parents. Unhappy with their circumstances, and intent on living with Cassie's hip cool aunt and uncle, the two teenagers embark on a voyage of discovery through the heart of Midwest. On their journey they encounter a variety of unique but flawed adults, forging a profound and mature bond with each other that works as a stark contrast to those around them. As they get nearer to their destination, Cassie's nightmarish visions of the night of the accident begin to re-surface again and again.

Brad Isaacs has been a writer and producer of numerous television shows including *Roseanne*, *The Larry Sanders Show*, *NewsRadio* and *King of the Hill*. He was the creator and executive producer for *The Jackie Thomas Show* and *Lovespring International*. *Have Dreams, Will Travel* is his first feature film.



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**Age 14+**

USA • 2007 • Colour • 35 mm • 85' • English

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**Cast** Anna Sophia Robb (Cassie), Cayden Boyd (Ben), Val Kilmer (Henderson), Matthew Modine (Ben's father), Lara Flynn Boyle (Ben's mother), Heather Graham (Cassie's aunt).

**Screenplay** Brad Isaacs

**Cinematography** Steve Mason

**Editing** Dede Allen, Robert Brakey

**Production Design** Bryce Perrin

**Costumes Design** Mary Malin

**Music** Glen Ballard

**Producers** Morna Ciraki, Arturo Muyschondt, Ryan Howe

**Production** Reliant Pictures, Wolfgang Cinema

**World Sales** Reliant Pictures International – 5-11 Mortimer Street 3rd Floor London – UK





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## Buda Az Sharm Foru Rikht

### Buddha Collapsed Out of Shame

Hana Makhmalbaf

In Afghanistan, amidst the wreckage beneath the ruined statue of the Buddha, thousands of families struggle to survive. Bakhtay, a six-year-old Afghan girl, is challenged to go to school by her neighbor's son who reads in front of their cave. Having found the money to buy a precious notebook, and taking her mother's lipstick for a pencil, Bakhtay sets out. On her way, she is harassed by boys playing games that mimic the terrible violence they have witnessed, that has always surrounded them. The boys want to stone the little girl, to blow her up as the Taliban blew up the Buddha. Will Bakhtay be able to escape these violent war games?

Hana Makhmalbaf (Tehran, 1988) studied cinema in the school run by her family, the Makhmalbaf Film School. Before directing her first short film, she supervised many scripts as well as working as the cinematographer in several films. In 2003, she shot the documentary *Joy of Madness*, about her sister, and filmmaker as well, Samira Makhmalbaf. That very same year, she published a poetry book, called *Visa for One Moment*. *Buddha Collapsed Out of Shame* is her first feature film.



**Age 8+**

Iran, France • 2007 • Colour • 35 mm • 81' • Persian

**Cast** Nikbakht Noruz (Bakhtay), Abdolali Hoseinali (Talib boy), Abbas Alijome (Abbas).

**Screenplay** Marziyeh Meshkini

**Cinematography** Ostad Ali

**Editing** Mastaneh Mohajer

**Production Design** Akbar Meshkini

**Music** Tolib Shakhidi

**Production** Wild Bunch, Makhmalbaf Film House

**World Sales** Wild Bunch Distribution – 99 Rue de la Verrerie 75004 Paris – France – T. +33 1 5301 5030  
F. +33 1 53 01 50 49 – [www.wildbunch.biz](http://www.wildbunch.biz)



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## And When Did You Last See Your Father?

Anand Tucker

Arthur Morrison and his wife Kim are two elder doctors who live in the heart of the Yorkshire Dales. They have two children, Gillian and her older brother Blake, an established writer, who have to face the fact that their father is terminally ill. It is clear that Arthur still dominates his grown-up son, a dynamic to which Blake is resigned. But when he and his family confront the reality of Arthur's cancer, Blake is forced to reconcile himself with the past.

Anand Tucker's first drama, *Saint Ex*, accounted the life of the author of *The Little Prince*, Antoine de St. Exupery. He then went on to direct *Hilary and Jackie*, which won Oscar nominations for Emily Watson and Rachel Griffiths, before forming Archer Street Films and producing the award-winning *Girl With a Pearl Earring*. His last film, *Shop-girl*, premiered at the 2005 Toronto Film Festival.



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**Age 14+**

UK • 2007 • Colour • 35 mm • 88' • English

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**Cast** Jim Broadbent (Arthur), Colin Firth (Blake), Juliet Stevenson (Kim), Gina McKee (Kathy), Elaine Cassidy (Sandra), Claire Skinner (Gillian).

**Screenplay** David Nicholls

**Cinematography** Howard Atherton

**Editing** Trevor Waite

**Production Design** Alice Normington

**Costumes Design** Caroline Harris

**Music** Barrington Pheloung

**Producers** Elizabeth Karlsen, Stephen Woolley

**Production** Number 9 Films

**World Sales** Intandem Films – 22 Soho Square W1D 4NS London – UK – T. + 44 207 851 3800

F. + 44 207 851 3830 – [www.intandemfilms.com](http://www.intandemfilms.com)



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## Seachd – The Inaccessible Pinnacle

Simon Miller

When a young man, Angus, visits his dying grandfather in hospital he cannot hold back his boyhood quest for the truth behind the death of his parents. But also the truth behind his grandfather's ancient, incredible, fearful stories. Stories from the whole swathe of Gaelic history of poisoned lovers, bloody revenge, water-horses and Spanish gold. His grandfather hijacks Angus's life for one last time leading him to one of Scotland's most treacherous mountains, The Inaccessible Pinnacle, and an ancient truth he never expected to find.

**Simon Miller**, film writer and director, was a Wall Street investment banker and music industry executive before he enrolled the London Film School and the National Film & Television School. He has made two short films: *Dead Man Falls* (2004) and *Foighidinn* (*The Crimson Snowdrop*, 2005). *Seachd - The Inaccessible Pinnacle* is Simon's first feature film.



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**Age 8+**

Scotland • 2007 • Colour • 35 mm • 90' • Gaelic

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**Cast** Angus Peter Campbell (grandfather), Padruig Morrison (Angus), Coll MacDonald (Angus, grown up), David Walker (Archie), Scott Handy (Patrick Loch), Toby Robertson (Duke of Sutherland).

**Screenplay** Jo Cockwell, Ishbel T. MacDonald, Iain F. MacLeod, Aonghas MacNeacail, Simon Miller

**Cinematography** Ian Dodds

**Editing** Angus Mackay

**Production Design** Laurel Wear

**Costumes Design** Bobby McCulla

**Music** Jim Sutherland

**Producer** Christopher Young

**Production** Young Films - Upper Ostaig, Isle of Skye IV44 8RQ, Scotland - UK - T. +44 77 0347 4896  
[www.youngfilms.co.uk](http://www.youngfilms.co.uk)



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## Choose Connor

Luke Eberl

Owen Morris is at the top of his graduating middle-school class and wants to know how the world works. He has no friends and spends most of his time studying. But his mundane suburban life is changed when he meets congressman Lawrence Connor, who is immediately taken by Owen's intelligence and wit. Connor offers Owen a chance to learn how the world of politics really works by working for him for the upcoming senate primaries. What starts as a fun way to make some extra summer cash takes a dark turn as Owen learns the frightening truth about the deranged secret world of politics.

Luke Eberl (Boulder, Colorado, 1986) began his filmmaking career in 1997. After his first film acting job at the age of 10, shortly thereafter he began making documentaries for the local TV station. In 2002, he wrote and directed *Incest*, after that he produced and starred in *Searching for Haizmann*. His next short film, *Fellowship* (2005), preceded his first feature film, *Choose Connor*.



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**Age 14+**

USA • 2007 • Colour • Digi Beta PAL • 114' • English

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**Cast** Steven Weber (Lawrence Connor), Alex Linz (Owen Norris), Escher Holloway (Caleb), Erick Avari (Arthur Dennison), Christopher Marquette (Tony), Don McManus (Daniel Norris).

**Screenplay** Luke Eberl

**Cinematography** Jim Timperman

**Editing** Luke Eberl

**Production Design** Roy Rede

**Costumes Design** Breanna Price

**Music** Kazimir Boyle

**Producers** Karuna Eberl, James McClean, Luke Eberl, Andrew McFarlane, Aaron Himelstein

**Production** Black Bay Entertainment





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## Canvas

Joseph Dominic Greco

Ten-year-old Chris Marino lives in a blue-collar beach town. His uncommunicative father, John, works in construction, while his mother, Mary, who suffers from schizophrenia, paints her dreams onto canvas. Chris attempts to conceal his mother's illness, but her bizarre public behaviour alienates him from other kids at school. When Mary's illness leads her to violence, John has no choice but to hospitalise the woman he loves. Unable to accept his wife's illness or relate to his son, John tries to cope by immersing himself in building a large, mysterious object in the front yard, working on it day and night.

Joseph Dominic Greco was born in Hollywood, Florida and graduated from Florida State University's School of Motion Picture, Television and Recording Arts. While at the university, he directed the shorts *The Ghost of Drury Lane* and *Lena's Spaghetti*. After graduating, Greco worked under the auspices of film director James Cameron in *Titanic*. *Canvas* is his feature film debut.



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**Age 8+**

USA • 2006 • Colour • 35 mm • 101' • English

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**Cast** Joe Pantoliano (John Marino), Marcia Gay Harden (Mary Marino), Devon Gearhart (Chris Marino).

**Screenplay** Joseph Greco

**Cinematography** Rob Sweeney

**Editing** Nina Kawasaki

**Production Design** Bill Cimino

**Costumes Design** Nancy Jarzynko

**Music** Joel Goodman

**Producers** Sharon Lane, Adam Hammel, Lucy Hammel, Joe Pantoliano, Bill Erfurth

**Production** Rebellion Pictures

**Co-producer** Eddie Mordujovich

**World Sales** Cinema Vault - 175 Bloor St. East, South Tower, Suite 1011 M4W 3R8 Toronto - Canada  
T. +1 416.363.6060 - F. +1 416.363.2305 - [www.cinemavault.com](http://www.cinemavault.com)



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## La Tête de maman

### In Mom's Head

Carine Tardieu

The teenager Lulu lives with her depressive and self-centred mother. One day, the girl stumbles on a Super 8 film in which she discovers her mother, at the age of 20, in the arms of some strange man, as happy and radiant as she has ever seen her. Lulu makes up her mind to go find him and bring him back, in the hope that her mother will regain a taste for life.

Carine Tardieu has written and directed two shorts, *Les Baisers des autres* (2002) and *L'Aine de mes soucis* (2004), which were honoured in numerous festivals. These two shorts soon became two novels. *La Tête de maman* (*In Mom's Head*) is her first feature film.



**Age 14+**

France • 2006 • Colour • 35 mm • 95' • French

**Cast** Karin Viard (Juliette), Chloé Coulloud (Lulu), Kad Merad (Jacques), Pascal Elbe (Antoine), Jane Birkin (Jane), Sarah Cohen-Hadria (Clara).

**Screenplay** Carine Tardieu, Michel Leclerc

**Cinematography** Aurélien Devaux

**Editing** Dorian Rigal-Ansous

**Production Design** Yves Fournier

**Costumes Design** Anne Schotte

**Music** Éric Neveux

**Producer** Christophe Rossignon

**Production** Nord Ouest Production, UGC, France 2 Cinema, Rhône-Alpes Cinema, M6 Films

**World Sales** UGC International - 24, Avenue Charles de Gaulle 92200 Neuilly-Sur-Seine - France  
T. +33 1 4640 4489 - F. +33 1 4640 4448



## La misma luna

### Under the Same Moon

Patricia Riggen

In the hope of providing a better life for her nine-year-old son Carlitos, Rosario works illegally in the US while her mother cares for the boy back in Mexico. Unexpected circumstances drive both Rosario and Carlitos to embark on their own journeys in a desperate attempt to reunite. Along the way, mother and son face challenges and obstacles but never lose hope that they will one day be together again.

Patricia Riggen was born in Guadalajara (Mexico). After an early career in journalism, she began participating in professional workshops in script writing. This experience led her to write a dozen documentary scripts. She later moved to New York, where she received her master's degree in directing and screenwriting. She wrote, produced and directed two medium length films, the award-winning *The Cornfield* and the documentary *Family Portrait*. *La misma luna* (*Under The Same Moon*) is her first feature film.



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**Age 8+**

Mexico, USA • 2007 • Colour • 35 mm • 109' • Spanish, English

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**Cast** Kate del Castillo (Rosario), Eugenio Derbez (Enrique), Adrian Alonso (Carlitos).

**Screenplay** Ligiah Villalobos

**Cinematography** Checco Varese

**Editing** Aleshka Ferrero

**Production Design** Carmen Gimenez Cacho

**Costumes Design** Sergio Ruiz

**Music** Carlo Siliotto

**Producers** Patricia Rikken, Gerardo Barrera

**Production** Potomac Films, Creando Films

**Co-producers** Santiago García Galván, Checco Varese

**World Sales** The Weinstein Company – 345 Hudson Street, 13th Floor 10014 New York – USA

T. +1 646 862 3400 – F. +1 212 352 0022 – [www.weinsteinco.com](http://www.weinsteinco.com)



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## Partes usadas

### Used Parts

Aarón Fernández

Fourteen-year-old Ivan lives with his uncle Jaime, a mediocre dealer of used car parts. Both of them dream of a better life and are stashing away their money in order to emigrate illegally to Chicago. When Jaime realises that he needs much more money than he expected in order to pay the “Coyote” who will help them cross the border, he decides to introduce his nephew into the world of car-part theft. Ivan learns quickly the know-how of his new trade and convinces Efrain, his best friend, to help him.

Aarón Fernández attended the Sorbonne University in Paris between 1991 and 1996, where he studied filmmaking, specialising in directing and screenwriting. He has made several short films, such as *Corrido callejero* (2005), *Circuito interior* (2000), and *Argent liquide* (1997). *Partes usadas* (*Used Parts*) is his first feature film.



**Age 14+**

Mexico • 2007 • Colour • 35 mm • 95' • Spanish

**Cast** Eduardo Granados (Ivan), Alan Chavez (Efrain), Carlos Ceja (Jaime), Damayanti Quintanar (Lupita), Pilar Padilla (Maru, Efrain's mother), Raúl Adalid (the Güero).

**Screenplay** Aarón Fernández

**Cinematography** Javier Morón

**Editing** Ana Laura Calderón

**Production Design** Patricia de Burgos

**Costumes Design** Laura García de León

**Music** Nacao Zumbi

**Producers** Aarón Fernández, Morteza Mohamadi

**Production** Cinta Negra, Foprocine, Imcine, Quasar Pictures, ABS Film Company, Alliance Films – 5-7, rue d'Hauteville 75010 Paris – France – T. +33 1 4021 5800 – F. +33 1 4021 5801 – [www.alliancefilms.eu](http://www.alliancefilms.eu)





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## Survivre avec les loups

Surviving with Wolves / Sopravvivere con i lupi

Véra Belmont

1942. Misha is 7 years old and lives in Brussels, Belgium, with her family. Her life has been one of hiding and secrecy: constantly keeping one step ahead of the ever more threatening Nazi persecution. When Misha's parents are arrested, she is taken in by a family where only Jean shows her any affection. He introduces the child to nature. But Misha can think only of finding her parents. When Jean explains that those arrested are sent to the East, Misha decides to set out on a desperate journey. Her salvation arrives in the form of a family of wolves, who adopt her. A unique and powerful love gradually develops between the girl and her animal protectors and gives her the strength to continue her quest. This film is based on a true story.

Véra Belmont produced her first feature film in 1964, Paul Vecchiali's debut *Les Ruses du diable*. She then began an intense career as producer with films like Robin Davis's *La Guerre des polices* (1979). Having established herself as a highly skilled producer, she made her first film as director with *Prisonniers de Mao* in 1977. In 1985 she enjoyed a major commercial success with *Rouge baiser*, followed by *Milena* (1990) and *Marquise* (1997). In 2005 she produced Xavier Durringer's *Chok Dee*.



**Age 8+**

France, Belgium, Germany • 2007 • Colour • 35 mm • 90' • French

**Cast** Mathilde Goffart (Misha), Guy Bedos (Jean), Michèle Bernier (Marthe), Yael Abecassis (Gerusha), Benno Fürmann (Reuven).

**Screenplay** Véra Belmont

**Cinematography** Pierre Cottureau

**Editing** Martine Giordano

**Production Design** Aurelien Geneix

**Costumes Design** Suzanne Van Well

**Music** Emilie Simon

**Producer** Véra Belmont

**Production** Stephan Films

**Co-producers** Jean-François Geneix, Hubert Toint

**Co-productions** Les Aventuriers de l'image, Sagafilm

**World Sales** Wild Bunch Distribution – 99 Rue de la Verrerie 75004 Paris – France – T. +33 1 5301 5030  
F. +33 1 5301 5049 – [www.wildbunch.biz](http://www.wildbunch.biz)



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## September

Peter Carstairs

1968: Ed and Paddy live in Australia. They have been best friends for as long as they can remember, having grown up together on Ed's family farm. They spend their afternoons together being boys; laughing, reading, smoking, and then building their own makeshift boxing ring in the wheat fields where they spar each day and dream of future glories. But Ed is white and Paddy is Aboriginal and the changing social and political climate threatens to fracture what was a rock-solid friendship.

Peter Carstairs grew up in Western Australia. His first film *Gate*, screened at over 20 festivals and won a number of awards. In 2001 Peter was accepted into the Australian Film Television and Radio School (AFTRS), where he made two more films. On graduation in 2002, Peter was awarded the school's highest honours: the ASDA Award. Peter's last short film project *Pacific* was a finalist at Sony Tropfest 2006 and, thanks to this, his script *September* was selected.



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**Age 14+**

Australia • 2007 • Colour • 35 mm • 85' • English

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**Cast** Xavier Samuel (Ed Anderson), Clarence John Ryan (Paddy Parker), Mia Wasikowska (Amelia Hamilton), Alice McConnell (Eve Anderson), Kelton Pell (Michael Parker), Lisa Flanagan (Leena Parker).

**Screenplay** Peter Carstairs, Ant Horn

**Cinematography** Jules O'Loughlin

**Editing** Martin Connor

**Production Design** Sam Hobbs

**Costumes Design** Cappi Ireland

**Music** Roger Mason

**Producers** John Polson, Lynda House

**Co-producer** Serena Paull

**World Sales** Arclight Films – Bldg 103, Unit 1, Fox Studios Australia # 40 Driver Ave. NSW 2021 Moore Park  
Australia – T. +61 2 8353 2440 – F. +61 2 8353 2437 – [www.arclightfilms.com](http://www.arclightfilms.com)



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## Toku no Sora ni Kieta

### Into the Faraway Sky

Isao Yukisada

A vast wheat field, a straight road that has no end, a sky without a single building in sight. This is a town in the country where time comfortably passes by. But this former paradise is now being stirred up by a fight amongst its people over constructing an airport. Having been brought to this town by his father, who is the leader of the group pushing for the construction of the airport, Ryosuke has transferred from another school and doesn't get along with the town bully, Kohei. But unexpectedly they find themselves becoming friends. What brings these two together is Hiharu, a girl who is always standing on top of a hill by herself. Hiharu's dream is to "see the UFO that abducted her father." Ryosuke and Kohei believe her story, but the fight between the adults grows more heated day by day, and they even crush the modest dreams of their children.

Isao Yukisada, born in Japan, has achieved world fame thanks to films like *GO*, *Crying Out Love in the Center of the World*, *Year One in the North* and *Spring Snow*. Pioneer of a whole genre, Yukisada has been acclaimed due to his ability to create unique worlds in his films. He has been working for several years on his next project.



**Age 8+**

Japan • 2007 • Colour • 35 mm • 144' • Japanese

**Cast** Ryunosuke Kamiki, Suzuka Ohgo, Yuma Sasano

**Screenplay** Yukisada Isao

**Cinematography** Jun Fukumoto

**Editing** Tsuyoshi Imai

**Production Design** Shu Yamaguchi

**Costumes Design** Sachico Ito

**Music** Meyna Co

**Producers** Shunsuke Koga, Hilo Iizumi, Akira Yamamoto

**Production** Gaga Films

**World Sales** Gaga Communications - Midtown Tower 9-7-1 Akasaka, Minato-ku - 107-6233 Tokyo  
Japan - T. +813 6823 7574 F. +813 57850 8741 - [www.gaga.co.jp/intl](http://www.gaga.co.jp/intl)



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## Noonbushin Narae

### Meet Mr. Daddy

Park Kwang Su

Jong Dae is a lowlife conman and gangster who lives in a ramshackle caravan in a junkyard. Not exactly ideal father material, he is understandably shocked when he is visited during one of his frequent stints behind bars by a social worker who informs him that he has a seven-year-old daughter, seemingly desperate to see him before she is put up for adoption. Although he has no memory of her, after being promised his freedom and some money for looking after the poor girl for a month he eagerly accepts, only to find his life turned upside down by the precocious, though unfortunately ill youngster.

Park Kwang Su was born in 1955. While majoring at the Seoul National University, he joined the Yallasung Film Group. After graduating, he founded and led the Seoul Film Group, which had links with the student protest movement and was in the forefront of the campaign for a renewal in Korean film culture. In 1988, he made his first film, *Chil-su and Man-su*, which was followed by *Black Republic* (1990), *Berlin Report* (1991), *To the Starry Island* (1993), *A Single Spark* (1995), *The Uprising* (1998), *If You Were Me: Face Value* (2003), and *Meet Mr. Daddy* (2007).



**Age 14+**

South Korea • 2007 • Colour • 35 mm • 110' • Korean

**Cast** Park Shin Yang (Jong Dae), Yea Ji Won (Sun Young), Seo Sin Ae (Joon).

**Screenplay** Park Kwang Su

**Cinematography** Kim Beyoung Seo

**Editing** Kim Yang Il

**Production Design** Yoon Hye Jung

**Costumes Design** Cho Yoon Mi

**Music** Cho Sung Woo

**Producer** Park Sung Ho

**Production** iFilm Co.

**World Sales** ihQ Inc. - 5F Sambo B/D, #88 Samsungdong, Kangnamgu - Seoul - South Korea

T. +82 2 6005 6737 - F. +82 3 6005 6001 - [www.ihq.co.kr](http://www.ihq.co.kr)





## Die drei Räuber

### The Three Robbers

Hayo Freitag

Everyone believes the three robbers of the woods are terrible and ferocious, but hearts of gold beat under their black cloaks. When they find Tiffany, a little girl who's been abandoned, the three bandits wrap her in a warm blanket and take her back to their hide-out. There, they prepare a soft bed for her. In the morning, when Tiffany wakes up she sees crates and chests bulging with treasures. "What are you doing with these precious objects?" The robbers look at each other in bewilderment. They had never thought of what could be done with all those riches.

Hayo Freitag (Wilhelmshaven, Germany, 1950) wrote, directed and produced the animation film *Das Pflaumenhuhn* in 1997. In 1999, he makes another animation film, *Käp't'n Blaubär – Der Film*, where he also dubs one of the characters. His third feature animation film is *Die drei Räuber* (*The Three Robbers*).



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**Cinema and Books**

Germany • 2007 • Colour • 35 mm • 75' • German

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**Screenplay** Hayo Freitag, Bettine von Borries, Achim von Borries

**Editing** Sascha Wolff-Täger, Lars Jordan

**Production Design** Hayo Freitag

**Music** Kenneth Pattengale

**Producer** Stephan Schesch

**Production** Animation X

**Co-producers** Stefan Arndt, David Groenewold

**Co-productions** Medianfonds GFP II KG, X Filme Creative Pool GmbH, X Verleih AG

**World Sales** Wild Bunch Distribution - 99 Rue de la Verrerie 75004 Paris France - T. +33 1 5301 5030  
F. +33 1 53 01 50 49 - [www.wildbunch.biz](http://www.wildbunch.biz)



## Il nostro Rwanda

Cristina Comencini, Carlotta Cerquetti

A documentary recounting the journey of a group of Roman students (accompanied by the city's mayor, Walter Veltroni) who, having collected funds to build a school and an aqueduct in Gatare, leave for Rwanda to assist the start of building work. What the kids discovered about the country's history and culture, shown in a wider context of international relations, opened their eyes to the real reasons behind an ethnic war with such terrible consequences. The delegation also had the chance to see the country's beauty and the dignified vitality of its people. Enriched by a fresh understanding and by new strong links, the students left, sure in the knowledge that they would soon return.

Cristina Comencini made her directorial debut in the cinema in 1988, with *Zoo*. This was followed by *I divertimenti della vita privata* (*The Amusements of Private Life*, 1990) and *La fine è nota* (*The End Is Known*, 1993). Her first success came with *Va dove ti porta il cuore* (*Follow Your Heart*, 1995), the big-screen adaptation of Susanna Tamaro's bestseller, followed by *Matrimoni* (*Marriages*, 1998) and *Liberate i pesci!* (2000). In 2002 she made *Il più bel giorno della mia vita* (*The Best Day of My Life*, 2002), which won the Nastro d'Argento for Best Screenplay. In 2005 her *La bestia nel cuore* (*Don't Tell*) received an Oscar nomination as Best Foreign Language Film. Carlotta Cerquetti started her career as a photographer, collaborating with Italian and international publications. In 1994 she attended a film course at New York University. She has made three international prize-winning shorts: *Interno 12*, *Binari*, and *Fuochino*.



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**Cinema and Books**

Italy • 2005 • Colour • Digi Beta PAL • 50' • Italian

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**Cinematography** Michela Guberti

**Editing** Letizia Caudullo

**Producers** Riccardo Tozzi, Giovanni Stabilini, Marco Chimenz

**Production** Cattleya - Via della Frezza, 59 - 00186 Rome - Italy - T. +39 06 367 201 - F. +39 06 367 2050  
[www.cattleya.it](http://www.cattleya.it)



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## Pride

Sunu Gonera

In 1973, Jim Ellis, driven by his love of competitive swimming, refurbishes an abandoned recreational pool in a down-at-its-heels Philadelphia neighbourhood with the help of its custodian Elston. But when the pool is marked for demolition, Jim fights back by starting the city's first African-American swim team. Recruiting teens from the streets, Jim struggles to transform a motley team of novices into capable swimmers, in time for the upcoming state championships. But as racism, violence, and an unsympathetic city official threaten to tear the team apart, Jim must convince his swimmers that victory, both in and out of the pool, is within their reach.

Sunu Gonera, hailing from the townships of Zimbabwe during the time of the Civil War, has managed, in a very short space of time, to carve out a career which sounds less like a real life and more like a movie. His short film *Riding With Sugar*, screened at Cannes in 2006, and, five months later, he moved to Hollywood to make his feature directorial debut on *Pride*.



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**Out of Competition in collaboration with FINO World Championships Rome '09**

USA • 2007 • Colour • 35 mm • 104' • English

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**Cast** Terrence Howard (Jim Ellis), Bernie Mac (Elston), Kimberly Elise (Sue Davis), Tom Arnold (Bink), Brandon Fobbs (Puddin' Head), Alphonso McAuley (Walt).

**Screenplay** Kevin Michael Smith, Michael Gozzard, J. Mills Goodloe, Norman Vance Jr.

**Cinematography** Matthew F. Leonetti

**Editing** Billy Fox

**Production Design** Steve Saklad

**Costumes Design** Paul Simmons

**Music** Aaron Zigman

**Producers** Brett Forbes, Patrick Rizzotti, Michael Ohoven, Adam Rosenfelt, Paul Hall

**Production** Cinered, Lionsgate, Element Films, Fortress Features

**Co-producers** Marc Schaberg, Randy Winograd

**World Sales** Lionsgate International – 2700 Colorado Ave Suite 200 90404 Santa Monica, CA – USA

T. +1 310 255 3700 – F. +1 310 255 3770 – [www.lionsgate.com](http://www.lionsgate.com)

## Cortiscuole Competition

Many people have questioned the sense and the usefulness of inserting a section for works produced by children into the Fest's official program. We have chosen to do so not to demonstrate the need for these "games," but to give space to what we presume is the new generation's need to have unconventional arenas in which to explore the possibilities of new tools and also to appreciate the enormous quantitative and qualitative work done in schools. This is why we believe it is ne-

cessary to insert the "additional" element into such an imposing competition program, because out of the many fun things that—luckily for us—enrich the world, their very gratuitousness can perform a valuable and irreplaceable function.

*Thus, astride our bucket, we shall face the new millennium, without hoping to find any more in it than what we ourselves are able to bring to it.*

(Italo Calvino, *American Lessons*, 1985)

### CATEGORY over 8s

#### MINE MAI PIÙ

The result of a project conducted by the "Italian Campaign Against Landmines" NGO, this short film aims to show the reality lived by youngsters in those countries affected by this problem.

Italy: Rome • Year: 2007 • Time: 6' • Scuola Media Statale "Via Rugantino" • Classes I and II L

#### LE PAURE

A series of interviews conducted by 12 and 13-year-olds about their fears and their hardships. An extremely realistic documentary about an age that is never easy: adolescence.

Italy: Vezzano Ligure • Year: 2007 • Time: 20'14' • Scuola Media Statale di Vezzano Ligure • Classes II and III

#### BLACK-OUT – Una giornata storta

An afternoon at the cinema with friends. While waiting for the film to start everything is normal. But during the screening there is an unexpected black-out...

Italy: Rome • Year: 2007 • Time: 15' • Istituto Comprensivo "Daniele Manin" – 1st grade secondary school • Class III C

#### SCUOLA DI CUCINA

Rule-breaking causes problems for a group of aspiring chefs.

Italy: Palermo • Year: 2006 • Time: 2' • Direzione Didattica "Uditor" • Class V

#### TU SARAI

A children's tribute to all grandparents on their special day.

Italy: Turin • Year: 2007 • Time: 6' • Scuola Elementare Statale Montefalcone (Bn) – Centro di cultura per la comunicazione e i media, sezione cinema d'animazione Millelire • Classes III, IV, and V

#### GLI INGANNI DI MORFEO

Massimo moves in with his aunt who lovingly welcomes him. Starting at a new school he meets Alex and they become close friends. Life seems to be smiling on him until ...

Italy: Varzo (VB) • Year: 2007 • Time: 29' • Scuola Media Statale di Varzo • Class III A

#### INCONTRO – based on UGUAGLIANZE

*Encounter:* through a meeting with an Arab girl, a left-handed boy discovers the existence of a world where diversities can meet.

Italy: Rome • Year: 2007 • Time: 12'50" • Scuola Elementare Statale "L. Lambruschini" and Plesso "A. Sordi" • Classes V A, V C, and V A

**EAR PEOPLE**

*Ear People* is the story of a boy who discovers he has magic creatures that come out of his ears. Positive creatures appear from his right ear, while evil ones emerge from his left.

USA: Oregon • Year: 2007 • Time: 7' • School: Northwest Film Center • Class: Grade 5

**TU CHE SEI DIVERSO**

Accepting someone who does not look the same as us doesn't seem easy if one cannot get past initial appearances and only looks at designer-label clothes. A real "label" will bring relationships back to a true reality.

Italy: Bobbio (PC) • Year: 2007 • Time: 24' • Scuola Media Statale "V. Da Feltri" • Classes III A and III B

**CONTINUO O SMETTO?**

Every school has something that isn't right! In this one there's a bully who, after causing the usual damage, goes to hide out in tree where he finds an old diary and starts to read ...

Italy: Parma • Year: 2007 • Time: 6'40" • Primaria «Bigatto» – Ist. Comp. "Verdi" • Class V A

**CATEGORY over 14s****IMPATTI**

When faced with a dramatic event different characters and mentalities can meet, finding unexpected points of contact.

Italy: Rome • Year: 2006 • Time: 10' • Liceo Scientifico "Avogadro"

**FUORI TEMPO**

Paris 2006. Students state their opposition to temporary employment. Extreme action is also used and the journalists express their opinion. The comment made by a young girl, Caterina, makes her boss reflect: to obtain justice, are youngsters right to also use violence?

Italy: Ancona • Year: 2006 • Time: 18' • Liceo Ginnasio di Stato "C.Rinaldini" • Class II C

**DON'T JUST STAND THERE**

It is highly probable that you have come across someone who is jeered and derided at school. You may have thought they deserved it. But your conscience tells you that no one should be treated in this way. A film about the dynamics that can induce people to succumb to depression.

USA: San Francisco (California) • Year: 2006 • Time: 5'60" • Sota School • Classes: Grade 9-12

**UN GIORNO DI ORDINARIA SFORTUNA**

A successful young author has to re-examine her rationalistic theories following an extremely unlucky day ...

Italy: Savona • Year: 2007 • Time: 7' • Liceo Statale "G. della Rovere" • Class III A

**NEL NOME DI NESSUNO**

Rugby; old and new ideas; teenage love affairs, often proving to be more mature than their protagonists. School as a backdrop for this story about young kids.

Italy: Rome • Year: 2007 • Time: 30' • Liceo Classico "F. Vivona" • Class: Corso di cinema

**QUELLO CHE NON TI ASPETTI**

The stories of a group of teenagers handling everyday joys and problems, crossing paths via a destiny that is sometimes generous, sometimes cruel but always unpredictable.

Italy: Rome • Year: 2007 • Time: 21'13" • I.P.S. "Sisto V" • Various classes

**RÛZA/ROSE**

A painter expresses his love for a woman by giving her roses. But something mysterious keeps her at a distance from him. Who has the artist met? A real woman or simply another of his paintings?

Croatia: Cakovec • Year: 2006 • Time: 2'25" • Skola Animiranog Filma Cakovec • Toni Zadravec

**PER USCIRE DAL GIOCO**

A boy who loves videogames lives between reality and fantasy, confusing his personal experiences with the role of the leading character in a videogame. Someone will try to help him get out of the video, but ...

Italy: Rome • Year: 2007 • Time: 10' • I.T.I.S. "Einstein" • Laboratorio interclasse

**ANCORA SETTEMBRE**

A severe punishment after an act of insolence represents a tough defeat at school, but above all in life.

Italy: Molfetta (BA) • Year: 2006 • Time: 20' • I.T.C.G.T. "Gaetano Salvemini"

**SOLO CHI HA CORAGGIO**

The relationship between a mother and her daughter can be complicated by the generation gap and by a complex malaise that is ignored until it becomes a conscious martyrdom.

Italy: Rome • Year: 2006 • Time: 14' • I.I. Superiore Liceo "L. Anneo Seneca" • Class III H



## Paolo Ungari Unicef Prize

A selection that is open to all literary genres devoted to young people. No stylistic constraints: myths, reflections, writings, all exploring the theme of human rights and the rights of childhood in original ways, beyond what's familiar, looking for camera eyes that are better suited to re-establishing contact, and restoring balance, between the issues and experiences of contemporary life. A prize awarded to five stories about the vindication, rather than the cancellation, of human rights, as a way to support that defining and decisive characteristic of young people: their curiosity, the root of all change.

### Expert Committee

Janna Carioli • Rossella Del Conte • Roberto Olla • Patrizia Paternò • Laura Silvestro • Rossella Veneziano

### The Literary Lineup

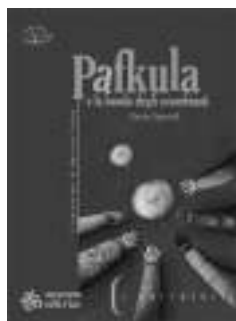
#### **Il bambino col fucile (The Child with a Shotgun)** by Antonio Ferrara • Città Aperta

A true story of children who never play, kids for whom war is no game, but the reality it is for adults. A war they haven't chosen to fight, but turns them into perpetrators as well as victims, and lions as well as cubs. An African tale of very young lives, told by a voice both dogged and tender, under a gaze that caresses them from afar. Antonio Ferraro was awarded Trento's "Parole senza frontiere" Prize for *Pane arabo a merenda* in 2002. An author, illustrator, and educator, he has always devoted himself to the problems of children and adolescents, working with schools and founding the cultural association "La luna bambina" in 2007.



#### **Il bambino di Noè (Noah's Child)**

by Eric-Emmanuel Schmitt • Rizzoli  
1942: In a Belgium under Nazi occupation, the Jewish child Joseph, seven years old, is entrusted by his parents to the care of a Catholic priest, Father Pons, who takes in a large number of Jewish children under assumed names at his boarding school, to save them from certain death. Joseph is drawn to the Christian rituals such as the mass, in which he takes part to avoid suspicion, but Father Pons is against his giving up the faith of his forefathers. And he tells him a secret: in the church's crypt he has surreptitiously installed a synagogue, where he keeps religious paraphernalia as well as books and records with Yiddish songs and prayers, anything that attests to the Jewish culture that the Nazis are bent on wiping off the face of the earth. Like Noah, Father Pons has built an ark to save the earth's future. And Joseph, in turn, will become a child of Noah and will board the ark to ride out the Flood... Eric-Emmanuel Schmitt, born in 1960, is currently the French novelist and playwright topping the bestseller lists in France and abroad. His works have been translated into twenty-five languages and are sold in thirty countries. His novels include *The Gospel According to Pilate*, *M. Ibrahim and the Flowers of the Koran*, on which the film of the same name starring Omar Sharif was based, and *Oscar and the Lady in Pink*.



### **Pafkula e la banda degli scombinati (Pafkula and the Gang of Losers)**

by Paola Spinelli • Sinnos

“Wherever you are, if you like it, if you make friends, that’s your country:” this is the philosophy of Pafkula, known as Ula, an eccentric figure who bursts on the scene at a school on the outskirts of the city. His students are mainly second-generation immigrants, like Lucia Amina, Iosip, and Aliou: a group of friends grappling with the problems of their identity and racism at large, although they live in a small, colorful and tightly-knit community that revolves around the Bar Mondo. Ula will help them to cast off their prejudices, fears, and regrets. Paola Spinelli, born in Rome in 1956, a globe-trotter by calling, a RAI television journalist by profession, and a foreign correspondent for the news program Tg3 for many years, has reported on the end of the Soviet Union and the transformation of Europe.

### **Obbligo o verità (Duty or Truth)**

by Annika Thor • Feltrinelli

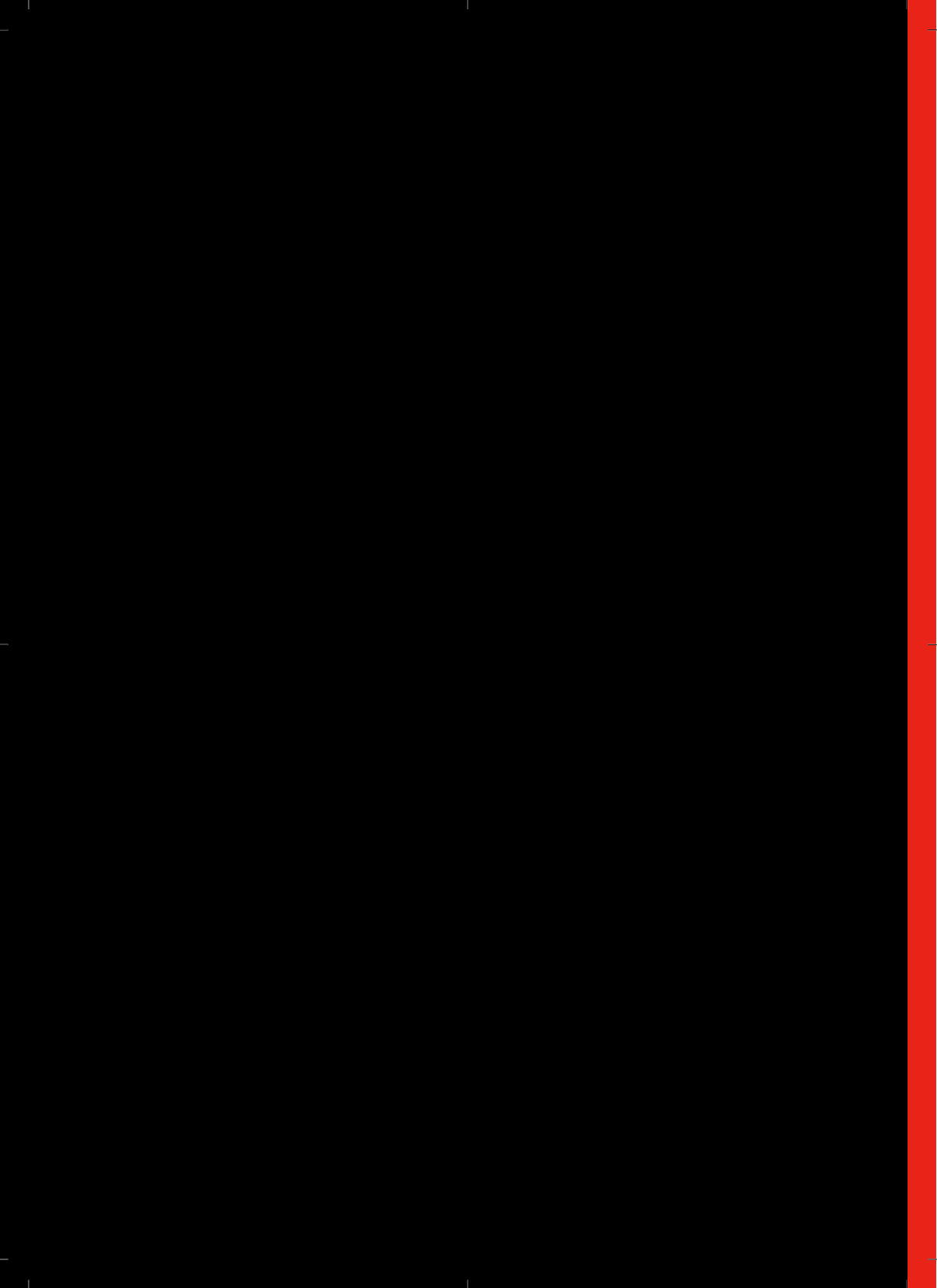
The book tells a story of bullies when the bullies are girls, narrated in the first person by a twelve-year-old girl who lives with her mother, a divorced nursery school teacher who’s been unemployed for a year, and her two brothers. The story is built around the rising escalation of the protagonist’s emotional tension as well as a series of flashbacks that explain what is happening. It is a tale of how friendship is betrayed and how bullies are

formed, which sheds light on young people’s enormous strain of keeping their balance while growing up. Annika Thor was born in 1950 in Göteborg, Sweden, where she was raised. Although she did not experience the horrors of the war and the Holocaust firsthand, she was deeply affected by her mother’s memories of fleeing to Sweden as a child to escape death. For the tetralogy in which the young Jewish sisters Steffi and Nelli appear (published by Feltrinelli in Italy), she was awarded the “Jugendliteraturpreis,” the highest honor bestowed in Germany on literature for young people.

### **Ragazzi di camorra (The Camorra Kids)**

by Pina Varriale • Il battello a vapore

Antonio is twelve years old, and in the Scampia quarter where he lives that’s old enough: it’s time to join the ranks of organized crime, to start his career as a *moschillo*, a young mobster. A career that will feature drug-dealing, theft, extortion, and robbery... But Antonio dreams of a different existence. Just as he’s gaining the trust of the Mafia boss, he meets Arturo, a teacher trying to instill the values of law and order in the neighborhood. As he starts to spend time at Arturo’s “shelter,” Antonio discovers the childhood that has been taken from him. Pina Varriale was born in Naples, where she teaches and writes for newspapers and magazines. She has written several books for young people and is well-versed in the problems of the poor outskirts of Naples that she describes in the book.



# Extra

*Persol.*

Extra contains such diverse experiences as the independent film with its aggressive style and dazzling impact (Extra • Other Visions); the immediacy of the finest actors and directors on the scene today as they meet their public (Extra • Encounters); the celebration and commemoration of international cinema legends past and present (Extra • Tributes), the retrospective dedicated to the performer who receives the IMAIE Acting Award (Sophia Loren), to the follow-up to the Actors Studio retrospective that began last year (the two retrospectives make up Extra • The Actor's Craft). A multifaceted and genre-blending section of the RomeFilmFest, Extra is the place where cinephiles can meet Francis Ford Coppola or Terrence Malick or Joel Surnow (author of the cult TV series *24*) in person, or enter a theater only to find a screening of material retrieved from that endless ocean that is in-

ternet (Cinema and Web), or take part in a symposium where leading experts show Totò's best-loved film sequences, or let the avant-garde sounds and images of the video art program carry them away. In addition, films from the Actors Studio's golden age, up to the masterpieces of the 1970s (*The Graduate*, *Midnight Cowboy*, *Coming Home*), but also European and world premiers of the only traditional film genre that is currently expanding, and in fascinating directions: the documentary. In a word, Extra provides cinema's "special contents," at a time when the seventh art is more fragmented than ever before, a veritable explosion of reflections which zoom and flash in that darkened media theater that fuses old and new into ever more complex and profound forms.

*Mario Sesti*



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## Auschwitz 2006

Saverio Costanzo

The journey through memory taken by Roman high school students visiting Auschwitz. They are accompanied by the few Italian concentration camp survivors who talk about the persecution, the depression in the camp and the return to freedom. Extraordinary colour archive footage from the Istituto Luce, collated with first-hand testimonies to bring out the cruelty of the Holocaust's everyday life more vividly than ever before.

Saverio Costanzo's debut feature *Private* won the 2004 Locarno Film Festival's Golden Leopard, as well as the Best Actor prize. Saverio was also honoured with the coveted David di Donatello, Nastro d'Argento and Globo d'Oro for Best New Director. *In memoria di me (In Memory of Myself)* was Saverio Costanzo's second feature film and it was in the official selection Competition at the Berlinale 2007 as the only Italian film.



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Italy • 2007 • Colour • Digi Beta PAL • 49' • Italian

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**Cinematography** Giovanni Troilo

**Editing** Francesca Calvelli

**Producer** Mario Gianani

**Production** Offside – Viale G. Mazzini, 11 00195 Roma – Italy – T. +39 06 4543 7597 – F. +39 06 4543 7803  
offside@vialemazzini.com; Istituto Luce – Via Tuscolana 1055 Rome – Italy – T. +39 06 7299 2213

F. +39 06 7222493 – [www.luce.it](http://www.luce.it)

**Italian Distribution** Istituto Luce



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## Clint Eastwood, le franc tireur

### Clint Eastwood, a Life in Film

Michael Henry Wilson

An interview discovering his human side and his untamed creativity: a kind of veteran who has imposed his cinematographic style on ambitious projects. From his debut to the shower of Oscars for his work as a director, Clint Eastwood is a sharp shooter of the art of film, never before recounting his personal odyssey with such passion. A unique document searching for the true essence of a great filmmaker.

Michael Henry Wilson wrote and directed the three-part documentary *A Personal Journey with Martin Scorsese* in collaboration with Scorsese himself. He is currently writing, producing and co-directing, also with Scorsese, a documentary series on classic British cinema: *Beauty, Truth and the Heart of England*.



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France • 2007 • Colour • Beta SP PAL • 81' • English

**Screenplay** Michael Henry Wilson, Hopi Lebel

**Cinematography** Rémi Tournois

**Editing** Lise Beaulieu

**Music** Thomas "Take" Wilson

**Producer** Serge Lalou

**Production** Les Films d'Ici – 62 Bd Davout 75020 Paris – France – T./F. +33 1 44 52 23 23  
courrier@lesfilmsdici.fr

**Co-productions** High Wire Productions, ARTE





## Donne assassine

### Lady Assassins

Herbert Simone Paragnani

Marta and Veronica are two very different women. Marta (Donatella Finocchiaro) is timid, introverted and dreams of taking her vows. Veronica (Sabrina Impacciatore) is a failed actress whose violent breakdowns ruined her relationship with a much younger lover. When they meet, a special friendship blossoms between them and they decide to live together, with the help of Don Ignazio (Giorgio Colangeli), a charismatic, working class priest who, however, does not understand the dangers of a relationship that first spirals into lesbian love and then jealousy, leading the two women to a tragic and unexpected climax.

**Herbert Simone Paragnani**, screenwriter and head writer of the first season of the television series *I Cesaroni* and director of short films (*KiloKalorie*, *Appuntamento al Buio*), wrote and directed this television film, shot between Buenos Aires and Turin.

Italy • 2007 • Colour • HDCAM • 44' • Italian

**Cast** Donatella Finocchiaro (Marta), Sabrina Impacciatore (Veronica), Giorgio Colangeli (Padre Ignazio), Livia Bonifazi (Bianca). **Screenplay** Herbert Simone Paragnani **Cinematography** Gogò Bianchi **Editing** Fernando Romero, Ignazio Casciotta **Production Design** Valentina Scalia **Costumes Design** Valentina Scalia **Music** Giulio del Prato **Production** Esperia Film, Wilder, Fox Channels Italy

# Photocall

Alessandro Lunardelli

Italy • 2007 • Colour • HDCAM • 45' • Italian

These nine short films analyse the relationship between the photographer and the subject that is created in a photographic set. The film accounts the process that results in a photo work, unveiling tips and hints used by professional photographers.

**Cast** Anita Caprioli, Laura Chiatti, Francesca Inaudi, Sabrina Impacciatore, Caterina Murino, Chiara Muti, Valeria Solarino, Camilla Filippi, Carolina Crescentini. **Screenplay** Vincenzo Scuccimarra **Cinematography** Beppe Gallo **Editing** Andrea Tubili **Producer** Rita Rognoni, Gianni Zanasi, Lucio Pellegrini **Production** Pupkin Production – Via A. Baiamonti, 10 – 00195 Rome Italy – mail@pupkin.it

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## Trans-Liberanti aka Cuori in catene

Maurizio Iannelli, Marco Penso

Italy • 2007 • Colour and B/W • Digi Beta PAL • 25' • Italian

Summertime, Rebibbia prison. In the transsexuals sector, stories of love and conflict entwine as the life of Perla, Cinzia, and Ginevra goes on. Among them, Angelo, the only gay inmate, clashes more than frequently with the rest of the transsexual prisoners. The film is a pilot for a docu-soup conceived by Maurizio Iannelli and Marco Penso.

**Screenplay** Maurizio Iannelli, Marco Penso, Matilde D'Errico **Editing** Marco Penso **Production** La Bastoggi, Ruvido, Cult, Fox Channel Italia



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## Dr. Plonk

Rolf de Heer

Dr. Plonk, a scientist who lived at the start of the 20th century, is convinced that the world is going to end. So he builds an ingenious time machine and heads off to discover a future that is actually our contemporary society. A silent film in black and white, with subtitles and amusing action sequences typical of the beginnings of cinema, with piano accompaniment and the actors' movements shot at an accelerated pace. It seems like a simple tribute to the origins of cinema until it reveals itself as the surprising game of looking at the contemporary world with the estranged eyes of a director from a century ago.

Rolf de Heer (Netherlands, 1951) is a screenwriter, producer, and director. His early works were the children's film *Tail of a Tiger* (1984), the sci-fi mystery thriller *Encounter at Raven's Gate* (1987), the musical *Dingo* (1990), and the black comedy *Bad Boy Buddy* (1993). The successive *Epsilon* (1995), *The Quiet Room* (1996), and *Dance Me to My Song* (1998) were more intricate. These were followed by the adventure/love story *The Old Man Who Read Love Stories* (2000), the psychosexual thriller *Alexandra's Project* (2003), and *Ten Canoes* (2006).



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Australia • 2007 • B/W • 35 mm • 84' • Silent with subtitles

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**Cast** Nigel Lunghi, also Mr. Spin (Dr. Plonk), Paul Blackwell (Paulus), Magda Szubanski (Mrs. Plonk).

**Screenplay** Rolf De Heer

**Cinematography** Judd Overton

**Editing** Tania Nehme

**Production Design** Beverley Freeman

**Music** Graham Tardif

**Producers** Rolf De Heer, Julie Ryan

**Production** Film Finance Corporation Australia

**Co-productions** Fandango, South Australian Film Corporation, Adelaide Film Festival, Palace Films

**Italian Distribution** Fandango - Via Ajaccio 12 B 00198 Rome - Italy - T. +39 06 9774 5001

F. +39 06 9774 5020 - [www.fandango.it](http://www.fandango.it)

**World Sales** Wild Bunch Distribution - 35 quai d'Anjou 75004 Paris - France - T. +33 1 53 10 42 50

F. +33 1 53 10 42 69 - [www.wildbunch-distribution.com](http://www.wildbunch-distribution.com)



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## Forbidden Lie\$

Anna Broinowski

The true story of Norma Khouri, author of the bestselling “Forbidden Love,” the story of a “crime of honor” in a Muslim country; the victim was the author’s best friend, killed at the hands of her father and brother. The publication of the book brought Khouri fame and fortune, but also earned her a *fatwa* issued by Islamic extremists. A newspaper investigation, however, revealed that the author of the work may not be who she says she is. A Jordanian exile, or an unscrupulous hoaxster? Devoted wife or loving mother? Who is Norma in reality?

Anna Broinowski has been making award-winning documentaries for international audiences for the past ten years. Her 2004 film *Helen’s War – Portrait of a Dissident* won an Australian Film Institute award for Best Director (Documentary) and Best Documentary at the Sydney Film Festival. Two of Anna’s other documentaries, *Hell Bento!!* and *Sexing the Label*, both had theatrical releases and were screened at several international film festivals. Anna’s other films are *Romancing the Chakra* and the shorts *Tsunami* and *Burqa*.



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Australia • 2007 • Colour • 35 mm • 106' • English

**With** Norma Khouri

**Screenplay** Anna Broinowski

**Cinematography** Kathryn Milliss, Toby Oliver

**Editing** Alison Croft, Vanessa Milton

**Production** Liberty Productions PTY, Ltd - 5 Parer Street Marouba 2035 NSW Australia

**World Sales** Becker International - Level 1, 11 Waltham Street NSW 2064 Artarmon - Australia

T. +61 2 9438 3377 - F. +61 2 9439 1827 - [www.beckerinternational.com.au](http://www.beckerinternational.com.au)



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## The Gates

Antonio Ferrera, Albert Maysles, Matthew Prinzing, David Maysles

After wrapping the Reichstag in Berlin and the Pont Neuf in Paris, after sealing off the floor of a valley with an orange nylon curtain, just to name a few, artists Christo and Jeanne-Claude unveiled the Gates in 2005, one of their most surprising installations. The medium was a series of panels of orange fabric that fluttered across Central Park, mounted on metal arches: an example of how art, appearing as if by a miracle in the midst of a familiar environment, can involve and stir an entire community.

**Antonio Ferrera**, film and photography lover since an early age, is an Italian-American director who has studied filmmaking in Chicago, from animation to digital print to working with actors. He has made his first works in DV. His first work, *With the Filmmaker* (2001). **Albert Maysles** is a pioneer of Direct Cinema, the first to make nonfiction feature films where the drama of life unfolds as it is without scripts, sets, interviews or narration. His first film, *Psychiatry in Russia* (1955), he made in transition from psychologist to documentary filmmaker.



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USA, Finland, Canada, France, Germany, Australia, Netherlands • 2007 • Colour • 35 mm • 98' • English

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**With** Christos, Jeanne-Claude.

**Cinematography** Albert Maysles, Antonio Ferrera

**Editing** Antonio Ferrera, Matthew Prinzing

**Producers** Antonio Ferrera, Maureen A. Ryan, Vladimir Yavachev

**Production** Maysles Films Inc.

**World Sales** Maysles Films Inc – 343 Lenox Avenue 10027 New York – USA – T. +1 212 582 6050

F. +1 212 586 2057 – [www.mayslesfilms.com](http://www.mayslesfilms.com)





## Heima

Dean DeBlois

One of the most sophisticated and acclaimed bands in the whole world is followed around during a tour on a distant planet. In reality, the band is the Sigur Rós, and the place is their native land, Iceland, which looks like anything but the planet Earth: the tour has been filmed in the most spectacular of settings. A magical mystery tour of sorts, in a parallel universe that moves to the beat of the dialectic between nature in all its sublimity and the hieratic, ancestral sounds of Sigur Rós.

Dean DeBlois began his career in 1988 working for a TV animation studio in his hometown of Ottawa. His interest in feature-length animation drew him overseas to Dublin, Ireland, where he honed his craft at the Don Bluth Studios. Several years later, he relocated to Burbank, California, to work for the legendary Disney Feature Animation Studios. He joined the story department and worked on *Mulan* (1998) and *Lilo & Stitch* (2002). His long-time love of music and music videos drove him to meet and pitch concepts to Sigur Rós in late 2005—a collaboration that would be later realised by directing *Heima*.

Iceland • 2007 • Colour • HD CAM • 97' • Icelandic

**Cinematography** Alan Calzatti **Editing** Nick Fenton **Music** Sigur Rós **Producers** John Best (Big Dipper Management - 29-21 Cowper Street London - UK - T. +44 20 76084595), Dean O'Connor **Production** Klick Film, EMI Records in association with the Icelandic Film Center

# Börn

## Children

Ragnar Bragason

Twelve-year-old Gudmund is continually being bullied; his only friend is a schizophrenic in his forties. His mother is desperately trying to keep custody of Gudmund and her other three children. Gardar, the boy's father, who lives by crime and violence, decides to start a new life and search for the son he has never known. The meeting will be dramatic, ridiculous and moving all at the same time.

Iceland • 2006 • B/W • 35 mm • 92' • Icelandic

**Cast** Ingvar E. Sigurdsson (Oscar Sveinn), Nanna Kristin Magnúsdóttir (Katrin Rose), Víkingur Kristjánsson (Einar Birgír), Jóna Guðrún Jónsdóttir (Erna), Karl Guðmundsson (Benedikt), Lilja Guðrún Þorvaldsdóttir (Katrin). **Screenplay** Ragnar Bragason **Cinematography** Bergsveinn Björgulfsón **Editing** Sverrir Kristjánsson **Music** Petur Thor Benediktsson **Producers** Gísli Örn Gardarsson, Ragnar Bragason, Nina Dógg Fíllipusdóttir, Ólafur Darri Ólafsson, Kristín Ólafsdóttir, Ingvar E. Sigurdsson, Víkingur Kristjánsson, Nanna Kristin Magnúsdóttir **Production** Vesturport **World Sales** The Works International - Portland House 4 Great Portland Street W1W 8QJ London - UK - T. +44 20 7612 1080 - F. +44 20 7612 1081 - www.theworkslimited.com

# Foreldrar

## Parents

Ragnar Bragason

Oscar has adopted a little boy. He would like a child of his own but he discovers that his wife cannot have children. Einar lives in a hotel hoping his wife realises she has made a terrible mistake by throwing him out. Katrin returns to Iceland after 8 years and would like to go back to live with her son who has been raised by his grandmother: she finds work as a dentist's assistant and it is in this surgery that she will have to come to terms with her past.

Iceland • 2007 • B/W • 35 mm • 96' • Icelandic

**Cast** Ingvar E. Sigurdsson (Oscar Sveinn), Nanna Kristin Magnúsdóttir (Katrin Rose), Víkingur Kristjánsson (Einar Birgír), Jóna Guðrún Jónsdóttir (Erna), Karl Guðmundsson (Benedikt), Lilja Guðrún Þorvaldsdóttir (Katrin). **Screenplay** Ragnar Bragason **Cinematography** Bergsveinn Björgulfsón **Editing** Sverrir Kristjánsson **Music** Petur Thor Benediktsson **Producers** Gísli Örn Gardarsson, Ragnar Bragason, Nina Dógg Fíllipusdóttir, Ólafur Darri Ólafsson, Kristín Ólafsdóttir, Ingvar E. Sigurdsson, Víkingur Kristjánsson, Nanna Kristin Magnúsdóttir **Production** Vesturport **World Sales** The Works International - Portland House 4 Great Portland Street W1W 8QJ London - UK - T. +44 20 7612 1080 - F. +44 20 7612 1081 - www.theworkslimited.com



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## In Prison My Whole Life

### In prigione tutta la mia vita

Marc Evans

Mumia Abu Jamal, a journalist and former member of the Black Panthers, has been on death row since 1982 for the alleged murder of a police officer. 24-year-old William Francome is a kind and educated young Englishman with a marked political conscience, who was born the very day the crime was committed. Mumia pleaded innocent but was given the death sentence and despite the support of humanitarian organisations and renowned personalities has been awaiting his execution for decades. Will is aware that for every minute of his own privileged life a man segregated in isolation has been waiting to die. A man who maintains his innocence.

Marc Evans (Cardiff, Wales, 1963) directed his first film in 1997, *House of America*, which screened at the Sundance Film Festival, before going on to make *Resurrection Man* the following year. His horror film *My Little Eye* was released in 2002 and was followed in 2004 by *Trauma*. His recent *Snow Cake* (2006) was nominated for the Golden Bear at last year's Berlin Film Festival. He has also directed for television, including *Ruth Rendell Mysteries* and *Thicker Than Water*, as well as numerous documentaries, such as *The Slate: Manic Art*, on UK band Manic Street Preachers.



UK • 2007 • Colour • Digi Beta PAL • 94' • English

**With** William Francome, Mumia Abu Jamal, Snoop Dogg, Mos Def, Steve Earle, Alice Walker, Angela Davis, Noam Chomsky

**Screenplay** Marc Evans, William Francome

**Cinematography** Ari Issler

**Editing** Mags Arnold

**Music** Robert Del Naja (Massive Attack), Neil Davidge

**Producers** Livia Giuggioli-Firth, Nick Goodwin Self

**Production** Nana Films

**Co-producer** Domenico Procacci

**Italian Distribution** Fandango - Via Ajaccio 12 B 00198 Rome - Italy - T. +39 06 9774 5001

F. +39 06 9774 5020 - [www.fandango.it](http://www.fandango.it)

**World Sales** Swipe Films - 79 Wardour St., # 2 W1D 6QB London - UK - T. +44 207 851 8602

F. +44 207 792 3933 - [www.swipefilms.com](http://www.swipefilms.com)



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## The King of Kong: A Fistful of Quarters

Seth Gordon

A fistful of quarters: heaven on earth for an entire generation of teenagers who popped an incalculable number of coins into the slots at the legendary video game arcades in the 1980s. A typical “local hero” from the American heartland is bent on becoming world champion of the illustrious Donkey Kong. An exhilarating account of a life lived in order to prove—to himself and everybody else—hat he could be number one in something.

Seth Gordon, a graduate of Yale University, has directed several award-winning shorts, including *Squirt*, *Fears of a Clown*, and *The Problem with Percival*. He produced and edited *New York Doll* and was editor, and 2nd unit director of *Cry\_Wolf*. *The King of Kong: A Fistful of Quarters* marks Seth’s feature directorial debut.



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USA • 2007 • Colour • 35 mm • 79' • English

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**Cinematography** Seth Gordon

**Editing** Seth Gordon, Luis Lopez

**Music** Craig Richey

**Producer** Ed Cunningham

**Production** Launch Pad Productions – 916 Superba Venice 90219 California – USA – T. +1 310 822 5696

**World Sales** HBO Enterprises – 1100 Avenue of the Americas 10036 New York – USA – T. +1 212 512 1000  
F. +1 212 512 5587 – [www.hbo.com](http://www.hbo.com)



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## The Last Lear

Rituparno Ghosh

Tired of the world of entertainment and the jet-set life, the great Harish Mishra, legendary thespian for more than a generation of cinemagoers, decides to retire, like a hermit, and dedicate himself entirely to Shakespeare. His only contact with the outside world is the studio window out of which he can observe the world undisturbed, until someone persuades him to set foot on a cinema set. A film within a film and a penetrating study of characters suspended between irony and melodrama.

**Rituparno Ghosh** is one of the most prolific film directors of India. After turning to cinema with *Hirer Angti* (*The Diamond Ring*), he achieved success with *Unishe April* (*19th April*), which won him a National Award in India. His films have toured the prominent international film festivals across the globe, from Berlin, Cannes, and Locarno to Thessaloniki, Venice, and Toronto. Some of his most recognized works include *Chokher Bali* (*Chokher Bali: A Passion Play*), *Bariwali* (*The Lady of the House*), *Raincoat*, *Ustab* (*The Festival*) and *Dosar* (*The Companion*). *The Last Lear* is his latest work.



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India • 2007 • Colour • 35 mm • 125' • English

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**Cast** Amitabh Bachchan (Harish Mishra), Preity Zinta (Shabnam), Arjun Rampal (Siddarth), Shefali Shah (Vandana), Jisshu Sengupta (Gautam).

**Screenplay** Rituparno Ghosh

**Cinematography** Abhik Mukherjee

**Editing** Arghya Kamal Mitra

**Production Design** Indranil Ghosh

**Costumes Design** Varsha - Shilpa

**Music** Raja Narayan Deb, Sanjoy Das

**Producer** Arindam Chaudhuri

**Production** Planman Motion Pictures – Level II, 23 Sangeeta, 21 Tagore Road, Santacruz (West) Mumbai 400054 – India – T. +91 22 6714 8488 – F. +91 22 6714 8494 – [www.planmanmotionpictures.com](http://www.planmanmotionpictures.com)  
[planmanmotionpictures@gmail.com](mailto:planmanmotionpictures@gmail.com)





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## Manda Bala

### Send a Bullet

Jason Kohn

São Paulo in Brazil is the city with the most private helicopters and armored cars in the world, where corruption is an economic and political investment, and crime is such a widespread activity that it's a routine. There are those whose livelihood depends on kidnapping the children of wealthy businessmen and regularly mutilating them, to the point that a local plastic surgeon has thrived on repairing the damage. A clear-headed, caustic look at the dark side of a country where the rich rob the poor, who rob and disfigure the rich, in a never-ending vicious circle.

Jason Kohn is a first-time director from New York. At 23 he left Errol Morris's office to make the feature documentary *Manda Bala*. In the course of producing this film he received the Sundance Documentary Fund grant and a Mortimer-Hayes Fellowship.



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USA • 2007 • Colour • HDCAM • 85' • English, Portuguese

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**Cinematography** Heloisa Passos

**Editing** Andy Grieve, Doug Abel, Jenny Golden

**Visual Effects** John Dowell, Lloyd Forcellini, Peter Heady

**Producers** Jason Kohn, Jared Ian Goldman, Joey Frank

**Production** Kilo Films – 118 E 11th Street APT GB New York – 10003 USA – [vigoldman@gmail.com](mailto:vigoldman@gmail.com)

**World Sales** Celsius Entertainment – 32 Maple Street – W1T 6HB London – UK

[www.celsiusentertainment.com](http://www.celsiusentertainment.com)



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## Namibia: The Struggle for Liberation

Charles Burnett

*Namibia: The Struggle for Liberation* tells the story of Sam Nujoma, the first president of Namibia, who fought his entire life for his country's independence from South Africa. Burnett uses a visionary cinematic language to present sixty years of African history through the eyes of an extraordinary man. This daring film is the first to be produced by the government of Namibia, a remarkable economic effort and a gamble on African cinematography.

Charles Burnett, a director of indisputable talent and well-defined themes, is a native of Mississippi who later moved to Los Angeles. His films have never been part of mainstream cinema. Subtly tinged with references to myth and roots, his characters are deep, real and live beyond the screen. Burnett has painted a harsh and unconventional portrait of contemporary African American life that, he admits proudly, is inspired by neo-realism. His *Killer of Sheep* (1977) won him acclaim at home and abroad yet never received wide distribution. In 1990 he made *To Sleep with Anger*, yet another benchmark of his cinematic career.



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Namibia • 2007 • Colour • 35 mm • 161' • Oshiwambo, Afrikaans, German, English

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**Cast** Carl Lumbly, Danny Glover, Joel Hailkali, Chrisjan Appollus, Obem Emvula, Thereza Kohonrongo

**Screenplay** Charles Burnett

**Cinematography** John Njaga Demps

**Editing** Edwin Santiago

**Production Design** Robert Jenkinson

**Music** Stephen James Taylor

**Producers** Abius Akwaake, Steve Gukas

**Production** Namibian Film Commission – Newton Street, Windhoek – Namibia – T. +1 310 838 8100

F. +1 310 838 8251



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## Natural Born Star

Even G. Benestad

In 1967 Norwegian actor Fred Robsahm came to Italy to seek his fortune in genre cinema. Between making spaghetti westerns and shooting *poliziotteschi*, he also found the time to fall in love: he married sex symbol Agostina Belli and settled down to live happily ever after. Until the day a cruise around the Mediterranean changed his life forever. Riffing on a '70s pop genre, director Even Benestad has managed to create a story similar to Fred's own, a melodrama triggered by the encounter between an era and one man's fate. Robsahm is hardly an ordinary character: in the grip of his passions, yet pure as the waters of a Norwegian fiord.

Even G. Benestad made his first film in 2002, *All About My Father*, depicting his father's life as a transsexual. The film was a big hit at festivals, as well as at box offices. Even G. Benestad received awards in Berlin, Haugesund, Grimstad, Toronto, Gothenburg, Munich, Valladolid, Aarhus and Kiev. *Natural Born Star* is Benestad's second film.



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Norway • 2007 • Colour and B/W • 35 mm • 72' • Norwegian, Italian

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**Screenplay** Even G. Benestad, August B. Hanssen

**Cinematography** Nils Petter Midtun

**Editing** Erik Andersson

**Music** Kaada

**Producer** Fredrik Pryser, Jonas Kellagher

**Production** Fredrik Fiction – Akershusstranda skur 35 0155 Oslo – Norway – T. +47 2227 8000

fredrik@aaff.no



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## New Home Movies from the Lower 9th Ward

Jonathan Demme

August 2005: New Orleans is assailed by the fury of hurricane Katrina, which sweeps away everything, with particularly devastating consequences for the fragile prefabricated houses in the Lower 9th Ward, one of the city's poorest districts. One year later, an exceptional eyewitness returns to New Orleans to inspect the reconstruction, taking his video camera along: Jonathan Demme, who wanted to testify those people's experiences, their heroic struggle to rebuild a normal life after having lost everything.

Jonathan Demme (New York, 1944) broke into feature film directing working for Roger Corman. His first mainstream feature, *Melvin and Howard*, caught the eye of Hollywood and he was signed by a major studio to direct *Swing Shift*. Demme withdrew for a time from major feature films, making a notable series of concert films with *Stop Making Sense* and *Swimming to Cambodia* (later on, *Heart of Gold* with Neil Young continued this tradition in 2006). In 1991, Demme won the Academy Award for *The Silence of the Lambs*—one of the few films to win all the major categories (Best Film, Best Director, Best Screenplay, Best Actor, and Best Actress).



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USA • 2007 • Colour • Digi Beta PAL • 108' • English

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**Cinematography** Jonathan Demme

**Editing** Abdul K. Franklin

**Music** Barry Eastmond, Steve Elson, Donald Harrison Jr., James McBride

**Producers** Jonathan Demme, Daniel Wolff, Abdul K. Franklin

**Production** Clinica Estetico - 521 North Broadway 10960 New York - USA - T. +1 845 348 6500  
F. +1 845 358 2274 - info@clinica.com





## Niente è come sembra

### Nothing Is As It Seems

Franco Battiato

An atheist and a believer in a house comparing notes on the fundamental questions that no one can escape and to which no one can give a definitive answer. As though on a stage, the protagonists take up an apparently unreal path, going against all prevailing fashions of today—the turning of everything into a spectacle, inanity, possession—in search of spirituality needed now even more urgently than ever before.

Franco Battiato, a hugely popular Italian singer and songwriter, wrote and directed his first feature film in 2003, *Perdutoamor*. Largely autobiographical, it went on to win the Nastro d'Argento for Best New Director. His second film, *Musikanten* (2006), accounts Beethoven's later years.

Italy • 2007 • Colour • 35 mm • 72' • Italian

**Cast** Giulio Brogi (Giulio), Pamela Villoresi (Pamela), Chiara Conti (Chiara), Anna Maria Gherardi (Anna), Sonia Bergamasco (Giulio's wife), Alejandro Jodorowsky. **Screenplay** Franco Battiato, Manlio Sgalambro **Cinematography** Daniele Baldacci **Editing** Riccardo Sgalambro **Production Design** Luca Volpatti **Music** Franco Battiato **Producer** Francesco Cattini **Production** L'Ottava - Via Sipioni, 12 95100 Giarre - Italy - T. +39 059 644 688 - F. +39 059 635 163 - franz@international-music.it



## La Cravate

Alejandro Jodorowsky

Made in France between 1953 and 1957, *La Cravate* is the mimed adaptation of a Thomas Mann story, about a Parisian urchin woman who earns a living by selling human heads. The short film marked Alejandro Jodorowsky's cinematographic debut, even then revealing his ability to put his experience of theatre and literature to good use. The film, restored in HD from the original work, is presented in collaboration with Raro Video.

France • 1957 • Colour • Beta SP PAL • 20' • French

**Cast** Denise Brossot, Rolande Polya, Alejandro Jodorowsky, Saul Gilbert, Raymond Devos, Jean-Marie Proslie, Margot Loyola, Michel Orphelin **Editing** Saul Gilbert **Costumes Design** Ruth Michelly **Music** Edgard Bischoff **Production** Saul Gilbert

Version restored by ABKO in collaboration with Gruppo Editoriale Minerva Rarovideo



## Parole sante

Ascanio Celestini

Rome's Cinecittà is the most densely populated neighborhood in all of Europe, near the city's ring road and home to one of Rome's first shopping malls. There, in the vicinity of the film studios, a large anonymous building, which could be apartments, is invaded every day by an army of "flexible" employees who work in the call center of a major telecommunications company. They are the legions of the new poor, workers without a future; Ascanio Celestini reconstructs their forms of organisation, their struggles, their blatant exploitation and enforced, blanket isolation: from the labor unions, the political parties, the society, and the state.

Ascanio Celestini was born in Rome in 1972. An actor and playwright, he wrote and performed in his first play, "Cicoria. In fondo al mondo, Pasolini," in 1998. A major breakthrough came in 2000 with his "Radio clandestina," whose subject was the wartime killings at Rome's Fosse Ardeatine, a work he both wrote and performed in. This was followed by "Cecafumo" (2002), "Fabbrica" (2002), "Scemo di guerra" (2004), which won the UBU Prize in 2005; and "La pecora nera" (2005). Awarded the Gassman Prize for best young talent in 2004, Celestini is considered one of the most emblematic figures in the new "narrative theatre."



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Italy • 2007 • Colour • Digi Beta PAL • 75' • Italian

**Screenplay** Ascanio Celestini

**Cinematography** Gherardo Gossi

**Editing** Alessandro Pantano

**Music** Roberto Boarini, Matteo D'Agostino, Gianluca Casadei, Ascanio Celestini

**Production** Fandango

**Italian Distribution** Fandango - Via Ajaccio 12 B 00198 Rome - Italy

T. +39 06 9774 5001 - F. +39 06 9774 5020 - [www.fandango.it](http://www.fandango.it)



## Le pere di Adamo

### Adam's Pears

Guido Chiesa

Clouds appear to be all the same, but only from a distance; they change all the time, and even when they cause damage they are crucial to life on earth. In the same way, social movements put energy back into circulation; they are a response to bottled-up energies in the society at large. A meteorologist, Luca Mercalli, a Scottish teenager, math and music whiz, and an animated cartoon scientist in a highly illuminating and stirring allegory that links weather disturbances to the sensibility of those living on this planet here and now.

Guido Chiesa (Torino, 1959) took part in the Venice Film Festival with his first feature film, *Il caso Martello*, which won the Grolla d'Oro for the Best First Film. In 1994, his *Babylon* won him the FIPRESCI award in Turin. More awards, the Ragazzi e cinema Prize in Venice and the Special Jury Prize at the Stuttgart Film Festival, for his 2000's *Il partigiano Johnny*. Finally, his latest work, *Lavorare con lentezza* (2004), has been awarded in many film festivals, such as the Venice Film Festival, Med Film Festival, Italian Film Fest.



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Italy, France, Denmark, Switzerland • 2007 • Colour • 35 mm • 90' • Italian, English, French

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**With** Luca Mercalli, Iain McLarty, François Loïc Glasman, Mariline Gurdon, Mitsou Doudeau, Sandra Bechtel, Giuseppe Battiston.

**Screenplay** Guido Chiesa, Wu Ming 3

**Cinematography** Luciano Federici, Kathleen Friend, Remy Mazet

**Editing** Luca Gasparini

**Music** Teho Teardo

**Producers** Silvia Innocenzi, Giovanni Saulini

**Production** Orione cinematografica - Via del Velodromo, 15 - 00179 Roma - Italia - T. +39 06 4547 6101  
[www.orionefilm.com](http://www.orionefilm.com)

**Co-producers** Lene Bøurglum, Tiziana Cerutti Soudani

**Co-production** IMTM Film (France), Offbeat Film (Denmark), Amka Films (Switzerland)

With the contribute of Ministero per i Beni Culturali – Direzione Generale Cinema, Regione Piemonte – Assessorato alla Cultura, Film Commission Torino e Piemonte



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## Pop Skull

Adam Wingard

Madness or desperation? Memory or nightmare? Everything is confused in the mind of a young drug addict, for whom truth and fiction are inseparable parts of the same reality. Has someone been killed or is it only the sick side of a mind adrift? The continual hallucinations and ghosts that live in his house transmit the chaos and agitation of his consciousness directly to the spectator.

Adam Wingard was born in Marion, Alabama, in 1983. His first film was *Home Sick* (2004). But he soon realised that the classic cinematographic set is far too limited for his taste and started developing a unique style that avoids large crews and backstage extravagance. Between 2004 and 2007, he made three short movies: *The Little One*, *The Girlfriend*, and *1000 Year Sleep*. In 2007, with a 3000-dollar budget and a crew composed just by his brother Ashton and himself, he has directed his second feature film, *Pop Skull*.



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USA • 2007 • Colour • Digi Beta PAL • 86' • English

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**Cast** Lane Hughes (Daniel), Maggie Henry (former girlfriend), Brandon Carroll (Jeff), Hannah Hughes (Morgan), L. C. Holt (Victor), E. L. Katz (Eddie).

**Screenplay** E. L. Katz, Lane Hughes, Adam Wingard

**Cinematography** Adam Wingard

**Editing** Adam Wingard

**Music** Kyle Mckinnon, Justin Leigh

**Special Effects** Jonathan Thornton

**Producers** Alan Hunter, E. L. Katz

**World Sales** Wild Bunch Distribution – 99 Rue de la Verrerie, 75004 Paris – France – T. +33 153 015020  
F. +33 153 015049





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## La Position du lion couché

Mary Jimenez

“There is an art of dying and an art of giving life.” Anne is a hospice patient trying to arrange her death for her friends: for it is they, after all, who are going to suffer her loss. Anne believes that the ultimate journey, which everyone must take sooner or later, can be a work of art, like a painting or a film. A coming to terms with death told in a supple style, rich in evocative visuals and a tenderness that seems to caress faces, and the lives behind their eyes, in their very last act.

Mary Jimenez (Lima, Peru, 1948) began her film career as a screenwriter in the mid-1970s. In 1981 she directed her first feature film, *21:12 Piano Bar*, followed by *Du verbe aimer*, *La Moitié de l'Amour* (*Spelling Love*, 1984), *Différences* (1985) and *L'Air de rien* (*Easy in Mind*, 1989). She taught almost exclusively for ten years before returning to directing with *La Position du lion couché*.



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Belgium • 2006 • Colour • Beta SP PAL • 90' • French

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**Screenplay** Mary Jimenez

**Cinematography** Jorge Leon

**Editing** Mary Jimenez

**Producers** Jean-Pierre Dardenne, Luc Dardenne

**Production** CBA, 19 F Avenue des Artes, Bruxelles – Belgium – T. +32 2 2272 230 – F. +32 2 2272 239  
cba@skynet.be – www.cbadoc.be; Dérives – 13, quai de Gaulle 4020 Liège – Belgium



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## La sombra del iceberg

### The Shadow of the Iceberg

Raúl M. Riebenbauer, Hugo Doménech

In 1936 Robert Capa became world-famous for taking the picture of a Spanish Republican soldier as he took a bullet fired by Franco's Nationalists and fell. According to the official version, this image was the first time the exact moment of death in combat was caught on film. Seventy years later, a careful investigation was carried out, during which they probed every detail of the photograph to discover whether this iconic image of the twentieth century was authentic, or actually a carefully staged performance directed by Capa himself.

Raúl M. Riebenbauer works as a journalist and scriptwriter. He began working for television programmes, mainly focused on culture and history. In 1995, he started to investigate the case of Heinz Ches, executed in 1974 together with Salvador Puig Antich. Between 2002 and 2005 he devoted most of his time to the final stage of the book "El silencio de Georg."

Hugo Doménech Fabregat teaches in the University of Castellón, specialising in communication and photography. He has worked as journalist for the Spanish TVE as well as for several newspapers.



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Spain • 2006 • Colour and B/W • Beta SP PAL • 74' • Spanish

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**Screenplay** Hugo Doménech, Raúl M. Riebenbauer

**Cinematography** Robert Arnau

**Editing** Raúl M. Riebenbauer, Moisés Ruiz

**Production Design** Joan Montagud

**Music** David Alarcón, Joan Martínez

**Producer** Xavier Crespo Rico

**Production** DACSA produccions - C/Linterna Nº 11, puerta 7 - 46001 Valencia - Spain - T. +34 619 726 119  
F. +34 963 940416 - [www.dacsaproduccions.com](http://www.dacsaproduccions.com)



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## Taxi to the Dark Side

Alex Gibney

In the wake of 9/11, the Bush administration authorised the use of terrifying techniques of torture and repression, resulting in this exemplary tale of the murder of Dilawar, an Afghani taxi driver, which took place on the American military base at Bagram. Starting from this event, the film tracks down, as if it were a thriller, an intentional strategy that has led to tortures and abuses in jails in Irak and Guantanamo.

Alex Gibney latest work was the controversial documentary *Enron: The Smartest Guys in the Room*. Recently, he produced *No End in Sight*, which premiered at Sundance. Currently, Gibney is also at work on *Gonzo*, a film about Hunter S. Thompson, and *Burning down the House*. Other films produced by Gibney include: *The Trials of Henry Kissinger*, *Herbie Hancock: Possibilities* (2006 Rome Film Fest), *Lightning in a Bottle*, and *Martin Scorsese Presents the Blues*.



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USA • 2007 • Colour • HDCAM • 105' • English, Pashto

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**Cinematography** Maryse Alberti, Greg Andracke

**Editing** Sloane Klevin

**Music** Ivor Guest, Robert Logan, Mario Grigorov

**Producers** Alex Gibney, Eva Orner, Susannah Shipman

**Production** Jigsaw Productions – 601 West 26th St. 10001 New York – USA – T. +1 212 352 3010

[www.jigsawprods.com](http://www.jigsawprods.com)



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## The Unforeseen

Laura Dunn

This is the story of an ambitious Texan farmer who morphs into a wealthy businessman with the building boom of the '70s. When nature was losing its battle with the developers, a community rose up to defend it. The eternal conflict between nature and progress, and between individual happiness and the common good, is rigorously and achingly portrayed.

Laura Dunn achieved fame in 2000 with *Green*, a sobering look at environmental racism along the Mississippi River petrochemical corridor. *Baby* (1999) and *Become The Sky* (2002) are experimental films: the first is a personal take on population issues while the latter is an ecological map of power in Texas. *The Unforeseen* is her first feature film.



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USA • 2007 • Colour • 35 mm • 94' • English

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**With** Robert Redford, William Greider, Ann Richards, Willie Nelson, Gary Bradley.

**Cinematography** Lee Daniel

**Editing** Laura Dunn, Emily Morris

**Music** Arvo Part, Sigur Rós, Album Leaf, Patty Griffin, Jeff Beck

**Producers** Terrence Malick, Robert Redford, Douglas Sewell, Jef Sewell, Laura Dunn

**Production** Two Birds Film – 3206 Harris Park Austin, 78705 TX – USA – T. +001 512 6597164  
[www.theunforeseenfilm.com](http://www.theunforeseenfilm.com)





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## The Universe of Keith Haring

Christina Clausen

“Art is for everyone!” This is how Keith Haring put it when he summed up the meaning of his stylised silhouettes with which he decorated streets all over the world. A veritable social phenomenon who revolutionised contemporary art over the space of a single decade (1980-1990), Haring is brought back to life in this documentary’s multifaceted reconstruction of his rise, starting from his childhood. A thorough exploration of the background and the career of one of the most popular and significant artists of the contemporary artistic imagination.

**Christina Clausen** was born in Denmark but lives and works for the most part in Rome. Since 1991 she has worked for RAI television. In 1998 she debuted as a director with *Tedeschi in Italia 1943-1945*. She has also worked in Austrian television (ORF) and Swiss television (RTL). Since 1994, she has curated several audiovisual projects for exhibitions of contemporary art at Italian museums.



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Italy, France • 2007 • Colour • HDCAM • 82' • English

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**Screenplay** Christina Clausen, Gianni Mercurio

**Cinematography** Christina Clausen

**Editing** Silvia Giulietti

**Music** Angelo Talocci

**Production** Yade French Connection, Absolute, Overcom – via del Sudario 43, 00186 Roma – Italia

T./F. +39 (0)6 68307446



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## War/Dance

Sean Fine, Andrea Nix Fine

After twenty years of war in Uganda, over 30,000 children have lost their homes, their families and their childhood itself, and they are often forced to enlist in the rebel army as well. In a refugee camp, three young survivors of the genocide sing and dance to the rhythms of their ancestors: Dominic, Rose and Nancy are getting ready for an adventurous journey to put the tragedy behind them and reach the capital of the country, in order to take part in the event of the year: the Kampala Music Festival.

Sean Fine and Andrea Nix Fine are husband and wife. *War/Dance* is their directorial debut. Previously, they have filmed in more than 30 countries and they have met while directing films for National Geographic. In 2003, they founded Fine Films.



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USA • 2006 • Colour • 35 mm • 105' • English

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**Cinematography** Sean Fine

**Editing** Jeff Consiglio

**Music** Asche & Spencer

**Producers** Albie Hecht, Susan MacLaury

**Production** Fine Films, Shine Global

**World Sales** THINKFilm – 23 East 22nd St., 5th Fl. – 10010 New York – USA – T. +1 212 444 7900

F. +1 212 444 7901 – [www.thinkfilmcompany.com](http://www.thinkfilmcompany.com)



## Wo Ruhuasiyu de Erzi

### My Fair Son

Cui Zi'en

A young gay man in today's China and his relationship with his middle-class, considerably well-off father, split between pain and affection, rage and protection. The man opposes the drifting irregular lifestyle led by his son and his partner with a deaf pain, unable to react: especially when his most trusted assistant becomes his son's companion. A domestic study told with intimacy and tenderness.

Cui Zi'en is a director, film scholar, novelist, movie critic, film screenplay writer and film producer. He is one of the most important avant-garde videomakers in Chinese underground film. He graduated in literature from the Chinese Academy of Social Science and is now an associate professor at the Film Research Institute of the Beijing Film Academy. He has made several feature films, including *Choujue Deng Chang* (*Enter the Clowns*, 2002), *Ayaya*, *Quburu* (*Feeding Boys*, *Ayaya*, 2003), *Ye Jing* (*Night Scene*, 2004) and his latest work *My Fair Son*.



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China • 2007 • Colour • Digi Beta PAL • 92' • Mandarin

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**Cast** Wang Junrui, Wang Weiming, Yu Bo, Wang Guifeng, Li Ziqiang

**Screenplay** Cui Zi'en

**Cinematography** Yang Jin

**Editing** Zu Ningning

**Music** Wang Guifeng

**Producers** Liu Shujing, Wang Weiming

**Production** Cuizi Film Studio - 7-1506, 4 Xitucheng Road, Haidian District 100088 Beijing - China

T. +86 0 13 811745407 - F. +86 10 82828889 - [cuizi777@yahoo.com.cn](mailto:cuizi777@yahoo.com.cn)



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## Zero – Inchiesta sull'11 Settembre

### Zero – Investigation on 9/11

Franco Fracassi, Francesco Trento

How and why did the Twin Towers and the other tower at 7 World Trade Center collapse? How can it be that the reaction of the most powerful aerial defense on the globe was so ineffectual? One of the most thorough and provocative examinations of an event that not only changed the world, but changed our way of representing reality.

Franco Fracassi, director and scriptwriter, has directed *C'era una volta Bam* and *Gli uomini che cambiarono il mondo*. He has previously worked as a journalist and photoreporter. He has written books, such as "Russiagate" and "Ilaria Alpi."

Francesco Trento, writer and scriptwriter, has written and produced, along with Volfrango De Biasi, *Matti per il calcio* (2004). He has directed several documentaries such as *Stessa spiaggia stesso mare* (2006), with Guido Chiesa. He is the author of the book "Venti sigarette per Nassirya."



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Italy • 2007 • Colour and B/W • HDCAM • 120' • Italian

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**With** Lella Costa, Dario Fo, Moni Ovadia.

**Screenplay** Franco Fracassi, Giulietto Chiesa, Francesco Trento, Thomas Torelli, Paolo Bianchi

**Cinematography** Christian Di Prinzio, Marco Ricchello

**Editing** Annalisa Schillaci

**Production Design** Giuseppe Reggio

**Music** Alessandro Molinari

**Producer** Thomas Torelli

**Production** TPF Telemaco – via di Monserrato 7, 00187 Roma – Italia – T./F. +39 (0)6 45424586  
tpftelemaco@libero.it; Xtend, Megachip – www.zeroinvestigation911.com





## L'Orchestra di Piazza Vittorio: I diari del ritorno

Alessandro Rossetto, Leonardo Di Costanzo

After travelling the world with the documentary on the multi-ethnic orchestra that was formed in Rome's Esquilino neighbourhood (entitled *L'Orchestra di Piazza Vittorio*), the protagonists of that adventure, Agostino Ferrente and Mario Tronco, have initiated and promoted the making of video portraits of each individual musician in the Orchestra, shot in their native countries. The first two were filmed in Argentina by Alessandro Rossetto and in Tunisia by Leonardo Di Costanzo. The idea is to build up a collection of stories made by a new "orchestra" of directors. The screening of the shorts, premiered by the Fest, is further enriched by an unusual musical performance by some of the original Orchestra's musicians.

Italy • 2007 • HDCAM • 70'

A project by Agostino Ferrente, organised by Mariangela Barbanente, Agostino Ferrente, and Alessandro Rossetto

**RAUL** – Director Alessandro Rossetto **Cinematographer** Simone Pierini **Editing** Jacopo Quadri **Conceived by** Agostino Ferrente **Screenplay** Mariangela Barbanente, Agostino Ferrente, Alessandro Rossetto **Sound** Maximilien Gobiet **Sound Mix** Silvia Moraes **Organisation** Riccardo Marchegiani **Production** Bianca Film in collaboration with Rai Cinema and Apollo 11

**HOUICINE** – Director Leonardo Di Costanzo **Cinematographer** Renaud Personnaz **Film Editor** Carlotta Cristiani **Conceived by** Agostino Ferrente **Screenplay** Mariangela Barbanente, Leonardo Di Costanzo, Agostino Ferrente **Sound** Maximilien Gobiet **Sound Mix** Daniela Bassani **Organisation** Riccardo Marchegiani **Production** Bianca Film in collaboration with Rai Cinema and Apollo 11

Behind every orchestra, in the shadow of an instrument, there are stories of individual lives that are worthy of recounting centre stage.

Raul came to Italy in 1990. He had been living in Argentina, and while working at the Teatro Argentino in La Plata, the city where he was born, he decided to take a sabbatical and leave for Europe. After a year he chose to stay on in Rome. Houcine was born in Tunisia into a family of musicians and his passion for music is mainly derived from his father, a singer and his personal teacher. A cruise ship brought him to Palermo. He now lives in Rome. These two musicians have been with the Orchestra of Piazza Vittorio since its inception. Raul is a classical percussionist, with an enormous theatrical talent and a bass voice. Houcine is a singer and when he sings, wherever he sings, he makes you feel you're in his



Houcine Ataa

country. He is a Sufi singer, a vocation coursing through his very veins. Raul and Houcine will perform two "solos" before taking us to meet their families. And they will close the evening with an Arabian-Argentinian duet. Just to be true to themselves.

So the centre stage goes to them. For the first time we will watch them from the audience, but it will be difficult to resist the temptation to join them on stage.

Mario Tronco  
The Orchestra of Piazza Vittorio



Raul "Cuervo" Scebba

## Videarte – Actors/Spectators

curated by Bruno Di Marino

*Videarte – Actors/Spectators* is a selection of experimental Italian videos, created by artists and videomakers, which probes the “actor’s paradox,” where it is indeed difficult to define the exact boundaries that separate the space of the stage from that of the audience. The protagonists of many of the works are women, artists who work with the human body (their own), whose imagination revolves around the look in a person’s eyes. These works are offset by three other companion videos that star film and stage actresses and give

a material form to men’s obsessions, words and visions instead, ignoring the constraints of narrative and set in the middle of a sort of floating happening with no distinct location. The other video works in the program revolve around a broader notion of expressiveness and physical vitality. It becomes a tool for communicating in code, metaphor for a rituality half-ancient, half-modern. *Actors/Spectators* is thus presented as a catalogue of the many ways it is possible to write about and write with the human body.

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### *Di Tre Colori e d'Una Dimensione di Raffaele Curi/Secondo Atto*

Stefano Pistolini, Massimo Salvucci

Produced by the Fondazione Fendi, the video focuses on the extraordinary performances by Dominique Sanda, Olivia Magnani and Olimpia Carlisi, who are flanked by the aggressive physicality of boxer Vincenzo Cantatore and the ambiguous physicality of Puerto Rican songwriter Ramona Cordova.

Italia, 2007, BETA Sp PAL, 7', italiano

- **Searching**, Globalgroove, 2007, 1', colour
- **Kyrie**, Leonardo Carrano, Alessandro Pierattini, 2007, 2'50," colour
- **Omologenic**, Luca Attilii, 2007, 4', colour
- **Edo no hana**, Manuele Bossolasco, 2007, 9', colour
- **Attraverso (II)**, Daniela Perego, 2007, 4', colour
- **Non guardarmi**, Sara Basta, 2007, 6', colour
- **Senza titolo**, Mariana Ferratto, 2007, 3', colour
- **Io/la religione del mio tempo**, Maria Arena, 2007, 4'15," colour and B/W
- **Niente**, Guendalina Salini, 2007, 3'40," colour
- **The Last Man on the Earth**, Fabio Massimo Iaquone, 2007, 7', colour
- **Lettera d'amore a Robert Mitchum**, Francesco Vaccaro, 2007, 5', colour
- **Altrove con il suo nome**, Silvia Di Domenico, Giulio Latini, 2007, 12'40," colour
- **Sutra Squeeze**, Andrea Marfori, 2007, 5', colour
- **4 B Movie**, Antonello Matarazzo, 2007, 5', colour

# Cinema and Web

curated by Gabriele Niola

As cinematic styles evolve, new technologies are playing an ever more crucial role. They make new modes of production and new channels for film distribution possible. And the channel of choice for filmmakers experimenting with the new audiovisual styles is the Web, the virtual culture factory which turns out products that are creative, vital, and edgy to a degree unknown to mainstream cinema, which is bound to be influenced by it.

**Cinema and Web** showcases the finest productions on the Web today, and maps out their evolution, from their origins and inspiration to their significance, and all the latest developments in the field. A journey to a new world of art that begins at the lowest level of online video contents, those created by users for their own consumption, to more sophisticated works, such as series and cinema, by way of animation (in Flash) and music videos.

## The program

### I. Channel

Craig DiFolco

#### Psycho Bob

Andrew Cochrane

#### Lonely Girl 15

Miles Beckett, Mesh Flinders,

Greg Goodfried, Amanda Goodfried

#### One Photo Everyday For 6 Years

Noah Kalina

#### Ultimate Canon Rock

various authors

#### Daft Hands

FrEckleStudios

#### System Of A Down – Lonely Day

wiinotps3

#### Origami

Gameday

#### Saturday Night Live – United Way

Perry Sachs, Akiva Schaffer

#### MINISODES – Starsky & Hutch

Bob Kelljan

#### Date: Unknown – Sacramento Sexuality

Brandon Fletcher

#### Little Foot

Adam Phillips

#### Shinobi Black & White

Furi Furi Company

#### Shining Redux

Robert Ryang

#### Four Eyed Monster

Arin Crumley

Susan Buice

#### Voyeur

Jake Scott

## Online Shorts on MySpace

To make theories happen, Extra has organized, in collaboration with MySpace, one of the biggest virtual communities in the world, a contest reserved for short films presented on the Web. The Fest's profile had over 15,000 hits in one month. Contest participants uploaded their work directly onto the MySpace profile, making it available for all users. The short filmmakers will be awarded by Web users. The awarded categories are: • Best Narrative Short • Best Music Video • Best Short made with a cellphone • Best Animated Short • Best Mash-Up.

A special prize will be awarded by a jury of experts. Morellato Gioielli da vivere, main partner to the contest, will make exclusive items to be awarded to the winners of the categories. Collateral prizes: Canon for Best Photography and Nokia for Best Film shot with a cellphone.

Extra • The Actor's Craft

Sophia Loren

Acting Award 2007

The Actors Studio

'60s/'70s



What is the overarching theme guiding this year's exploration and study of the actor's craft, one of the most important and original strands of the Rome Film Fest? If there is a common thread linking the two retrospectives dedicated to great performers and the actor's craft in this second Rome Film Fest—held with the indispensable collaboration of the Bologna Film Library, the National Film Archive and Cinecittà International—it is probably the widespread feminine sensitivity running through both. On the one hand there is the IMAIE Acting Award being given to the most famous and successful Italian actress of the post-war generation, Sophia Loren. On the other hand we have the continuation of the retrospective on the world's most famous performing school, the Actors Studio. After starting last year with the 1940s, now it spans until the end of the 1970s. During this year's Fest we will not see male faces (such as Hoffman and De Niro) but female icons taking centre stage. Actresses like Jane Fonda, Shirley Knight, and Cloris Leachman who re-defined, and in some ways tackled the issue of female identity head-on for the first time in cinema, exploring it with such an awareness and a radical approach that it would change the way women were portrayed and expressed themselves on the silver screen forever. Thus, on one side we have films by an actress like Sophia Loren, who knew how to bring traditional roles to life (for example that of the mother) with a dramatic power recognised not only in Italy but throughout the whole world; on the other side we see actresses who relate women's complex and difficult relationship with those roles, showing the importance of re-considering these parts and playing with them. In both cases, performing does not simply mean sticking to a fiction as close and as cleverly as possible, but rather knowing how to aim for the truth of things and to give it back thanks to cinema.

## The Actor's Craft

### Sophia Loren

by Mario Sesti

The great European actress who has worked alongside Cary Grant, David Niven, John Wayne, Gregory Peck, Frank Sinatra, Anthony Quinn, Marlon Brando, Paul Newman, Charlton Heston, and many more. The little girl who set herself a goal right out of a novel: to give her mother the gifts of success, health and wealth to exorcise the ghosts of loneliness and poverty. The performer who created a chemistry with the greatest post-war Italian actor, Marcello Mastroianni, able to transform the art of acting into something comparable to a dance, a song, a melody. Her figure, midway between the Alexandrian stylization of classic harmony and the pop sensuality and voluptuous femininity of a cover girl. Her style: how many actors were able to pass from the prodigious instinct of an amateur (the well known myth, even acknowledged by Orson Welles, is that all Italians are actors) to the rich and surprising modulation of a professional star able to span all genres, from melodrama to comedy, Hollywood to Cinecittà, the black-and-white movies of the 1950s to the Eastmancolor of CinemaScope, Moravia to Peplum, Chaplin to Wertmüller, Anthony Mann to Scola, De Sica to De Filippo? Like all great performers, Loren is also the representation of a universe containing the

impossible synthesis of irreconcilable opposites. Is this not the measure of an actor's greatness? Like all those who create impressive continents of the imagination, inhabited by masses of spectators from all over the world, she manages to combine things that could never coexist in reality. Though Loren—the most popular contemporary cinema actress in Italy and abroad—does not stop at this, even if this wealth of perspectives is perhaps the only way to understand the true core of her identity. The Rome Film Fest retrospective dedicated to her on the occasion of her receiving the Acting Award aims to be a genuine tribute through a selection of films marking fundamental milestones in her activity as a performer, while illustrating the vitality of genres and excellent authors the actress has encountered during her career. It is a selection of works that in some way tries to both recount her and discover what it is that makes Loren the woman she is. The actress manages to emit an unusual mix of weakness and power, fragility and control, vulnerability and manipulation in the frames shot by very different directors (even if they were able to reveal these sides to her, one thing is for sure, none of them could exclusively possess her). They are two sides of the same coin. The cunning of the most famous pizza chef in Italian cinema (*L'oro di Napoli—The Gold of Naples*) and the martyr's vocation in *La ciociara—Two Women*. The surprising, strong-willed femininity and modernity of her lead role in *Peccato che sia una*



Image from Calendario Pirelli 2007, photograph by Ines van Lamsweerde and Vinooth Matadin, Sophia Loren cover.

*canaglia*—*Too Bad She's Bad* and Filumena's endless humiliation in *Matrimonio all'italiana*—*Marriage Italian-Style*. Perhaps the gift that most guaranteed her a place in the national imagination is precisely this mysterious talent to give the maximum expression to so much pleasure and pain in life: two hues that were very much in evidence in the post-war period, feelings often kept at a distance with a destructive range between them. Loren has always worked in this vast and threatening arena with an abandon equal to the self-assurance she has always exuded. She has never *subjugated* herself to her body—so *singularly* beautiful: the elongated and sinuous vertical lines of her figure and the proportions of her eyes and lips extending across the horizontal plane of her face—just as she has never fully succumbed to male domination. In her maternal roles she lights up with genuine concern; in

her seductive parts she uses her words and her magnetic expression (the phrase “a smouldering look” takes on a whole new meaning after having seen her films) with the virtuosity of an athlete. She has carved out a deep, and sometimes terrible path through the most barren caverns of sacrifice and cruelty destined to be familiar territory for the female sex, but her impossible loves do not outnumber the infinite baubles of her coquetry. On her face, cinema—and not only Italian cinema—has discovered the most beautiful tears; who cries better than she? To this day the piercing and silvery explosion of her laugh still echoes around movie theatres, which have soaked up its sound in the dark with great delight from the 1950s onwards. This tribute and this retrospective are also a way of bringing both these charms back into theatres once again.





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## Sophia: ieri, oggi, domani

Massimo Ferrari

An account of the most significant stages in Sophia Loren's career: from Rome to Hollywood, collecting two Academy Awards along the way. The documentary features a moving exclusive interview with Sophia herself and a large swathe of iconographic documentation with images from the Istituto Luce collection and excerpts of her most momentous performances. Finally, a number of interviews with other remarkable figures from Italian cinema (Dino Risi, Mario Monicelli, Lina Wertmüller and Francesco Rosi) contribute to a complete, multi-layered portrait of Italy's most well-known actress around the world, while also making a fitting tribute to a great international performer.

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Italy • 2007 • Colour and B/W • Digi Beta PAL • 52' • Italian

**Screenplay** Massimo Ferrari, Gaia Capurso **Cinematography** Maurizio Di Loreti **Editing** Gustavo Alfano  
**Producer** Maria Vittoria Patisso **Production** Mad Entertainment - Surf Film in collaboration with Sky -  
via Ariberto, 24 20123 Milano Italy - T. +39 02 3657 8800 - [www.madeonline.it](http://www.madeonline.it)



## L'oro di Napoli

### The Gold of Naples

Vittorio De Sica

*Based on a story from Giuseppe Marotta's "Gente nel vicolo" and "La morte a Napoli," Pizze a credito is a sharp-witted, vibrant and colourful tale of infidelity that a missing ring nearly exposes. Beautiful and saucy pizzeria owner Sofia enlivens the search for the ring in a tour de force of typically feminine wiles.*

Her self-assured and versatile range (sensuality, joy, apprehension) offers a glimpse of the more mature Loren, and it is difficult to find the same concentration of agility, gaiety, and malice. The film is the first of many collaborations that spanned over 20 years between Loren and director Vittorio De Sica.

"Miss Loren [is] mischievous, tart and full of bounce. Her coquettish air with her husband's customers is a build-up of calculated skill." (Bosley Crowther, "New York Times")

Italy • 1954 • B/W • 35 mm • 131'

**Cast** Sophia Loren (Sofia), Giacomo Furia (Rosario, his husband), Alberto Farnese (Mr. Alfredo), Paolo Stoppa (Mr. Peppino, the widower), Tecla Scarano (Mr. Peppino's friend), Pasquale Tartaro (Cafiero).  
**Screenplay** Cesare Zavattini, Giuseppe Marotta, Vittorio De Sica (based on a story by Giuseppe Marotta)  
**Cinematography** Carlo Montuori **Editing** Eraldo Da Roma **Production Design** Gastone Medin **Costumes Design** Pia Marchesi **Music** Alessandro Cicognini **Producers** Carlo Ponti, Dino De Laurentis **Italian Distribution** Paramount **International Rights** Filmauro **Print Source** Cinecittà Holding • Courtesy of Aurelio De Laurentiis, Filmauro.



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## Peccato che sia una canaglia

### Too Bad She's Bad

Alessandro Blasetti

*After luring poor taxi driver Paolo into a web of lies and deceit, the beautiful and devious thief Lina decides to reward his innocence and allow herself to be won over—all with the complicity and tacit support of her equally conniving father.*

Her resourcefulness, ability and evident dominance over the male universe make the protagonist a new kind of female character of that period; her charm consists of a capriciousness that simultaneously stuns and entices. Blasetti unites for the first time De Sica, Loren and Mastroianni, who makes his debut here as a lead actor. The trio moves in unison, at the same pace and with the same curiosity and love of life and cinema.

“Sophia Loren succeeds in expressing not only beauty, but all of her character’s warmest, most sensitive and colourful accents.” (G. L. Rondi, “Il Tempo”)

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Italy • 1954 • B/W • 35 mm • 96’

**Cast** Sophia Loren (Lina Stroppiani), Vittorio De Sica (Mr.Stroppiani), Marcello Mastroianni (Paolo), Umberto Melnati (Michele), Margherita Bagni (Elsa, his wife). **Screenplay** Suso Cecchi D’Amico, Alessandro Continenza, Ennio Flaiano (based on Alberto Moravia’s “Il fanatico”). **Cinematography** Aldo Giordani **Editing** Mario Serandrei **Production Design** Mario Chiari **Costumes Design** Maria De Matteis **Music** Alessandro Cicognini **Producers** Gianni Hetch Lucari **Production** Documento Film **Italian Distribution** Documento Film **International Rights** Compass Film – Movietime **Print Source** Cinecittà Holding



## Pane amore e...

### Scandal in Sorrento

Dino Risi

*Marshal Carotenuto owns an apartment occupied by the “Smargiassa,” a fishmonger with an irresistible charm who doesn’t want to move out. He gives up trying to evict her in the hopes of seducing her, but is no match for the young Nicolino.*

The Mediterranean set, Eastmancolor chromatism and splendid close-ups of the lead actress today make this comedy a small stage of affectionate satire, good humour and southern light. Loren’s “move” in the mambo scene is the zenith of De Sica’s instinctive complicity. The film was a huge success in America, where Loren was recognised for both her sex appeal and talent.

“Sophia proves she is one of the few stars capable of combining sex appeal with tremendous acting ability.” (Reg Whitley, “Daily Mirror”)

Italy, France • 1955 • Colour • 35 mm • 100’

**Cast** Vittorio De Sica (Marshal Carotenuto), Sophia Loren (Mrs. Sofia la “Smargiassa”), Lea Padovani (Mrs. Violante Ruotolo), Antonio Cifariello (Nicolino), Mario Carotenuto (Father Matteo Carotenuto), Tina Pica (Caramella). **Screenplay** Ettore M. Margadonna **Cinematography** Giuseppe Rotunno **Editing** Mario Serandrei **Production Design** Gastone Medin **Costumes Design** Fabrizio Carafa **Music** Alessandro Cicognini **Producer** Marcello Girosi **Production** Titanus Roma **Italian Distribution** Titanus **Print Source** Centro Sperimentale di Cinematografia – Cineteca Nazionale



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## La ciociara

### Two Women

Vittorio De Sica

*The war serves as a backdrop to this tragic, redemption-less story of a mother and daughter raped by North African allied soldiers. Torn unexpectedly from their meager existence, the event will mark their lives forever.*

Based on the novel by Alberto Moravia and scripted by Cesare Zavattini, the film established the actress' international renown, and at 6 a.m. on April 9, 1962 Cary Grant called to tell her she had won the Best Actress Oscar. Her performance also brought her the Best Acting Prize at Cannes.

"Although at times composite in her beauty, she passionately depicts the malice, simplicity, fierce attachment to a fragile daughter and, above all, the acrimonious, ruthless desperation of a peasant woman that the war both formed and destroyed." (Ugo Casiraghi, "L'Unità")

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Italy, France • 1960 • B/W • 35 mm • 100'

**Cast** Sophia Loren (Cesira), Eleonora Brown (Rosetta), Jean Paul Belmondo (Michele), Raf Vallone (Giovanni), Renato Salvatori (Florindo il camionista), Andrea Checchi (the Fascist officer). **Screenplay** Cesare Zavattini (based on Alberto Moravia's book with the same name) **Cinematography** Gabor Pogany **Editing** Adriana Novelli **Production Design** Gastone Medin **Costumes Design** Elio Costanzi **Music** Armando Trovajoli **Producer** Carlo Ponti **Production** Champion C.C. Les Films Marceau, Cucinor-Società Générale de Cinématographie **Italian Distribution** Titanus **International Rights** Titanus • Version restored by the Cineteca Nazionale in collaboration with Mediaset – Cinema Forever.



## Boccaccio '70

Vittorio De Sica, Federico Fellini, Mario Monicelli, Luchino Visconti

*In “La Riffa,” the fourth episode of the film Boccaccio '70, the beautiful, young Zoe offers herself in a raffle that every man in the region enters, including the sacristan. Ultimately, the young Gaetano will triumph over all of the suitors.*

Generally considered one of the most popular episodes of the entire film, especially the scene in which an escaped bull is attracted to Zoe's red blouse and then mesmerized when she ironically improvises a striptease.

“‘La Riffa’ marks the first time that the dialect of the Emilia region was used onscreen. Sophia Loren once again gives us a vivacious and picturesque character. Her performance carries the entire episode and is its true justification.” (Alberto Moravia, “L’Espresso”).

Italy, France • 1962 • Colour • 35 mm • 203’

**Cast** Sophia Loren (Zoe), Luigi Giuliani (Geno), Alfio Vita (Cuspet), Tano Rustichelli (Turas), Antonio Mantovani (the vet), Valentino Macchi (The boy who shoots at the theme park). **Screenplay** Cesare Zavattini **Cinematography** Otello Martelli **Editing** Adriana Novelli **Production Design** Elio Costanzi **Music** Armando Trovajoli **Producers** Carlo Ponti, Antonio Cervi **Production** Concordia Compagnia Cinematografica, Francinex, Gray Film **Italian Distribution** Cineriz **International Rights** Videodue **Print Source** Cinecittà Holding



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## Madame Sans-Gêne

Christian Jaque

*The story of the free-spirited and fearless Madame Sans-Gêne, who for the love of her Captain Lefevre is capable of disobeying Napoleon, joining her beloved in war, making a daring escape from an enemy prison, before appearing in front of the cold French nobility: frank, indomitable and proud.*

A legendary figure of French history, previously played by Gloria Swanson and Arletty, is revisited in this magnificent and opulent international production and marks what the actress considered to be one of her favorite performances.

“This is Sophia’s film, from beginning to end: obscene Sophia, exuberant Sophia, sad Sophia, amorous Sophia, Sophia who loves to play, virtuous Sophia. The actress dominates the screen and overshadows all the other performances, except for Julienne Bertheau, who plays a solid Napoleon.” (Jan Johnson, “Films and Filming”)

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Italy, France, Spain • 1962 • Colour • 35 mm • 118’

**Cast** Sophia Loren (Catherine Hubscher), Robert Hossein (François Léfèvre), Julien Bethrau (Napoleon), Marina Berti (Elisa Bonaparte). **Screenplay** Henry Jeanson, Ennio de Concini, Jean Ferry, Franco Solinas, Christian Jaque (based on the playwright by Victorien Sardou and Émile Moreau). **Cinematography** Roberto Gerardi **Editing** Jacques Desagneaux, Eraldo Da Roma **Production Design** Jean D’Eaubonne, Mario Rappini **Costumes Design** Marcel Escoffier, Itala Scandariato **Music** Angelo F. Lavagnino **Producer** Carlo Ponti **Production** Concordia Compagnia Cinematografica, Cine Allians, Agata Film **Italian Distribution** Interfilm **International Rights** Surf Film, Compass Film – Movietime



## Ieri oggi domani

Yesterday, Today and Tomorrow

Vittorio De Sica

*Three episodes, three profiles of women. Adelina is instinctive, supported by her paradoxical ruses and Neapolitan generosity. Anna represents a lazy femininity incapable of true transgression or change. Mara incarnates an arid and short-lived sentimentalism that prefers wealth to love.*

Winner of the 1964 Best Foreign Film Oscar, the film is a virtuoso exercise in the mimetic and satirical capacities of Italian cinema of that time, and an occasion for a series of solos by an actress who, working with Mastroianni and directed by De Sica, possesses a control of her own persona and body that is still surprising.

“Even after the significant proof of *La Ciociara*, the harshest critics denied her the qualities of a Garbo, Davis, Katharine Hepburn... We believe, however, that after *Ieri, oggi, domani*, even Loren’s most obstinate adversaries will have to give in.” (Angelo Solmi, “Oggi”)

Italy, France • 1963 • Colour • 35 mm • 119’

**Cast** Sophia Loren (Adelina/Anna Molteni/Mara), Marcello Mastroianni (Carmine Melino/Renzo/Augusto Rusconi), Aldo Giuffré (Pasquale Bardella), Silvia Monelli (Elvira Bardella), Gianni Ridolfi (Umberto). **Screenplay** Eduardo De Filippo, Isabella Quarantotti, Cesare Zavattini, Billa Billa Zanuso **Cinematography** Giuseppe Rotunno **Editing** Adriana Novelli **Production Design** Ezio Frigerio **Costumes Design** Piero Tosi, Christian Dior **Music** Armando Trovajoli **Producer** Carlo Ponti **Production** Concordia Compagnia Cinematografica, Champion, Les Film Concordia Paris **Italian Distribution** Interfilm **International Rights** Surf Film **Print Source** Cinecittà Holding





## Matrimonio all'italiana

### Marriage Italian-Style

Vittorio De Sica

*Filumena's emotional and strategic arc from the narrow confines of an unequal relationship, in which she is both maid and lover to Dumi the baker, to a much coveted marriage and relationship genuinely and finally worthy of an "Italian style" wife and mother is arduous and teeming with surprises.*

Based on Eduardo De Filippo's play "Filumena Marturano," this is perhaps the actress' most touching "battle" with the myths of family unity and motherhood, an unconditional, no-holds barred immersion in the deepest abysses of our roots.

"Marcello and I present an Italian point of view, naturally, but there is much more than this to our professional relationship. We are interchangeable parts of the same body. When we act together, our souls join hands. When I perform with Marcello, I am the full moon. And he is the ring around me." (A. E. Hotchner, *Sophia Living and Loving*)

Italy, France • 1964 • Colour • 35 mm • 104'

**Cast** Sophia Loren (Filumena Marturano), Marcello Mastroianni (Domenico Soriano), Aldo Puglisi (Alfredo), Tecla Scarano (Rosalia), Marilù Tolo (Diana), Vito Morriconi (Riccardo). **Screenplay** Eduardo De Filippo, Renato Castellani, Tonino Guerra, Leo Benvenuti, Pietro De Bernardi **Cinematography** Roberto Gerardi **Editing** Adriana Novelli **Production Design** Carlo Egidi **Costumes Design** Piero Tosi, Vera Marzot **Music** Armando Trovajoli **Producer** Carlo Ponti **Production** Compagnia Cinematografica Champion – Les Film Concordia Paris **Italian Distribution** Interfilm **International Rights** Surf Film **Print Source** Centro Sperimentale di Cinematografia – Cineteca Nazionale • Restored version by the Cineteca Nazionale in collaboration with Sky Cinema and Surf Film



## A Countess from Hong Kong

### La contessa di Hong Kong

Charlie Chaplin

*Natasha, a Russian refugee of noble origin, slowly turns wealthy diplomat Ogden's entire conventional life upside down until she obtains his full emotional devotion.*

"It is a delicate, harmonious and, in its own way, entertaining film. They treated it unkindly and I don't understand why," said the actress. "You do not understand the value of this film now, but you will in the future," said the director, in defense of his latest film, yet another demonstration of his faith in emotions. Chaplin composed 17 songs for the film, one of which, "This is My Song," became extremely popular.

"Our Sophia has clearly taken all of [Chaplin's] comic direction with devoted commitment and in some moments her performance touches upon a Chaplinesque class and joy." (Gian Maria Guglielmino, "La Gazzetta del Popolo")

USA • 1967 • Colour • 35 mm • 120'

**Cast** Marlon Brando (Ogden Mears), Sophia Loren (Natasha), Sidney Chaplin (Harvey Crothers), Tippy Heddren (Martha), Patrick Cargill (Hudson). **Screenplay** Charlie Chaplin **Cinematography** Arthur Ibbetson **Editing** Gordon Hales **Production Design** Bob Cartwright **Music** Charlie Chaplin **Producer** Jerome Epstein **Production** Universal Pictures, Chaplin Film Productions L.T.D. **Italian Distribution** Universal **International Rights** Universal **Print Source** La Cinémathèque de Toulouse



## I girasoli

### Sunflower

Vittorio De Sica

*Giovanna and Antonio meet again years after he disappeared in Russia: separated by the war for a long time, they see one another and experience the intensity of a love that has never died. Nevertheless, time, sorrow and their current emotional ties lead to an inevitable goodbye.*

Much loved by audiences, the film left critics baffled. “She has changed profoundly since becoming a mother,” said De Sica. “I realised it immediately, as soon as I saw her on the set. It was a surprise for me as well, a wonderful surprise.” Her son Edoardo appears in the film’s final sequence.

“Sophia Loren may be debatable, but it must be acknowledged that she is onscreen what other women are not and will never be, a bundle of nerves that assails audiences, a current of sympathy that overwhelms you with the force of human warmth.” (Vittorio Ricciuti, “Il Mattino”)

Italy, France • 1970 • Colour • 35 mm • 107’

**Cast** Sophia Loren (Giovanna), Marcello Mastroianni (Antonio), Ljudmila Savelyeva (Masha), Galina Andreeva (Valentina), Anna Carena (Antonio’s mother). **Screenplay** Cesare Zavattini, Tonino Guerra, Gheorghij Mdivani **Cinematography** Giuseppe Rotunno **Editing** Adriana Novelli **Production Design** Piero Poletto, David Vinitzky **Costumes Design** Enrico Sabbatini **Music** Henry Mancini **Producers** Carlo Ponti, Arthur Cohn **Production** C.C. Champion Roma, Les Films Concordia Paris, Mos Film Mosca **Italian Distribution** Euro International Films **International Rights** Surf Film **Print Source** Cineteca di Bologna



## Una giornata particolare

### A Special Day

Ettore Scola

*May 6, 1938. While the entire capital city explodes in fervor over Hitler's official visit to Mussolini, in a deserted and silent apartment complex, Antonietta, a working-class housewife, and Gabriele, a homosexual about to be taken away, meet and abandon themselves to one another, to never see each other again.*

Scola does not misstep a single frame although all the while confined to the courtyard and interiors of the apartment complex and Mastroianni and Loren, as two people condemned by society to infinite solitude, leave one breathless with their subtlety, pain, disenchantment, and sensuality.

“The film represents the most intense moment of the 40-year collaboration between two extraordinary icons of modern cinema, Sophia Loren and Marcello Mastroianni, induced to step down from the pedestal onto which their immense popularity placed them.” (Tullio Kezich, *Nuovissimo Millefilm 1977-1982*)

Italy, Canada • 1977 • Colour • 35 mm • 105'

**Cast** Sophia Loren (Antonietta), Marcello Mastroianni (Gabriele), John Vernon (Emanuele), Françoise Berd (doorwoman), Nicole Magny (Cavalier's daughter), Patrizia Basso (Roman woman). **Screenplay** Ruggero Maccari, Ettore Scola, Maurizio Costanzo **Cinematography** Pasqualino De Santis **Editing** Raimondo Crociani **Production Design** Luciano Ricceri **Costumes Design** Enrico Sabbatini **Music** Armando Trovajoli **Producer** Carlo Ponti **Production** C.C. Champion Roma, Cana Fox, General Video **Italian Distribution** Gold, R. C. R. **International Rights** Surf Film **Print Source** Cinecittà Holding



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## Fatto di sangue fra due uomini per causa di una vedova, si sospettano moventi politici

### Blood Feud

Lina Wertmüller

*The widow Titina becomes involved with two men who soon become rivals and because of her will die, both in her arms, as she tells each that he is the father of the child she is expecting.*

Loren's performance—which keeps Wertmüller's turgid and melodramatic approach (the *Magna Grecia*, the dazzling countryside and operatic progression) from falling into caricature—was very well received by both audiences and critics, although the latter were not as enthusiastic about the film's overall structure.

“Having come back into contact with her heavy native dialect, Sophia rediscovers the spark and inspiration of her best films: the heavy, grimy make-up and coarse widow's clothing darken but do not humiliate her southern charm.” (Morando Morandini, “Il giorno”)

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Italy • 1978 • Colour • 35 mm • 124'

**Cast** Sophia Loren (Titina Paternò), Marcello Mastroianni (lawyer Rosario Maria Spallone), Giancarlo Giannini (Nick Sanmichele), Turi Ferro (Vito Acicatena), Mario Scarpetta (Tonino), Antonella Murgia (pregnant girl). **Screenplay** Lina Wertmüller **Cinematography** Tonino Delli Colli **Editing** Franco Fraticelli **Production Design** Enrico Job **Costumes Design** Benito Persico **Music** Pino Dangiò, Nando de Luca **Production** Liberty **Italian Distribution** Titanus **International Rights** Titanus **Print Source** Cinecittà Holding




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## Between Strangers

### Cuori estranei

Edoardo Ponti

*Cuori estranei tells the story of three women who despite not knowing one another share an ineffable and mysterious aspect of life: Olivia leaves her sick husband to track down a daughter she abandoned, Natalia feels the search for truth is more important than her fame as a photographer, Catherine wants vengeance against her father, who she believes killed her mother.*

In the feature debut of her son Carlo Ponti Jr., Sophia Loren proves she is comfortable with actors of other generations, such as Pete Postlethwhite and Mira Sorvino, in a film that critics greeted with conflicting opinions and some reserve. All agreed, however, on the Kieslowskian atmosphere.

“Three painful family stories intersect only in the positive and hopeful finale. Loren seems to have stepped out of *A Special Day* but is not the film’s only living reference: McDowell also gives Ponti an audacious performance reminiscent of *A Clockwork Orange*.” (Alberto Crespi, “Film TV”)

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Canada, Italy • 2002 • Colour • 35 mm • 97’

**Cast** Sophia Loren (Olivia), Mira Sorvino (Natalia), Deborah Kara Unger (Catherine), Gérard Depardieu (Max), Klaus Maria Brandauer (Alexander), Pete Postlethwaite (John). **Screenplay** Edoardo Ponti **Cinematography** Gregory Middleton **Editing** Roberto Silvi **Production Design** Dan Yarhi **Costumes Design** Mario Davignon **Music** Zbigniew Preisner **Producers** Gabriella Martinelli, Elda Ferri **Production** Capri Films, Media Trade, First Look Media **Italian Distribution** Medusa **Print Source** Centro Sperimentale di Cinematografia – Cineteca Nazionale

## Movies put the Actors Studio on the map

by Patricia Bosworth

If you stop to think about it, movies put the Actors Studio on the map. Indeed there's a clear Studio line in American film acting that starts with John Garfield, Montgomery Clift, Marlon Brando, and James Dean and segues into Paul Newman, Steve McQueen, Dustin Hoffman, Robert De Niro, Al Pacino, and Harvey Keitel. Then there's the female equivalent: Geraldine Page, Anne Bancroft, Lee Grant, Ellen Burstyn, Estelle Parsons, Joanne Woodward, Shelley Winters, Jane Fonda, and Shirley Knight. Together they heralded a revolution in raw, intuitive acting styles. The following list of 15 pictures feature Stu-

dio actors giving performances of such size and immediacy and high-strung individuality that they take your breath away. Think Dustin Hoffman's galvanizing but opposing performances as the smooth-cheeked, conventional student Benjamin in *The Graduate* followed by his wheezing, seedy, derelict "Ratso" Rizzo in *Midnight Cowboy*—opposite a baby-faced Jon Voight. This is the ultimate "buddy movie," where affection between men is presented with great tenderness. (Note the dazzling cameos in this movie by Brenda Vaccaro and the street-smart Sylvia Miles, so impatient with Voight's innocence that she un-

zips his fly as she talks on the phone.) And it all comes out of “The Work” and work in the Studio sense didn’t just mean performance in front of an audience—“work” also meant work as in rehearsing, trying all sorts of things, trying and failing. You’ll be seeing the results from all that work (most of the actors seen on this list used Studio sessions to create and sustain roles). Remember that at the time (the late ’60s–’70s) Hollywood structure was changing. The old moguls were dying off and a new generation of filmmakers was rising up (Francis Ford Coppola, Martin Scorsese, Arthur Penn, Peter Bogdanovich). Between them they began making a series of risky, original films that were character-driven rather than plot-driven—that broke taboos of language and behaviour. Just one of the reasons Studio actors were in such demand was because they could accept all the challenges and surprises given them—they could “turn psychology into behaviour” (Kazan’s great phrase).

Joanne Woodward’s memorable performance in *Rachel Rachel*, directed by Paul Newman, is a prime example. Woodward plays a 35-year-old virgin school teacher who survives all sorts of terrible things, including a botched love affair with James Olson, and an overbearing mother, before taking responsibility for her life and going off alone. Her story is all the more triumphant because she’s such an ordinary person—you sense nothing much

is ever going to happen to her—but as acted by Woodward she has enormous dignity in her developing sense of self.

So does Ellen Burstyn as the waitress in *Alice Doesn’t Live Here Anymore*. The film was brought to Warner Brothers by Ellen, who subsequently brought Martin Scorsese in to direct it as his first major film studio production. This watershed film and array of performances exemplify the work of so many marvelous Studio members cast in it. Ellen dominates the movie as she relentlessly charts the course of her new identity after her husband dies. She’s matched in intensity by Diane Ladd’s vivid portrayal of her girlfriend with a heart of gold. Both women seem to be absorbed in the drama and their need to play against stereotypes. They are very impressive. And so is Cloris Leachman as the lonely wife of a high-school coach in *The Last Picture Show*; she isn’t afraid of showing raw emotion, nor is Ellen Burstyn in this film. She is superb playing a despairing mother, trapped in a loveless marriage, overwhelmed by melancholy because she feels that life has passed her by.

Other movies on this list liberate the screen with equally remarkable portraits: Anne Bancroft is as extraordinary as the impassioned teacher Annie Sullivan in *The Miracle Worker* as she is as Mrs. Robinson, the sensual older woman grotesque who seduces Dustin Hoffman in *The Graduate*.



And one can't forget Shirley Knight either as the pregnant runaway mother in *The Rain People*. As the sinister neurotic in Amiri Baraka's *Dutchman* her anger boils up from behind a fragile, blonde exterior. In *Sweet Bird of Youth* she transforms the ingénue role of Heavenly Finley into a creature full of tics and tumultuous inner life. Shirley has gone on to give us an endless array of eccentric, poignant women on film for over 30 years.

Speaking of *Sweet Bird*—we wanted to include it so everyone could appreciate Geraldine Page's dazzling work all over again. She has such blazing theatricality as the aging movie star Princess. She is narcissism incarnate, alternately inhaling oxygen and hashish while Paul Newman, as her gigolo Chance Wayne, plays against his classic looks by mocking them. Gerry was a legend at the Studio. She loved to act and was always working in sessions. In fact, Kazan cast her in *Sweet Bird* after watching her emote in a scene from *Electra*. Gerry took chances.

It goes without saying that in all these movies we see actors taking chances. Like Marlon Brando as the liberal sheriff in Arthur Penn's *The Chase*, beaten to a bleeding pulp; like Al Pacino playing the jittery young heroin addict in *Panic in Needle Park*; like Rod Steiger as *The Pawnbroker*, a victim of Nazi persecution who loses all faith in his fellow man until he realises too late the tragedy of his actions. Like Rip Torn and Sally Kirkland in *Coming Apart*,

who literally tear up the scenery as a screwed-up couple trying to figure themselves out.

One of the myths that is hopefully shattered by seeing the films on this list is that Studio actors only play hyped-up versions of themselves.

Nothing could be further from the truth. Take Jane Fonda, who went from sex goddess Barbarella to the suicidal dancer in *They Shoot Horses* to the wise-cracking call girl Bree Daniels in *Klute*, for which she won her first Oscar. Critic Pauline Kael wrote, "Fonda disappears into *Klute* so totally as Bree—this is unadorned acting..." One of the highpoints of this movie are the scenes Fonda has with Studio veteran Vivian Nathan, who plays Bree's analyst. Their scenes are totally improvised and beforehand the two discussed the subjects they might cover, such as power/control issues/trust/intimacy. It's absolutely mesmerising to watch these scenes because there is such a powerful dynamic between the mercurial Fonda and the earthbound, solid Nathan, who radiates the same kind of wisdom and tenderness she had when she later became a master teacher at the Studio. As for Jane Fonda—never a false move or gesture—she is always "in the moment". And she's always "in the moment" too in *Coming Home*, the unforgettable movie about troubled Vietnam vets and their wives. Fonda plays against type here. She is a pro-war, apolitical woman. In this movie

(which co-stars Jon Voight) Bruce Dern plays Fonda's emotionally paralysed, Marine captain husband. Dern was totally going against type. He often played villains and killers, as when he shot John Wayne in *The Cowboys*.

In short, it's the desire to be daring, to be different, that is a hallmark of Studio actors. These films are meant to be seen as a tribute to the Actors Studio—

a reminder that the force of personality, the reliance on behaviour to illuminate character, has changed the way we judge acting as an art.

Patricia Bosworth is a longtime board member of the Actors Studio. She was a co-producer of *Fur*, which was inspired by her biography of the photographer Diane Arbus and starred Nicole Kidman. It opened the 2006 Rome Film Fest.

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## Girls of the '70s

For Elia Kazan actresses are better than their male colleagues because they are more sensitive, more spontaneous, and above all less inclined to

exaggerate during the performance. This year, the second part of the Rome Film Fest's Actors Studio retrospective—once again put on in close col-





laboration with the Studio itself, which has contributed to the selection of the films—concentrates on the 1960s and '70s, trying to explore the contribution actresses have made to the history of American cinema in those decades. The theory is that for all the strength of the personalities of Hoffman, Pacino, De Niro, who were starting to assert themselves in the collective imagination, it was probably the women who truly marked that period, epitomising the feeling of profound change felt in all societies in those years, whose principal fruit was the rise in female subjectivity. So, we are presenting three women, three different lives entirely dedicated to act-

ing. From the combative Jane Fonda, icon of committed cinema, to the intense Cloris Leachman, who won an Oscar for *The Last Picture Show*, plus Shirley Knight, who we will see in *Sweet Bird of Youth* and the rare *Dutchman*. Together with these films, the retrospective includes other great and small masterpieces to rediscover: from *Panic in Needle Park*, Al Pacino's dazzling debut, to *The Rain People*, the highly personal road movie by Francis Ford Coppola, to *Coming Apart*, a claustrophobic drama banned to minors for years, as well as films that have now become classics, such as *The Misfits* and *The Graduate*.




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## The Misfits

### Gli spostati

John Huston

Roselyn, a young and vulnerable showgirl waiting for her divorce, moves to Reno. Here she gets to know three men, and ends up falling in love with the older Gay, a cowboy who now earns his living capturing wild horses to be turned into dog food. In the end his love for the woman will lead him to free the captured animals. Clark Gable and Marilyn Monroe's last film (though Montgomery Clift will also die a few years later): the inexorable and inevitable sense of decline that permeates the film inoffensively feeds their biographical events. It is the only screenplay written by Arthur Miller, still married to Monroe at the time it was made.

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USA • 1961 • B/W • 35 mm • 124'

**Cast** Clark Gable (Gay Langland), Marilyn Monroe (Roslyn Taber), Montgomery Clift (Perce Howland), Eli Wallach (Guido), Thelma Ritter (Isabelle Steers), James Barton (old man in the bar), Estéle Winwood (woman in the church), Kevin McCarthy (Raymond Taber). **Screenplay** Arthur Miller **Cinematography** Russell Metty **Editing** George Tomasini **Production Design** Stephen Grimes, William Newberry **Music** Alex North **Producer** Frank E. Taylor **Production** Seven Arts **Distribution** United Artists **Print Source** Park Circus Film Distributors



## Sweet Bird of Youth

### La dolce ala della giovinezza

Richard Brooks

Chance, an aspiring actor who is supported by Alexandra, an actress whose star is now in decline, returns to his hometown. Here he meets Heavenly again, his former girlfriend with whom he is still in love. He tries to win her back, coming up against her father's hostility: the man, who holds the whole city in the grip of his power, does everything he can to force him to leave, putting obstacles in the way of their relationship as he did once before. It is a Tennessee Williams drama adapted in a non-conventional way by Richard Brooks, which earned Ed Begley an Oscar. Geraldine Page's textbook performance gained her an Oscar nomination and a Golden Globe for Best Actress.

USA • 1962 • Colour • 35 mm • 120'

**Cast** Paul Newman (Chance Wayne), Geraldine Page (Alexandra Del Lago), Shirley Knight (Heavenly Finley), Rip Torn (Thomas "Tom" Finley Jr.), Ed Begley (Tom "Boss" Finley). **Screenplay** Richard Brooks **Cinematography** Milton R. Krasner **Editing** Henry Berman **Production Design** George W. Davis **Music** Harold Gelman **Producer** Pandro S. Berman **Production** Roxbury Productions Inc. **Distribution** Metro-Goldwyn-Mayer **Print Source** Warner Bros courtesy of Hollywood Classics Ltd




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## Black Like Me

Carl Lerner

A white journalist, John H. Griffin, darkens his skin to be able to pass for black and insert himself into the Afro-American community to see its problems and difficulties from the inside. Succumbing to the oppression and persecution normally inflicted on black men and women, at the end of the experience he meets a white priest who accuses him of only wanting to look for martyrdom. The only film directed by Carl Lerner and the expression of the social commitment of the Actors Studio, *Black Like Me* is based on a real journalistic investigation carried out in the South of the United States, and stars an important number of coloured actors from the Studio.

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USA • 1964 • B/W • 35 mm • 105'

**Cast** James Whitmore (John Finley Horton), Roscoe Lee Browne (Christopher), Al Freeman Jr. (Thomas Newcomb), Clifton James (Eli Carr), Lenka Peterson (Lucy Horton). **Screenplay** John Howard Griffin, Carl Lerner **Cinematography** Victor Lukens, Henry Mueller **Editing** Lora Hays **Music** Meyer Kupferman **Producer** Julius Tannenbaum **Production** The Hilltop Company **Distribution** Continental Motion Pictures Corporation



## The Pawnbroker

**L'uomo del banco dei pegni**

Sidney Lumet

The only survivor of a Jewish family exterminated by the Nazis, Sol Nazerman runs a pawnshop in New York where he lives in a ghetto, suffering flashbacks of life in the concentration camp. Hardened by pain, Sol lives in isolation; only his junior shop assistant seems to make any connection with him. The youngster's death, the victim of an attack aimed at Sol, takes him to the extreme of the rage and pain he has suffered all his life. It is the film that made the name of Sidney Lumet, who started his career as an actor and always had a close affinity and collaborative links with the Actors Studio and its members. The performance of the leading man, Rod Steiger, is considered one of the most striking examples of that style.

USA • 1964 • B/W • 35 mm • 116'

**Cast** Rod Steiger (Sol Nazerman), Geraldine Fitzgerald (Marilyn Birchfield), Brock Peters (Rodriguez), Jaime Sánchez (Jesus Ortiz). **Screenplay** Morton S. Fine, David Friedkin **Cinematography** Boris Kaufman **Editing** Ralph Rosenblum **Production Design** Richard Sylbert **Music** Quincy Jones **Producers** Ely A. Landau, Philip Langner, Roger Lewis **Production** Landau Company, The Pawnbroker Company **Distribution** American International Pictures (AIP) **Print Source** British Film Institute



## The Chase

### La caccia

Arthur Penn

A runaway from prison. Bubber Reeves tries to reach Mexico but mistakenly ends up in Texas, near his hometown, provoking very violent reactions among his fellow citizens. When he is faced with the risk of being lynched, Sheriff Calder urges Bubber's wife Anne, and her lover Jake, to convince him to give himself up. The pair manages to reach him, but the arrival of the enraged mob will bring the situation to a head. Marlon Brando, who is supported—with deliberate risk—by the unknown Redford, is the protagonist of one of the most striking scenes of personal torment, a oft-recurring theme in his filmography.

USA • 1966 • Colour • 35 mm • 135'

**Cast** Marlon Brando (Sheriff Calder), Jane Fonda (Anna Reeves), Robert Redford (Charlie "Bubber" Reeves), E. G. Marshall (Val Rogers), Jocelyn Brando (Mrs. Briggs), Robert Duvall (Edwin Stuart). **Screenplay** Horton Foote, Lillian Hellman **Cinematography** Joseph LaSelle, Robert Surtees **Editing** Gene Milford **Production Design** Richard Day **Music** John Barry **Producer** Sam Spiegel **Production** Horizon Film, Columbia Pictures **Distribution** Columbia Pictures **Print Source** Sony Columbia Repertory courtesy of Hollywood Classics Ltd





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## Dutchman

### Intolleranza: Il treno fantasma

Anthony Harvey

In a subway carriage Lula, a bewitching and eccentric white girl, tries to seduce Clay, a young black guy. Apparently indifferent to the young girl's provocative behaviour, he slowly realises the underlying bitter sarcasm. From the stance of a quiet calm man his reaction becomes violent and filled with rage, and he turns against her and the whole white race. The film is based on an Amiri Baraka text, a black poet, essayist and intellectual leader of the Afro-American movement. Shirley Knight won the Volpi Cup at Venice for her performance.

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UK • 1967 • B/W • 35 mm • 55'

**Cast** Shirley Knight (Lula), Al Freeman Jr. (Clay). **Screenplay** Amiri Baraka **Cinematography** Gerry Turpin **Editing** Anthony Harvey **Production Design** Jim Morahan, Herbert Smith **Music** John Barry **Producer** Eugene Persson **Production** Dutchman Film Company **Distribution** Continental Motion Pictures Corporation **International Rights** Mr. Gene Persson © genepersson@nyc.rr.com **Print Source** British Film Institute



# The Graduate

## Il laureato

Mike Nichols

Returning to his parents' home after graduating, Benjamin is seduced by Mrs. Robinson, who is a married family friend and mother of Elaine, also just back in the city. In spite of initial mistrust and hostility from her mother, Benjamin and Elaine fall madly in love. Determined to block the relationship in any way she can, the mother forces her daughter to marry a wealthy man against her wishes. A cult film in the 1960s, winner of the Best Director Oscar and symbol of indestructible youthful romanticism, it has a memorable soundtrack by Simon & Garfunkel.

USA • 1967 • Colour • 35 mm • 105'

**Cast** Dustin Hoffman (Benjamin Braddock), Anne Bancroft (Mrs. Robinson), Katharine Ross (Elaine Robinson), William Daniels (Mr. Braddock), Murray Hamilton (Mr. Robinson). **Screenplay** Calder Willingham, Buck Henry **Cinematography** Robert Surtees **Editing** Sam O'Steen **Production Design** Richard Sylbert **Music** Dave Grusin, Paul Simon **Producer** Lawrence Turman **Production** Embassy Pictures Corporation, Lawrence Turman Inc. **Print Source** Sony Columbia Repertory courtesy of Hollywood Classics Ltd



## Coming Apart

Milton Moses Ginsberg

A psychiatrist rents an apartment and installs a hidden camera to film his erotic encounters. However, he will soon go beyond the boundaries of voyeurism to end up basically filming himself, his dysfunctional life and his unstoppable decline as a human being. The film, entirely shot within one internal location using only a single static camera fixed towards the ceiling recording images reflected in a mirror, is perhaps the most original experiment and disturbing mix of Studio techniques and the climate of transgression—both in cinema and society—of those years. The actors rehearsed the parts for months before shooting started.

USA • 1969 • B/W • 35 mm • 110'

**Cast** Rip Torn (Joe), Sally Kirkland (Joann), Viveca Lindfors (Monica), Darlene Cotton (Sue), Phoebe Dorin (Karen). **Screenplay** Milton Moses Ginsberg **Cinematography** Jack Yager **Editing** Lawrence Tetenbaum **Production Design** Milton Moses Ginsberg **Producers** Israel Davis, Andrew J. Kuehn **Production** Kaleidoscope Films **Distribution** Kaleidoscope Films **International Rights** Mr. Ronni Channah © **Print Source** Gemini Films



## Midnight Cowboy

**Un uomo da marciapiede**

John Schlesinger

Having reached New York with the idea of exploiting his attractiveness and charm as a hustler kept by rich women, young Texan Joe Buck is soon forced to live off his wits after Rizzo, a crippled Italian-American, cons him and disappears into thin air. When the two meet again they start a friendship that will link them to the very end. This is the first lead role for Jon Voight, while Dustin Hoffman creates one of the most famous “losers” in the cinema of those years. The picture was awarded three Oscars: Best Film, Director and Adapted Screenplay.

USA • 1969 • Colour and B/W • 35 mm • 113'

**Cast** Dustin Hoffman (“Ratso” Rizzo), Jon Voight (Joe Buck), Sylvia Miles (Cass), Brenda Vaccaro (Shirley), John McGiver (Mr. O’Daniel). **Screenplay** Waldo Salt **Cinematography** Adam Holender **Editing** Hugh A. Robertson **Production Design** John Robert Lloyd **Music** John Barry **Producer** Jerome Hellman **Production** Florin Production, Jerome Hellman Productions **Distribution** United Artists **Print Source** Park Circus Film Distributors



## The Rain People

### Non torno a casa stasera

Francis Ford Coppola

Nathalie, a young frustrated and unhappy wife, leaves her husband and sets off in her car on a journey of “self discovery.” During the trip she meets Jimmy, known as “Killer”, a former football player who was brain-damaged in an accident during a game, who becomes fond of her and starts to follow her. When Nathalie is assaulted by Gordon, a police officer who had seduced her, Killer runs to her aid. A road-movie dominated by the heroic feminine portrait of Knight and made by Coppola outside the Studio system, shot over five months across the United States, with a tour bus and a crew almost worthy of a documentary.

USA • 1969 • Colour • 35 mm • 101'

**Cast** James Caan (Jimmy Kilgannon “Killer”), Shirley Knight (Natalie Ravenna), Robert Duvall (Gordon), Marya Zimmet (Rosalie), Tom Aldredge (Mr. Alfred). **Screenplay** Francis Ford Coppola **Cinematography** Bill “Wilmer” Butler **Editing** Barry Malkin **Production Design** Leon Ericksen **Music** Ronald Stein **Producers** Ronald Colby, Bart Patton **Production** American Zoetrope **Distribution** Warner Bros, Seven Arts **Print Source** Warner Bros courtesy of Hollywood Classics Ltd



# Klute

## Una squillo per l'ispettore Klute

Alan J. Pakula

Hired to solve the mystery of a man's disappearance, private eye Klute turns up in New York with only one clue: the name of a call girl. This woman, who does not seem to know anything, is tormented by anonymous threatening phone calls made by a sex maniac. Klute is convinced she is the key to solving the case. In the film, set in a threatening metropolis seen as an expressionist city, Jane Fonda skillfully tackles a character with hidden and surprising psychic implications, and her performance was awarded with an Oscar for Best Actress.

USA • 1971 • Colour • 35 mm • 114'

**Cast** Jane Fonda (Bree Daniels), Donald Sutherland (John Klute), Rita Gam (Trina), Charles Cioffi (Peter Cable), Roy Scheider (Frank Ligourin). **Screenplay** Andy Lewis, Dave Lewis **Cinematography** Gordon Willis **Editing** Carl Lerner **Production Design** George Jenkins **Music** Michael Small **Producers** Alan J. Pakula, David Lange **Production** Gus Productions, Warner Bros Pictures **Distribution** Warner Bros Pictures **Print Source** Warner Bros courtesy of Hollywood Classics Ltd



## The Last Picture Show

### L'ultimo spettacolo

Peter Bogdanovich

Anarene, Texas. Sonny is very close to Sam, the old owner of the local movie house, and to Billy, the village slow-wit mute. When he meets Jacy, he decides to run away with her and get married; but her parents' obstinacy forces him to go back and face up to Ruth, a woman in her forties with whom he had an affair, as well as the pain of the loss of Billy and Sam. A film symbolising the new Hollywood in the 1970s, it was made by Peter Bogdanovich, a movie critic making his debut behind the camera. Johnson and Leachman each won Oscars for their supporting roles.

USA • 1971 • B/W • 35 mm • 118'

**Cast** Timothy Bottoms (Sonny Crawford), Jeff Bridges (Duane Jackson), Cybill Shepherd (Jacy Farrow), Ben Johnson (Sam), Cloris Leachman (Ruth Popper). **Screenplay** Larry McMurtry **Cinematography** Robert Surtees **Editing** Donn Cambern **Production Design** Polly Platt **Music** Hank Williams, John Philip Sousa **Producers** Stephen J. Friedman **Production** BBS Productions, Columbia Pictures **Distribution** American Broadcasting Company (ABC), Columbia Pictures **Print Source** British Film Institute



## The Panic in Needle Park

### Panico a Needle Park

Jerry Schatzberg

A group of heroine addicts hang out in Needle Park, in the heart of Manhattan. Their ranks include Helen, who has just had an abortion and works as a prostitute to get money to buy drugs, and Bobby, her lover and pimp, who makes a living by thieving and drug dealing. Reported by a client for stealing, the girl is saved by a police officer after agreeing to betray Bobby, who is arrested. It is the performance that launched Al Pacino, from his first time in a leading role to one of the greatest talents of his generation (so much so that after seeing this, Coppola chose him to play the protagonist in *The Godfather*).

USA • 1971 • Colour • 35 mm • 110'

**Cast** Al Pacino (Bobby), Kitty Winn (Helen), Richard Bright (Hank), Kiel Martin (Chico), Michael McClanathan (Sonny). **Screenplay** Joan Didion, John Gregory Dunne **Cinematography** Adam Holender **Editing** Evan A. Lottman **Production Design** Murray P. Stern **Producer** Dominick Dunne **Production** Didion-Dunne Inc, Gadd Productions, Twentieth Century-Fox Film Corporation **Distribution** Twentieth Century-Fox Film Corporation **Print Source** Twentieth Century-Fox courtesy of Hollywood Classics Ltd





## Alice Doesn't Live Here Anymore

**Alice non abita più qui**

Martin Scorsese

Alice Graham, a widow with a 12-year-old son, Tom, returns to her hometown to resume her singing career. In the meantime she finds work as a waitress in a restaurant, where she meets David, and starts to go out with him. Tom doesn't accept the new situation and runs away from home, even though his mother has tried to reassure him. Alice distances herself from David but when he asks her to get back together again, the kid seems ready to accept the relationship. The role played by Ellen Burstyn, who won an Oscar as Best Actress, was originally offered to Barbra Streisand.

USA • 1974 • Colour • 35 mm • 112'

**Cast** Ellen Burstyn (Alice Hyatt), Harvey Keitel (Ben Eberhart), Kris Kristofferson (David), Bill Green Bush (Donald Hyatt), Diane Ladd (Flo). **Screenplay** Robert Getchell **Cinematography** Kent L. Wakeford **Editing** Marcia Lucas **Production Design** Toby Carr Rafelson **Music** Richard LaSalle **Producers** Audrey Maas, David Susskind **Production** Warner Bros **Distribution** Warner Bros **Print Source** British Film Institute




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## Coming Home

### Tornando a casa

Hal Ashby

After her husband has left for Vietnam, Sally offers her services as a voluntary nurse in a veteran's hospital. Here she meets Luke, she falls in love with him and they start an ambiguous relationship. When her husband returns home injured and finds out what happened, the situation risks spiralling into catastrophe. One of the films giving an unflinching portrait of the Vietnam tragedy. The masterly performance of its cast gained Oscars for both Jon Voight and Jane Fonda, together with an Oscar for Best Screenplay.

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USA • 1978 • Colour • 35 mm • 126'

**Cast** Jane Fonda (Sally Hyde), Jon Voight (Luke Martin), Bruce Dern (Capt. Bob Hyde), Penelope Milford (Vi Munson), Robert Carradine (Bill Munson). **Screenplay** Waldo Salt, Nancy Dowd, Robert C. Jones **Cinematography** Haskell Wexler **Editing** Don Zimmerman **Production Design** Michael D. Haller **Music** Paul McCartney **Producer** Jerome Hellman **Production** Jerome Hellman Productions, Jayne Productions Inc. **Distribution** United Artists **Print Source** Park Circus Film Distributors

**Extra • Tributes**

**Kim Arcalli**

**Marco Ferreri**

**Riccardo Freda**

**Alberto Grifi**

**Sergio Leone**

**Totò**

**Extra • Tributes** will offer audiences conferences and screenings to remember or discover the lives and talents of some of the greats from cinema's past: this task seems increasingly vital in an era like ours, that tends to have a short-term memory and forget their legacy in the deafening mass of new sounds and images we process every day. From the mythical figure of Kim Arcalli (an editor–author whose work was seminal to 1970s Italian cinema, from Antonioni to Bertolucci), celebrated by a collection of video statements gathered by his assistant and world-renowned professional in her own right, Gabriella Cristiani; to Riccardo Freda, who, in a video entitled *Ero il regista più pagato d'Italia*, talks to the director of *Cinema Paradiso*, Giuseppe Tornatore, in unseen images recorded a few years prior to the death of one of the most talented artisans in the history of Italian cinema. From the cinema of Sergio Leone, a cult filmmaker for many contemporary directors, ranging from Tarantino to John Woo (Martin Scorsese will present the world premiere of his Film Foundation's restored version of *Once Upon a Time in the West*, as well as *Transes*, a Moroccan film discovered thanks to his new operation, the World Film Foundation), to the greatest author of underground Italian cinema, Alberto Grifi. There are two special tribute-programs on Totò (to mark the 40th anniversary of his death) and Marco Ferreri (a decade after his passing), with a wide-ranging selection of unseen material presented using a modern and unconventional approach.

## Tribute to Marco Ferreri

Ten years after his premature death, the Fest, in collaboration with the Bologna Film Library and the National Film Archive, celebrates the genius of Marco Ferreri with a day dedicated to the man and his work. Some brand-new material will be presented: the premiere of Mario Canale's documentary about the director from Milan, called *Marco Ferreri, il regista che venne dal futuro*. Additionally, the Bologna Film Library's restoration of *L'udienza* will be shown.

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### L'udienza

Marco Ferreri

Amedeo, an officer on leave, is determined to obtain an audience with the Pope, but once on his way to Rome he soon realises he definitely does not know the right people. After meeting Aiché, a high-class call girl, he tries to use her to break into Rome's high society, but everyone he meets keeps him at arm's length, thwarting all his efforts. Although Aiché is the only one who doesn't snub him, Amedeo refuses to reveal the reason why he has so tenaciously sought an audience with the Pope even to her. Then he is taken with pneumonia, only to die in front of a Vatican building one night. Filmed in a direct style and a heavily satirical vein, it features Enzo Jannacci in an absolute starring role for the first time; and its metaphorical structure combines politics, religion, and psychoanalysis.

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Italy, France • 1971 • Colour • 35 mm • 112'

Version restored by the Cineteca di Bologna in collaboration with Cristaldi Film.

**Cast** Enzo Jannacci (Amedeo), Claudia Cardinale (Aiché), Ugo Tognazzi (Aureliano Diaz), Michel Piccoli (Father Amerin), Vittorio Gassman (Prince Donati). **Screenplay** Marco Ferreri, Dante Matelli **Cinematography** Mario Vulpiani **Editing** Giuliana Trippa **Production Design** Luciana Vedovelli **Costumes Design** Lina Nerli Taviani **Music** Teo Uselli **Producer** Franco Cristaldi **Production** Vides Cinematografica, Les Film Ariane



## Marco Ferreri, il regista che venne dal futuro

Mario Canale

A documentary on the same wavelength as the filmmaker himself: non-conformist, extreme, provocative in his style, deadly serious about his work; consistently avant-garde, visionary and experimental.

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Italy • 2007 • Colour and B/W • Digi Beta • 90' • Italian

**With** Rafael Azcona, Michele Placido, Philippe Noiret, Sergio Castellitto, Pappi Corsicato, Piera Degli Esposti, Francesca Dellerà **Screenplay** Mario Canale, Annarosa Morri **Editing** Adalberto Gianuario, Alessandro Raso **Music** Philippe Sarde **Production** Surf Film Orme, LA7 **Italian Distribution** Surf Film – Via Padre A.G. Filippini, 130 00144 Roma Italy – T. +39 06 5204460 – F. +39 06 5293186

## Tribute to Sergio Leone

by Martin Scorsese

Through a groundbreaking partnership between the Rome Film Festival and the Film Foundation, funding is being provided to preserve and restore masterworks of cinema, allowing them to be seen as they were intended by both devoted admirers and new and appreciative audiences. The first major project announced at the inaugural 2006 festival, Sergio Leone's *Once Upon a Time in the West* (1968), has been painstakingly restored in partnership with Paramount Pictures and Sergio Leone Productions. Working from the original Techniscope negative as well as the original Italian and English tracks, we've been able to restore the film to its pristine and stunning grandeur. The film now looks and sounds spectacular and, with the addition of several shots not included in previous presentations, it is the most complete version to date.

Staying in the field of film restoration, in collaboration with Martin Scorsese's World Cinema Foundation, the Rome Film Festival presents

## Trances / Al Hal

Ahmed El Maanouni

In the 1970s, when five "street" musicians set out to move away from the reigning "eastern languor," Morocco experienced a music that came to express the desires, frustrations and sentiments of the young people's rebelliousness. In *Trances*, Ahmed El Maanouni covers the geographical and cultural arc of the group Nass el Ghiwane, which in 1974 lost one of its most representative members, Boujemaa, who passed away at the age of 28. Through the band's songs and music, the film depicts traditional moments of social life, also tackling important current themes (time, history, happiness, hope). The trance becomes modern, irreverent frenzy in the footage of the concerts in Carthage, Agadir and Paris.

Morocco • 1981 • Colour • 35 mm • 87' • Arabic

Version restored by World Cinema Foundation

**Screenplay** Ahmed El Maanouni **Cinematography** Ahmed El Maanouni **Editing** Jean-Claude Bonfanti, Atika Tahiri **Music** Nass El Ghiwane **Producers** Souheil Ben-Barka, Izza Gennini **Production** S.O.G.E.A.V., Interfilms **Print Source** Cineteca di Bologna



## C'era una volta il West

### Once Upon a Time in the West

Sergio Leone

Farm owner Bret McBain is killed along with his children by Frank and his gang, by order of the shady operator Morton, bent on running a railroad line through McBain's land. Jill, a former prostitute as well as Bret's widow, learns that she alone has inherited the entire property, and Frank soon starts trying to hound her into selling him the land. The mysterious Harmonica, who has some unfinished business with Frank, comes to Jill's defense. And with the aid of Cheyenne, the bandit accused of killing McBain, Harmonica manages to thwart Morton's plan and get revenge on the detestable killer. The fourth western directed by Sergio Leone, based on a scenario written in collaboration with Bernardo Bertolucci and Dario Argento, for years it was shown in the United States in a shortened version with over 20 minutes missing, which the Film Foundation's restoration effort, spearheaded by Martin Scorsese, has partially reintegrated.

Italy, USA • 1968 • Colour • 35 mm • 167'

Version restored by the Film Foundation and Fondazione Cinema per Roma

**Cast** Henry Fonda (Frank), Claudia Cardinale (Jill), Jason Robards (Cheyenne), Charles Bronson (Harmonica), Gabriele Ferzetti (Morton), Paolo Stoppa (Sam). **Screenplay** Sergio Leone, Sergio Donati **Cinematography** Tonino Delli Colli **Editing** Nino Baragli **Production Design** Carlo Simi **Costumes Design** Antonella Pompei, Carlo Simi **Music** Ennio Morricone **Producer** Fulvio Morsella **Production** Rafran – San Marco Production **Italian Distribution** Euro International Film **Distribution** Paramount Pictures



## Totò Tribute

On the 40th anniversary of his death, the Rome Film Fest, in collaboration with SIAE, hosts a daylong celebration of the maestro of comedy. There will be the documentary première of *Un principe chiamato Totò*. Then, along with

an anthology of the famous actor's main TV appearances, overseen by RAI Teche, Franca Faldini and Goffredo Fofi. Finally, also Mario Monicelli's *Totò e Carolina* (1955) will be screened as part of the tribute.

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## Un principe chiamato Totò

Fabrizio Berruti

Famous voices, exceptional narrators such as Ben Gazzara, F. Murray Abraham, Liliana de Curtis and protagonists from Italian cinema recount the life of the great artist in *Un principe chiamato Totò*, a documentary film by Barbara Calabresi and Diana de Curtis, being presented as a premiere. The gripping tale of a life of continual ups and downs, oscillating between joy and incredible success and unexpected tragedies, like the blindness that couldn't be stopped and the bitter betrayals. The documentary is a kind of family album that passes before your eyes, revealing documents unseen until now, like a valuable collection of 15 comics made by Totò in 1954, or his first screentest for the cinema, together with manuscripts, love letters, unpublished poetry and songs plus photographs made available for the first time by his family.

"Through the places he loved: Capri, Viareggio, Napoli, Roma, Costa Azzurra," say Diana de Curtis and Barbara Calabresi, "spectators discover the more secret and private sides to both Antonio de Curtis the man, a serious and melancholy prince, and to Totò, the immortal artist."

Italy • 2007 • Colour and B/W • Digi Beta PAL • 75' • Italian

**With** Alessandro Gassman, Lino Banfi, Gigi Proietti, Dino de Laurentiis, Ben Gazzara, Sophia Loren, Lucio Dalla. **Screenplay** Diana de Curtis, Barbara Calabresi **Cinematography** Angelos Karakussis **Editing** Alessio Vallocchia, Francesco Bilotti **Music** Lino Cannavacciuolo, con una canzone appositamente creata e interpretata da Lucio Dalla **Producers** Marco Poccioni, Marco Valsania **Production** Rodeo Drive - via Alberico II, 33 00193 Roma - Italy - T. +39 06 4544 9767 - F. +39 06 681 34364

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### Radio Totò – Teletotò

Totò as seen from the RAI archives, in quizzes, variety shows, adverts, news, and dramas, all used to reintroduce scenes into his theatrical variety work, as well as interviews on radio and

television. The documentary has been overseen by Silvana Palumbieri, with the collaboration of Emanuele Gagliardi (research), Massimo d'Onofrio (editing), and the participation of Iaia Forte as narrator.



## Totò e Carolina

Mario Monicelli

Carolina, a small-town girl in the big city, is arrested by mistake by police officer Caccavallo during a bust to round up prostitutes in Villa Borghese. But the girl has just taken an overdose of sleeping pills in a suicide attempt after an unhappy love affair, and faints in the police station as she is being questioned. Caccavallo is ordered to take her to the hospital, stand guard over her, and then escort her back to her hometown. Once there, however, they find no one willing to take her in. Forced to take the girl back to Rome, the officer first tries to help Carolina escape, but thinks better of it, and once back in the city Caccavallo, a widower, decides to have her live with him, to help take care of his young son. The version that will be screened during the Rome Film Fest is the original one, as conceived by Mario Monicelli in his first editing. The film has been restored by Aurelio De Laurentiis for Filmauro, the Cineteca Nazionale and the Cineteca di Bologna.

Italy • 1955 • B/W • 35 mm • 85'

Version restored by Aurelio De Laurentiis for Filmauro, the Cineteca Nazionale and the Cineteca di Bologna

**Cast** Totò (Antonio Caccavallo), Anna Maria Ferrero (Carolina De Vico), Arnoldo Foà (Police Officer), Maurizio Arena (Mario, the thief), Enzo Garinei (Dr. Rinaldi), Tina Pica (ill woman) **Screenplay** Agenore Incrocci (Age), Furio Scarpelli, Mario Monicelli, Rodolfo Sonogo **Cinematography** Domenico Scala, Luciano Trasatti **Editing** Adriana Novelli **Production Design** Piero Gherardi **Costumes Design** Piero Gherardi **Music** Angelo Francesco Lavagnino **Producer** Alfredo De Laurentiis **Production** Rosa Film **Italian Distribution** Variety Film (1955)



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## La rabbia

Pier Paolo Pasolini, Giovanni Guareschi

*La rabbia* is a two-part documentary directed by Pier Paolo Pasolini and Giovanni Guareschi respectively, in which the two filmmakers, starting from positions that are diametrically opposed, attempt to find an answer to a core problem of human existence: why are our lives darkened by such widespread discontent, if not outright fear and anguish? To analyse such a delicate theme, Pasolini focuses on the meaning and the historical import of the crimes committed by Western civilizations, such as the colonisation process in Africa. By contrast, Guareschi paints a historical panorama that defends modern Western culture, which, in his view, holds out much hope for the future of mankind. *La rabbia* is an exemplary document on the world during the Cold War, a work that is once again in the public eye after being restored by the Bologna Film Library.

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Italy • 1963 • B/W • 35 mm • 100'

Version restored by the Cineteca di Bologna, thanks to Gruppo Editoriale Minerva Raro Video

**With** Gigi Artuso, Giorgio Bassani, Charles De Gaulle, Dwight D. Eisenhower, Ava Gardner, Renato Guttuso, Nikita Khrushchev **Screenplay** Pier Paolo Pasolini, Giovanni Guareschi **Editing** Nino Baragli, Pier Paolo Pasolini **Producer** Gastone Ferrante **Production** Opus Film **Italian Distribution** Capitol International Video **Distribution** Warner Bros Pictures



## In viaggio con Patrizia

Alberto Grifi

A diary, a reminiscence, an act of love that over many years—including a series of lengthy stops and surprising starts—Alberto Grifi created for Patrizia Vicinelli, the poetess from Bologna who was his partner in the 1960s. A very private work, almost a “family affair,” the film never came out until 1995, a few years after Vicinelli’s death, when a new version of the work was presented in Salerno. This new *Viaggio* was enhanced by the score that Paolo Fresu wrote expressly for it, adding fascinating sonority to the images that mainly portray a poetess at work, intent on the sound of words. Grifi never completed the definitive version, however, and this unfinished film remains a work in progress, shown to audiences for the first time on the occasion of the Rome Film Fest.

**Alberto Grifi** (Rome, 1938), born in a garage where his father built optical printers and movie cameras, was one of the earliest and most significant directors of “experimental Italian cinema.” In 1972 he and Massimo Sarchielli co-directed *Anna*, the first video-taped film in Italy, which became a cult movie for the counterculture of the time. With great freedom and determination, Grifi would continue to explore the potential of experimental genres for the rest of his life, directing works such as *La verifica incerta*, *Parco Lambro*, and *Michele alla ricerca della felicità*. He died in Rome after a long illness on April 22, 2007, shortly after being awarded the Rome Film Fest Special Prize by the Fondazione Cinema per Roma.

Italy • 2007 • Colour and B/W • Beta SP PAL • 50' • Italian

**Screenplay** Alberto Grifi **Cinematography** Alberto Grifi **Editing** Antonio Fatini, Maria Paola Fadda, Cristina Sammartano **Music** Paolo Fresu **Producer** Alberto Grifi **Production** Associazione culturale Alberto Grifi – interact s.r.l. **Co-producer** Sandro Costa **Co-production** interact **Italian Distribution** Associazione culturale Alberto Grifi **World Sales** Associazione culturale Alberto Grifi




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## Ero il regista più pagato d'Italia

Giuseppe Tornatore

In 1996 the director of *Cinema Paradiso* Giuseppe Tornatore recorded a long video interview, produced by Cristiano Bortone, with one of the most famous and talented directors of genre films, Riccardo Freda (*Quattro chiacchiere con Riccardo Freda*). The Rome Film Fest, in collaboration with SKY and Frame By Frame, will show extensive new material from that conversation seen for the first time. A few years before his death, Riccardo Freda—a cult director in France, famous for his ingenious solutions on set, the forefather of Italian-style horror (but also author of one of the most beautiful cinematographic literary adaptations: *Les Misérables*)—seems to have no regrets about his diminishing association with the cinema, an art with which he had been previously so heavily involved.

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Italy • 2007 • Colour • Digi Beta PAL • 40' • Italian

**With** Riccardo Freda, Giuseppe Tornatore  
**Cinematography** Marcello Montarsi **Editing** Chiara Bucaccio




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## Il furetto di Venezia

Gabriella Cristiani

A tribute to the editor and scriptwriter Kim Arcalli thirty years after his death. *Il furetto di Venezia*, directed by Gabriella Cristiani and produced by Videoland, is a portrait of Franco “Kim” Arcalli whose aim is to start a conversation/study on the nature of cinema with directors and scriptwriters who have collaborated with Arcalli throughout his career.

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Italy • 2007 • Colour and B/W • Beta SP PAL • 13' • Italian

**Cinematography** Vito Amodio **Editing** Natalie Cristiani, Gabriella Cristiani **Music** Johannes Brahms Symphonie n. 3 op. 90 **Producer** Michele Bisceglie **Production** Videoland More Productions **Co-producers** Victoria Koles, Gabriella Cristiani **Co-production** Palma Production

**Extra • Encounters**

**Bernardo Bertolucci**  
**Francis Ford Coppola**  
**Terrence Malick**  
**Joel Surnow**

As emphasised even by foreign critics, the idea that a Festival is not simply a museum where films are screened, but also an opportunity for film lovers and spectators to meet the filmmakers and actors they have always seen and loved onscreen, was crucial in making the first edition of the Rome Film Fest to a different kind of Festival. **Extra • Encounters**, put on with the invaluable collaboration of Antonio Monda, offers a series of public conversations with master US directors Francis Ford Coppola and Terrence Malick; Joel Surnow, creator of the series *24*, who revolutionised the crime genre on television; and actresses Jane Fonda, Shirley Knight, and Cloris Leachman, who represent the group of Actors Studio actresses that most compelled the American cinema of the 1960s and '70s to radically change its portrayals of women. Italian cinema will be represented by two prestigious names: Bernardo Bertolucci and Sophia Loren. Bertolucci will hold a film class (following a style that “regulars” of the Auditorium are familiar with by now) and then will talk to his fans along with Gerard Depardieu, one of the stars of *1900*, before the screening of the film’s extended version. However, the true star of the beginning of the Fest will be Sophia Loren, who will meet with the public in its opening. More than any other actress, she has proven for decades how the art of acting can depict not simply an exceptional gallery of characters but an entire culture as well, throughout the entire world.



## Bernardo Bertolucci

The Fest is paying tribute to one of the greatest living Italian filmmakers with a daylong program. The director of *The Conformist* and *The Last Emperor* (after a lesson on politics by Walter Veltroni and one on architecture by Renzo Piano held in recent months) will hold a film class, followed by an encounter with Gérard Depardieu, 30 years after the release of *1900*, which will be screened in its extended version (Acts I and II), and of which the Fest will present never-before-seen material, not edited into the film's final cut and recently, and fortuitously, discovered. This new edition has been curated by Tatti Sanguineti and the Bologna's Film Library. This will provide the opportunity for authors and audiences to further enjoy a magnificent, novel-like work tackling themes (the relationship between society, culture and history) that are just as topical today as they were when the film was made.

## Novecento

1900

Bernardo Bertolucci

Italy, France, Germany, USA • 1976 • Colour • 35 mm • 315'

**Cast** Robert De Niro (Alfredo Berlinghieri, grandson), Gérard Depardieu (Olmo Dalco), Donald Sutherland (Attila Mellanchini), Burt Lancaster (Alfredo Berlinghieri, grandfather), Dominique Sanda (Ada Fiastrì Paulhan), Alida Valli (Ida Cantarelli Pioppi), Stefania Sandrelli (Anita Foschi), Laura Betti (Regina). **Screenplay** Franco Arcalli, Bernardo Bertolucci, Giuseppe Bertolucci **Cinematography** Vittorio Storaro **Editing** Franco Arcalli **Production Design** Ezio Frigerio **Costumes Design** Gitt Magrini **Music** Ennio Morricone **Producer** Alberto Grimaldi **Production** Produzioni Europee Associati (PEA) **Distribution** 20th Century Fox • Version restored by Cineteca di Bologna by permission of Alberto Grimaldi



## Francis Ford Coppola

At the Fest with the film *Youth Without Youth*, marking his return to cinema after a number of years during which he focused his energies elsewhere and saw his daughter Sofia achieve wide international acclaim, Coppola will participate in a public encounter after the screening of his wife Eleanor's documentary (*Coda: Thirty Years Later*), accompanied by all of the members of one of cinema's most famous families. Returning to the models of independent cinema (lower budgets, smaller crews) after experimenting various forms of production madness firsthand, he is the filmmaker who more than any other can look to the future to understand where cinema is going and what it will become, as well as be celebrated by film lovers as one of the greatest directors of all time. Which will also be proven by the clips of his films that he chose to present and comment upon at the Fest, from *The Conversation*, *The Godfather I and II*, *Apocalypse Now*, *Rumble Fish* and *Tucker*.



## CODA: Thirty Years Later

Eleanor Coppola

Eleanor Coppola, who shot the astonishing documentary *Hearts of Darkness* chronicling Francis Coppola making *Apocalypse Now* in the Philippines in the 1970s, rejoins her husband as he shoots his first new feature in ten years: *Youth Without Youth*, filmed in 2006 in Romania. *CODA: Thirty Years Later* reveals an older Francis Coppola as he approaches independent “guerrilla filmmaking” in a youthful way, with his small crew, making a self-financed personal film completely outside of studio control.

USA • 2007 • Colour • HDCAM • 65' • English

**Cinematography** Eleanor Coppola **Editing** Corina Stavila **Production** American Zoetrope

## Terrence Malick

*Badlands* and *Days of Heaven* made him one of the acclaimed US filmmakers of the 1970s—“The greatest poet of my generation,” according to Michael Cimino. And after a 20-year absence from cinema, he came back with two equally fascinating and mysterious films, *The Thin Red Line* and *The New World*, which retain the profound aspects of his style: a narrative voice that delves into the abyss



of the characters' subjectivity and an external gaze that wanders and stuns in the infinite beauty of nature. Disdainful to the point of phobia of any contact with the media (photographs of him are highly uncommon), seeing and meeting him is a truly rare event. However, not only did Malick accept the Fest's invitation (as long as no photographers are allowed in the theatre), but this will also be a unique opportunity to hear him speak of his passion for Italian cinema. Along with clips from his own films, the director will present and comment upon scenes from films by Olmi, Fellini, Germi, and Totò.

## Joel Surnow

The intelligent innovation in style and language of the most recent seasons of tele-vision series has transformed them into instruments of extraordinary insight on the changes in sensibility within individuals and society. Such products have become the object of vast investments in production, writing and direction, and their narrative complexity often exceeds the standards of commercial cinema. Such is the case of *24*, the serial thriller acclaimed by critics and audiences alike, which revolutionised the concept of narrative time on the small screen and took the representation of violence and tension beyond the traditional limits of tolerance on TV, winning 11 Emmy Awards and two Golden Globes. This phenomenon will be the subject of the encounter with Joel Surnow, the series' creator and producer, who began his career writing for the 1980s cult show *Miami Vice* and achieved fame with the creation of the TV series *La Femme Nikita*.

# Tor Bella Monaca



Like last year, Tor Bella Monaca Theatre, under the artistic direction of Michele Placido, will once again host a number of events tied to the 2007 Rome Film Fest. One of them is likely to have no precedents. Actor-director Placido will hold the extras casting session for his next feature film, *Il grande sogno*, in the theatre. The film, about the 1968 protest movements, will be accompa-



nied by a series of documentaries and encounters between intellectuals and leading personalities from that period. There will also be a screening of Guido Chiesa's documentary *Le pere di Adamo* (*Adam's Pears*), selected as part of the Extra section. The film analyses the rise of social movements from an original and stirring point of view. Rounding out the program will be the film *L'uomo giusto*, with Gigi Angelillo, Toni Trupia's debut feature on the elderly and solitude, which was shot in the Tor Bella Monaca neighbourhood.

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Saturday, October 20, 9 pm – Sala Grande

Michele Placido presents

## *L'uomo giusto*

a film directed by Tony Drupia with Gigi Angelillo, Katarzina Liwska, Tommaso Bianco, Paola Minaccioni, a Metro Golden Minor production in collaboration with Fondazione Centro Sperimentale di Cinematografia, Scuola Nazionale di Cinema and Regione Lazio (Italy 2007)

Sunday, October 21, 9 pm – Sala Grande

## *Le pere di Adamo*

a film directed by Guido Chiesa with Luca Percalli and Iain McLarty  
an Orione Cinematografica, Amka Films Production, IMTM Film, Offbeat Film production (Italy, France, Denmark, Sweden 2007)

*Tor Bella Monaca Theatre*

*Via Bruno Cirino in the crossroad between viale Duilio Cambellotti and via di Tor Bella Monaca*

*Free admission, subject to seating availability*

# Extra • Large Light

in collaboration with Zoneactive



## D'Essai

This year, the Rome Film Fest will present films from its various sections in numerous cinemas in the city and outside the metropolitan area as well. Self-managed social and cultural centres and art-house cinemas, in collaboration with the Extra section, will screen some of the Fest's films presented at the Auditorium, further enriching the offerings with autonomous initiatives created to guarantee the cultural identity of each venue and launch the idea of innovative, breakthrough cinema. **Extra • Large** and **Extra • Light** will bring together over 20 cultural centres in Rome, which, during the Fest, will screen some of the titles in the official selection as well as offer live video-music performances, thematic retrospectives and performance-based events: from videos about the great metropolises of the world to a multi-media show of art, music and theatre; from the sonorization of silent films to never-before-seen re-elaborations of 1970s horror films. All of these will take place in spaces reorganised for the occasion, spread out throughout the territory and eager to welcome the Fest's varied audiences. **Extra • d'essai**, on the other hand, looks to Rome's film clubs and art-house cinemas.

## Extra Large Independent Productions

Angelo Mai – open workshop of art and culture, CSOA Corto Circuito, Esc\_atelier occupato, Kollatino Underground, Le Sirene, Margine Operativo, Rialtoccupato, Santasangre, Spacexperience/Stalker, CSOA Spartaco, spazio sociale 32, StalkAgency, Urban Pressure.

Extra • Large assembles a galaxy of groups, cultural spaces, social clubs, self-run theatres and laboratories that turn Rome into a workshop of continuous production, experimentation, artistic research and cultural independence.

It involves five projects across the metropolis: from the former Fiera di Roma to San Lorenzo, from Gil in Trastevere to Collatino and the Anagnina metro station.

It is a space for experimentation and the expression of independent productions, those forges of artistic and cultural innovation spread across the city, using self-management as their driving force and inventing new possibilities for creation and exploitation.

It is the intermingling of languages, the manipulation of different materials, the contamination of cultures, the exposure of the obscene, the real flooding into cinematographic fiction. It is the author dissolved through cooperation and sharing.

It is the reclamation of culture as a collective asset which, as such, needs an investment of material and imagination. It is the opening, whether temporary or permanent, of spaces otherwise estranged from public use; it is accessibility and free entrance to every event on our programs.

Extra • Large *is an incursion.*

## BACKGROUND

Sometimes they come back

The volume in the theatre rises

# BACKGROUND

*A project by: Margine Operativo, Urban Pressure, Associazione Le Sirene, Spazio sociale 32, CSOA Corto Circuito, CSOA Spartaco*

3 nights of EVENTS held in 3 places in the metropolis of ROME, thought of and created by 3 groups of independent artists + 3 Roman social clubs

- Saturday, October 20, 11pm-7am – Padiglione n. 23 – ex Fiera di Roma
- Thursday, October 25, 9pm-midnight – piazzale del Verano
- Saturday, October 27, 11pm-6am – Anagnina metro station

3 nights of 3 multimedia shows weaving cinema, video-art, music, digital art and performance. 3 nights inserted into the fabric of Rome's metropolis.

The pulsing heart of *Background* is the presentation of 2 remixes of two "mythical" films: 2 low-budget films bordering between b-movies, action and horror, unpredictable, indefinable, creators of imaginations, difficult: "Night of the Living Dead" (1968, USA – George A. Romero) and "The Warriors" (1979, USA, Walter Hill). These two cult movies are re-interpreted, re-read by VJ visual artists and DJ musicians through live video and music sets created for *Background*.

The stream of images, the music, the live performances, the public and the places interact in a constant shift between the cinematographic dimension to the active vision, from film to digital technology, creating an artistic development transformed into a party for two nights. The live sets and performances delin-

ate trajectories around the possible transformation of the "finished," around an open work of art, transformable, not the object of passive veneration but a living and pulsing organism able to play with mutation while still maintaining its own individual soul.

What do zombies created in 1968 do on a night in Rome accompanied by sounds created by a crew of DJs who weren't even born when the zombies redefined the horror genre? Do they have the strength to hold the eye of those in the digital age? To be eaten in their turn?

How do the warriors of 1979 New York move through the metropolis of Rome in 2007? What happens during their night-time run in the comparison/battle with a gang of video-makers armed with cutting visions and technology? A trip through the maze of contemporaneity through the innards of multimediality.

*Visions, only vertiginous wandering visions*

*Background is an emotive and imaginative raid*

<http://background.noblogs.org/>  
[www.margineoperativo.net](http://www.margineoperativo.net)  
[www.urbanpressure.it](http://www.urbanpressure.it), [www.lesirene.net](http://www.lesirene.net),  
[www.corto.circuito.info](http://www.corto.circuito.info), [www.spartaco.it](http://www.spartaco.it)





© come Cinema

# © COME CINEMA

Hybrids of production and pleasure in the new scenario created by the spread of digital technologies and the Internet, and the anonymous manufacture of knowledge, conflicts and culture: a©Cinema observes the social effects of innovative artistic processes and the production of images by means of dilettante porno videos on the Internet, or the sounds and colors of the banlieues, from the open art work to the dilution of pure forms with an array of other influences.

The key term is *copyleft*, which erases and replaces copyright, seen as a limitation on, and not a guarantee of, the creation of art. Art is more and more a product of reworking and idea sharing—that's why we will provide a virtual island of file sharing, where anyone with a USB pen drive can download all the material presented, produced, and collected over the course of the events on our program.

- Friday, October 19, 10pm-2am  
*POP PORN – Chronicles of the mass reappropriation of porn* – RealCore – the revolution of digital porn – by Sergio Messina – Flesh/Latex – SpaceLab02 – live dj set SpaceLab / vj set PhagOff
- Saturday, October 20, 7pm-2am  
*ALLONS ENFANTS DE LA BANLIEUE – Cities and conflicts in images and sounds out of the mainstream* – Screening of the documentary *Banlieues Hackmovies* – Hip Hop live Keny Arcana (Marseilles) + Assalti Frontali (Rome)
- Friday, October 26, 7pm-2am  
*LAD\_ Live Act Documentary – Future Shorts e Esc present the world premiere of a VJ documentary event* – live editing by M. Alessi and M. Tagliavia from the archives of S.Savona e La Bastoggi – post-sync by F. Cerasi & guest

at ESC\_atelier occupato, Via dei Reti, 15 (San Lorenzo)

[www.escatelier.net](http://www.escatelier.net)



## IT'S THE STREET BABY... A week of cinema and street culture

A journey through cinematographic art as a means of expression of youth street cultures. It will be held in San Lorenzo, a neighbour known for its young population, right in the spot where these street cultures are expressed and practiced in everyday life. Boxing, *the noble art*, once one of most disciplined sports and a means of redemption for young men from the poorest levels in society.

In the late '60s youth street cultures, far from mainstream television and the commercial masses, began to spread in big cities around the world: mods, rockers, freaks, punks, skins, Rastafarians... Now the Palestra Popolare (People's Gym), headquarters of the *Boxe Roma San Lorenzo*, and the Spazio Sociale *Ondarossa Trentadue*, one of Rome's oldest social centres, will be turned into cinemas. Free of charge, the first will open for 2 days while the latter for 5 days. During the first weekend, a boxing match will be held at the People's Gym, while *Ondarossa Trentadue* will host a DJ set with special guests every evening.



## Program

**Palestra Popolare S.Lorenzo**  
Via dei Volsci 94



- Saturday, October 20
- 4.30 pm** boxing match (18 boxers from different Rome Gyms)
- 7 pm** Documentary film *Un cuento de boxero* by A. Angelici, with T. Stevenson. Italy 2001, b/w-colour 50'. Documentary film *Day of the fight* by S. Kubrick, with W. Cartier, D. Edwards. USA 1951, b/w 16'.
- 8.30 pm** Documentary film *Quando eravamo re* by L. Gast, with M. Ali, G. Foreman, D. King, J. Brown, B.B. King, M.S. Seko, S. Lee, N. Mailer, G. Plimpton, T. Hauser, M. Bowers, L. Price, The spinners, Jazz crusader, M. Makeba. USA 1996, colour 92'.
- Sunday, October 21
- 5 pm** Film *Rocco e i suoi fratelli* by L. Visconti, with A. Delon, R. Salvatori, A. Girardot, M. Cartier, K. Paxinou, A. Panaro, S. Focás, C. Pani, R. Vidolazzi, C. Mori, A. Asti, E. Fiermonte, N. Castelnuovo, R. Borelli, R. Terra, R. Hanin, P. Stoppa, C. Cardinale. Italy 1960, b/w 170'
- 8 pm** Film *Cinderella man* by R. Howard, with R. Crowe, R. Zellweger, C. Price, P. Giamatti, B. Banks, C. Bierko, P. Considine, B. McGill, D. Huband. USA 2005, colour 144'
- 10.30 pm** Film *Lassù qualcuno mi ama* by R. Wise, con E. Sloane, P. Newmann, S. McQueen, P. Angeli, E. Heckart, S. Mineo, A.M. Pierangeli. USA 1956, b/w 113'

**Spazio sociale Ondarossa trentadue**  
Via dei Volsci 32



- Monday, October 22
- 6.30 pm** Film *Quadrophenia* by F. Roddam, with Sting, P. Davis, P. Daniels, L. Aash, M. Wingett. GB 1979, colour 115'
- 10.30 pm** Dj set "Soul Rhythm 'n Blues, mods"
- Tuesday, October 23
- 6.30 pm** Film *Ser Pistols - The Filth and the Fury* by J. Temple, with P. Cook, S. Jones, J. Lydon, G. Matlock, M. McLaren, N. Spungen, S. Vicious. USA/GB 1999, colour 107'
- 10.30 pm** Dj set "Punk Oi"
- Wednesday, October 24
- 6.30 pm** Documentary *Civico 32* by L. M. Marcellini, S. Mulattieri Italy 2007, 12'
- 7 pm** Presentation of the docu section of Extra "Rome Film Fest 2007"
- 7.30 pm** *Un principe chiamato Totò*, a documentary film realised by Barbara Calabresi and Diana de Curtis, directed by F. Berruti. Italy 2007, 75'
- Thursday, October 25
- 7.30 pm** Film *Batti il tuo tempo*, by S. Bianchi, M. Luppichini and N. Balestrini, with Assalti Frontali, Musica Forte, One Love Hi Powa. Italia 1994, colour, 50'
- 10.30 pm** Dj set "Hip Hop"
- Friday, October 26
- 6.30 pm** Film *Rockers* by T. Bafaloukos, with R. Hall, G. Isaacs, J. Miller, M. Norman, W. Rodney, L. Wallace, R. Shakespeare, L. Smart. Jamaica 1978, colour 100'
- 10.30 pm** Dj set "Reggae Dance Hall"
- Saturday, October 27
- 6.30 pm** Film *Craj* by D. Marengo with Ul, T. De Sio, G.L. Ferretti. Italy 2005, colour 81'
- 10.30 pm** Dj set "Ethnic/Electronica"

[www.extralargeonline.net](http://www.extralargeonline.net)

## Metropolis Containers containing what?

In 1950 there were 86 cities with a population over 1 million, now there are 400 and in 2015 there will be 550. The majority of the global population lives in cities, on the one hand resulting in the abandonment of outlying territories and on the other transforming areas abutting urban environments into never-ending indistinguishable sprawling conglomerates. Immense cities with immense contradictions sharing the differences that become acute when lived on a daily basis within the same territorial environment.

Independent culture production centre Rialtoccupato and multi-disciplinary association of urban culture STALKagency are creating the Metropolis project to go beyond the idea of the city as the summation of its residents and the expression of power. It will investigate the extraordinary potential inherent in the concentration of so many different knowledge bases and cultures.

From October 19th to 27th, the former Gioventù Italiana del Littorio house in Trastevere, a symbolic place for the Ventennio fascist regime, will host a vision of the metropolis breaking the borders of cinematographic representation to involve artists, photographers and performers.

From the luxury and the favelas of São Paulo, the cradle of tropicalism turned into cultural industry, to the Bollywood of Bombay with its social ambitions driven by a citizenship that mostly lives in the slums. From the corrugated iron shacks and the luxurious homes of the pop and cinema stars in the townships of Johannesburg, to "little Rome," hemmed in between a distorted idea of conservation and a Pasolinian view of the suburbs. A vision of the metropolis as the most advanced territory to experiment new paths, develop "social and cultural syncretism," foster innovation, taking a good look at the political role assumed by the definition and the use of culture in the distinction, inclusion and exclusion of social groups.



from October 19 to 27 photographs,  
installations, performances, videos  
and music.

Ex\_GIL di Trastevere  
Largo Ascianghi 4/5

[www.rialtosantambrogio.org](http://www.rialtosantambrogio.org)  
[www.stalkagency.org](http://www.stalkagency.org)

## CHROMA

*A project by Angelo Mai, Kollatino Underground, Santasangre, Spacexperience/Stalker*

October 18th -22nd, 2007

Kollatino Underground (via G. Sorel, 10)

October 23rd -27th, 2007

Angelo Mai @ Padiglione 23 former Fiera di Roma (Via dell'Arcadia, 60)

Experimental and kaleidoscopic, *Chroma* will navigate across the city during the duration of the Rome Film Fest, bringing to light the city's contradictions, unveiled using unconventional images. Moments, hours when cinema becomes a live show. From the forgotten suburbs, infested by huge malls, to the former central market, where "goods" were once put on display.

As a result, two spaces removed from commercial use and its governing rules and given back to cinema. *Chroma* examines the physicality, the material nature of the big screen, with four instants of performance cinema, experienced in its corporeity and through its relation with the senses.

In *Cucinema*, the audience becomes the author, adding colors and shapes to the film, altering the soundtrack and cooking the dinner

to be served during the screening. On the other hand, *Cucireunfilm* is a new experience that overturns the supremacy of sight over the rest of the senses, it is a tactile film watched using the hands. Whereas *Cinema solubile* uses digital technology to set 11 directors the task to write and shoot a film in just 23 hours, a film that will be destroyed right after its first and last screening. *Messin-suono* offers two live musical accompaniments: the first to the film *Signorina e il tepista* (1918), directed by and starring the poet Vladimir Majakovskij, while the second follows *A spasso con Monsieur Hulot*, an anti-narrative montage of sequences from Jacques Tati's masterpieces. A tribute to his ruthless critique of modernity and his experimentation on with the use of color. *Chroma's* program additionally includes *La verifica incerta*, a retrospective of the works of Alberto Grifi, the father of Italian experimental cinema, and the screening of several films from the Rome Film Fest section Extra.

Angelo Mai, Kollatino Underground, Santasangre, Spacexperience/Stalker have been working for years within the urban territory, giving new life to visual and stage arts, restituting abandoned spaces back to the city, turning them into independent workshops of cultural and social research and reflection.



[www.angelomai.org](http://www.angelomai.org)  
[www.kollatinounderground.org](http://www.kollatinounderground.org)  
[www.santasangre.net](http://www.santasangre.net)  
[www.spacexperience.net](http://www.spacexperience.net)

Photo by Raoul Terilli, digital elaboration by Luca Marzulli

## Extra • Light

### Visioni per punti di svista

by Brancaleone & Bluecheese Project

October 19/20/26/27 @

CS Brancaleone/Roma

#### Main room > concerts and dj sets

- Friday 19  
ADDICTIVE TV (UK) live  
HEXSTATIC (UK) live  
SANTOS (Ita)  
In collaboration with Firewater
- Saturday 20  
SEBASTIAN (Francia)  
KEIR FRASER (UK)  
LEO\_M (Ita)
- Thursday 25  
Sala cinema attori/spettatori  
di BRUNO DI MARINO
- Friday 26  
M.A.N.D.Y. (Germania)  
ALEX DOLBY (Ita)  
LOPAZZ (Germania)  
In collaboration with Firewater
- Saturday 27  
MISS KITTIN & THE HACKER (Francia) live  
STEINSKI aka Double Dee & Steinski (USA)  
live  
DONATO DOZZY (Ita)

#### > visuals/vjng

CLICHÉ VIDEO  
B/MUVIS VIDEOKLAN VS GANGA  
DDG  
UMBERTO SARACENI

#### Garden > performances and installation mixed media

B/MUVIS VIDEOKLAN  
DDG  
XENOGRAFIE

#### Sala Expo > photographs and personal films

ANGELO TURETTA

#### Sala cinema > series of video-films

THEO ESHETU  
FRANCESCO CABRAS  
E ALBERTO MOLINARI  
OPTRONICA festival (UK) *showcase*  
PICTOPLASMA festival (Germania) *showcase*  
SKOLTZ KOLGEN (Canada) *screenings*  
FLXER TEAM (Italia) *showcase-vjing workshop*





Compared to conventional perspectives, Extra • Light is the “alternative” plan. An overlook, perhaps, but completely and nonchalantly illuminating. It explores the convergence between music, visuals and new cinematic forms. The event involves its public and gets them thinking creatively and experimenting. It is a total immersive audiovisual experience, a distinctive remix of video-clips, songs and films.

On the occasion of the Rome Film Fest, the Brancaloneone and the BlueCheese, two dynamic venues on the Roman scene, by day and by night, present four festival events where music and images, and sound and form, meet to form an absorbing and unconventional panoramic view of the new frontiers of audiovisual production, from the latest trends in club culture (Miss Kittin & The Hacker, Sebastian, M.A.N.D.Y) and vjing (Addictive Tv and Hexstatic) to the surprising

mixed media installations and experimental works.

Four “extra”-ordinarily entertaining evening events where new arts meet on the dance floor.

CS Brancaloneone  
Via Levanna, 11  
00141 – Roma  
Tel. +39 06 82 00 43 82

[www.brancaleone.it](http://www.brancaleone.it)  
[www.bluecheese.it](http://www.bluecheese.it)  
[www.myspace.com/brancaloneclub](http://www.myspace.com/brancaloneclub)  
[www.myspace.com/bluecheeseproject](http://www.myspace.com/bluecheeseproject)



## Cineclub and Cinema D'Essai

For some time the Roman film clubs and art-house cinemas, created as alternatives to the commercial mainstream circuits, have represented a vibrant reality teeming with activity. They have promoted cinematographic culture within the fabric of the city, focusing attention on different directors, movements and strands, with the common goal of enabling a fertile exchange of ideas between spectators and those in charge of programming. Audiences are doubly motivated when they go to film clubs and art-house cinemas: on the one hand they are moved by the desire to find inspiration and stimuli in products that are difficult to see in official circles, and on the other hand they are sure to find interlocutors always open to dialogue. Respecting each structure's individual characteristics, the Rome Film Fest asked the Filmstudio 80 and Farnese Persol cinemas and the Alphaville, Apollo 11 and Detour film clubs to come up with a program which, ideally in harmony with the one in the Auditorium's theatres, would represent another vision, sometimes more extreme, sometimes purely com-

plementary to the films and the guests at the Fest's second edition. The program would be linked to the work done by each structure so far, without breaking the line traced over the years. In this regard Alphaville, Apollo 11 and Detour have developed projects in continuity with their usual activities, respectively paying attention to Italian cinema, documentaries and the links between cinema and music. Whereas the Farnese Persol cinema, apart from hosting the New Cinema Network screenings, will be showing tributes to the greats of cinema, from Antonioni to Bergman to Totò, alongside some documentaries from the Extra section. Remaining faithful to its programming driven by the classics, Filmstudio 80 will be showing titles by masters from Indian cinema on its two screens plus films by directors and actors linked to the so-called "New Hollywood," while also offering a window onto the present, represented by a tribute to Gianni Minà. The Cineteca del Friuli, the Cineteca di Genova Griffith and the Cineteca Lucana have provided some of the films.



## Fondazione Ente Spettacolo

### Conference and photographic exhibition on "Neorealism and the Image in the Present. The real as a project for film"

In the light of the digitalisation process currently taking hold in the media world, there will be a conference in the Aula Magna at the Centro Sperimentale di Cinematografia-CSC National Film School intending to be a structured examination of a controversial period in the history of cinema. The conference is divided into three parts: on the afternoon of October 23, the theme is "The aesthetic of the Neorealist image, ethics in audiovisual writing;" followed on the morning of October 24 by "Within the present. Notes for an Italian *Nuovorealismo*," then, on the afternoon of October 24, is "The Neorealist season: modernity, national identity, the style of Neorealism." Some of the most eminent cinema scholars will be participating, including Casetti, De Vincenti, Cuccu, Steimatsky and Schifano. To complement this, from October 20 to November 22, the CSC will also host a photographic exhibition, *L'attimo Neorealista. Fotogrammi 1941-1952*, bringing further depth to the study of Neorealist language.

### Cinema workshop: "Places of the Spirit: cinema and paths to spirituality"

From October 18 to 20 the Santa Scolastica Monastery in the Montana dell'Aniene community will hold a workshop focusing on three recent productions (*Into Great Silence* by P. Gröning, *The Is-*



*land* by P. Louguine and *In Memory of Myself* by S. Costanzo) that tackle a theme traditionally unpalatable in the cinema, namely spirituality. The films will be introduced and discussed by the directors of the showcased films.

### Film showcase: "Critical anxieties"

The review takes some masterpieces from an unrepeatable season of cinema, films able to influence culture and which generated endless debate. *La dolce vita* by F. Fellini, *La ricotta* by P. P. Pasolini and *Fists in the Pocket* by M. Bellocchio, "treaties of discord" to be seen again through modern eyes, to understand what those lacerations have left behind. The screenings will be rotated, starting from 8 pm on October 22, 23 and 24 at the Auditorium San Gregorio Borborigo, the Auditorium Due Pini, the Cinema Teatro Don Bosco and the Cinema delle Province.



CENTRO SPERIMENTALE DI CINEMATOGRAFIA



# Special Event

# La luna di giorno

Marco Ponti

In his book *Fare un film*, Federico Fellini writes of a film project on Totò: “I would have liked to dedicate a small cinematic essay to him, a portrait in motion, that took into account how he was, what he was like inside and out, what his bone structure was like, what his most sensitive undoings were, his most resilient and mobile joints. I would have liked to see him in various poses, standing, sitting, horizontal, vertical, to see him and capture him fully, as one does with a documentary on certain phosphorescent fish in the depths of the sea.” These words guided me on my journey into Lorenzo’s world, captured at such a strange and unique moment, when an album is born.

Marco Ponti wrote and directed the feature films *Santa Maradona* (2001) and *A/R Andata e ritorno* (2004). He also worked on the screenplays of *Se fossi in te (If I Were You)*, 2001), *L'uomo perfetto* (2005) and *Cardiofitness* (2007).

Italy • 2007 • 40'

**Cinematography** Andrea Giacomini **Editing** Walter Fasano **Producers** Gianfilippo Pedrotti, Marco Sorrentino **Production** Mulholland Drive, Soleluna **Italian Distribution** Universal Music

## Danzyricon: closing party with Lorenzo Jovanotti Cherubini

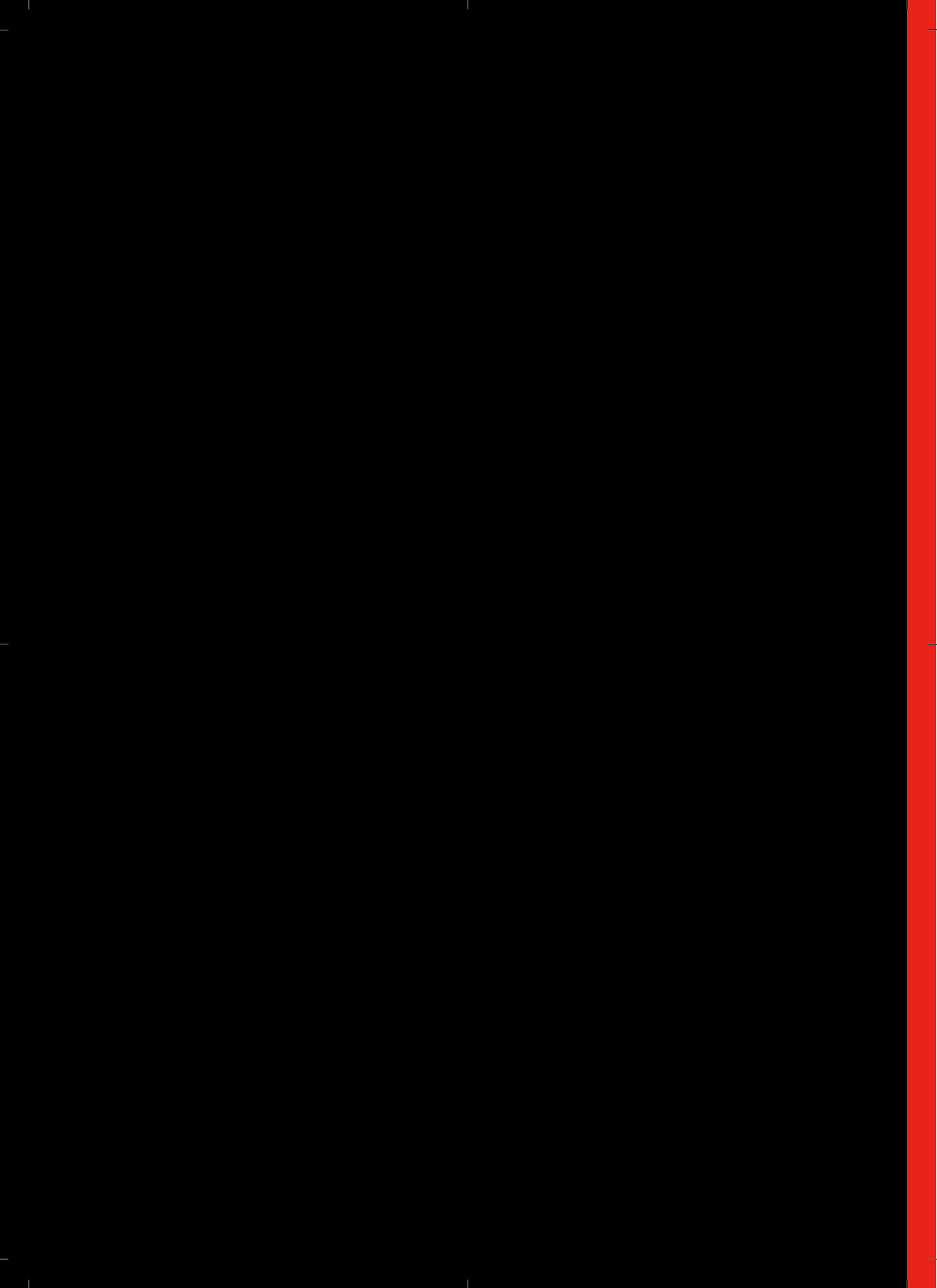
in cooperation with



The closing celebration of the second edition of the Rome Film Fest will be “directed” by Jovanotti, Italy’s most renowned DJ-musician. Lorenzo “Jova” Cherubini returns to spinning in Rome, after a 20-year absence, with DANZYRICON, a special evening beginning at 11 pm on Saturday, October 27. DANZYRICON is a tribute to Federico Fellini, the great inspiration of cinematic vision, a genius of dreams and a creator of worlds that have become part of the global collective imagination. For one night, the Salacinema LOTTO will become Italy’s largest club, run by Jovanotti and featuring music both his own and from the most renowned DJs of

the clubbing scene: from Claudio Coccoluto and Alex Neri to Stefano Fontana and Ralf. The evening will also feature Saturnino on bass and contributions from several video-makers who will experiment a new form of musical and visual creation.





**Raoul Ruiz**  
**Gianni Minà**  
**Giuseppe Rotunno**



## Ruiz Faber Tribute to Raoul Ruiz

by Edoardo Bruno

Through his numerous and thought-provoking films Raoul Ruiz has restored visionary force to cinema. Thought widens boundaries, moves along tangents, pushes knowledge closer, breathes the air of a submerged time, enters, in the immersion, itself, a *perpetual perambulation in the fully forbidden zone*. This is the height of surrealism, at least according to Breton's definition in the Second Manifesto of Surrealism, from which the phrase is taken; surrealism as a condition of freedom, which *accepts all license*, where the camera movements, panning shots and ellipses make up a puzzle of memory, starting from hypotheses, conjectures, shifts in time. Where the writing *is* the film, is close to the action, characters, actors, the shots and counter-shots that reweave the discourse and force themselves upon the words, upon the game of analysing the innocent and the guilty, in a *mnemosyne* of images, photographs, hands, faces, tactile surfaces. Ruiz follows a fracture line, with false alibis, always taking side streets, as Wittgenstein suggests in *Investigations philosophiques*: "Dans l'usage réel des expressions nous faisons des détours, allons par des voie laterals." As if the narrative continuum were forbidden in the imaginative surpassing of a semantic course of indirect circularities, of blocked paths. Ruiz exhausts dis-

course, he reduces it to hypotheses, fragments and shatters it. A "celibate machine," his cinema proliferates absurdly, the impossible takes place as if it were normal, like the hammer imbedded in a head in *Trois vies et une seul mort* (*Three Lives and Only One Death*).

Edoardo Bruno (from the preface to *Ruiz Faber*, minimum fax, Rome 2007.)

Raoul Ruiz (Puerto Montt, Chile, 1941) was born to a father who was a captain of the Chilean Merchant Marines and a mother who taught mathematics. At 13, he dreamt his first labyrinth and at 15 decided to write 100 theatre plays, not one less, not one more. He finished this undertaking in 1962. He studied theology and law. He made his first film in 1960: *La Maleta* (never completed). In 1962 he moved to Argentina to study at the Santa Fè Film School. Dissatisfied, he left the school a year later. Upon returning to Chile in 1963 he began working as a sports and information presenter for Chilean television. In 1965 he went over to Mexican television, for which he wrote the screenplays of numerous feuilletons. That same year he began adapting a number of theatrical works for Chilean TV. In the meantime, his filmmaking activities continued to grow. In 1968 he founded his first production company, Los Capitanes, with



the help of his father and several of his friends, all retired captains. In 1969 he married Valeria Sarmiento, also a director, who later became the editor and often a co-creator of his works. With the political victory of Salvador Allende, Ruiz became film commissioner of Unidad Popular. As such he censured his own film, *La colonia penal*, “for his own protection.” *Palomita blanca* (1973) was his last feature film made in his native country. After the military coup of September 11, 1973, Ruiz left Chile and went into exile in Paris, with 18 films behind him. In Europe he began working with Klossowski, the group of *Cahiers du cinéma* (in particular Pascal Bonitzer and Serge Daney) and the National Audiovisual Institute (INA), for which he directed numerous television films. The first European retrospective of his work was held in Madrid in 1979 and was organized by the Filmoteca Española. In the meantime, he returned to working in the theatre, especially in Italy, where he strategically decided to simultaneously

stage a play and film its screen version. His condition of being a filmmaker without a country is absolute: France, Portugal, Italy, Germany, Belgium, Holland, England, Switzerland, Sweden, the US and, in 1982, his first return to Chile, when the French Ministry of Foreign Affairs commissioned him to make a short film on Latin American theatre in France. Throughout the 1980s his presence at major international film festival grew assiduously. Ruiz never stops working: if he is not making films he is teaching (Duke University, Harvard, Aberdeen and elsewhere); for several years he directed La Maison de la Culture of Le Havre and works at the one in Grenoble; he writes novels, theoretical books and screenplays; edits and creates film catalogues; produces films; and collects books. Yet his true and undisputed passion is the set and directing. Each of his films contains the project for the following one. Each project will, perhaps, become a film. He currently lives in Paris (perhaps).

## Ruiz Faber

### Retrospective of Raoul Ruiz' film opus

From October 19 to 27, during the Rome Film Fest, the most complete retrospective ever held to date in Italy on the master filmmaker will take place. It will be one of the most exhaustive explorations of the creative horizons of an artist teeming with visionary charm, a talent for captivation and a cinematic force in constructing myths, stories, places, signs and enigmas. As well as a labyrinthine and intriguing journey into a truly unique universe within the panorama of contemporary film. Ruiz

will also present his new film *La recta provincia* – dedicated to Chile, its mysteries, poetry and politics. For the occasion, minimum fax will also publish the first Italian volume dedicated wholly to Ruiz's work, entitled *Ruiz Faber*, which will include numerous essays and various writings by the director, translated for the first time in Italian.

The retrospective and volume were organized and edited by Edoardo Bruno, Lorenzo Esposito, Bruno Roberti, Daniela Turco.

### films

Tres tristes tigres (Trois tristes tigres) 1968  
 La Colonia penal (La colonie pénitentiaire) 1970  
 Nadie dijo nada (Nessuno disse niente) 1971  
 Palomita Blanca 1973  
 Diálogo de exilados (Dialogue d'exilés) 1974  
 Colloque de chiens 1977  
 La Vocation suspendue 1977  
 L'Hypothèse du tableau volé 1978  
 Le Jeu de l'oie (une fiction didactique à propos de la cartographie) 1979  
 Télétests (Un couple (tout à l'envers), La Visite) 1980  
 Le Territoire (O Território, The Territory) 1981  
 Le Toit de la baleine 1981  
 Ombres chinoises 1982  
 Classification des plantes o (serie Botaniques) 1982  
 Les Trois couronnes du matelot 1982  
 La villes des pirates 1983  
 Point de fuite 1983  
 La Présence réelle 1983  
 L'Éveillé du pont de l'Alma 1984  
 Les Destins de Manoel (TV version: Manoel dans l'île des merveilles, Aventures à Madère) 1985  
 L'Île au trésor (Treasure Island) 1986  
 Histoires de glace (episode of Brise-glace) 1987

La Chouette aveugle 1987  
 Tout les nuages sont des horloges 1988  
 Responso: Homage to Huub Bals (Hub) 1989  
 I Maghi 1990  
 L'Exote 1991  
 L'Œil qui ment (Dark at Noon) 1992  
 Fado majeur et mineur (L'éternel mari) 1994  
 Trois vies et une seule mort 1995  
 Promenade (Segment du film "A propos de Nice, la suite...") 1995  
 Généalogies d'un crime 1996  
 Le Temps retrouvé 1998  
 Combat d'amour en songe 2000  
 Comédie de l'innocence (Fils de deux mères) 2000  
 Les Ames fortes 2000  
 Cofralandes 2001  
 Ce jour-là 2002  
 Vertige de la page blanche 2003  
 Une Place parmi les vivants 2003  
 Le Domaine perdu 2004  
 Días de campo (Journées à la campagne) 2004  
 Klimt 2006  
 Edipo 1989-2007  
 La recta provincia 2007

## Filmcritica Campidoglio – Maestri del Cinema Award 13th Edition to Raoul Ruiz

The 13th Filmcritica Campidoglio – Maestri del Cinema Award—given every other year by the magazine *Filmcritica* to a leading figure of international cinema capable of uniting style, poetry, language and popularity—will be presented to an extraordinary filmmaker, an indefatigable experimenter of form, time and space: Raúl Ruiz. The Chilean-born artist has shot over 100

films, with the spirit of statelessness, in every corner of the world.

The award—which has previously gone to masters Hitchcock, Wilder, Minnelli, Kazan, Scorsese, Polanski, Eastwood, Edwards, Donen, Godard, De Oliveira and Boorman—will be presented to Ruiz on October 18 in the Campidoglio.

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### Retrospective acknowledgements

Ignacio Aliaga Riquelme (Cineteca Nacional, Santiago del Cile) • Luca Andreotti • Claudia Barattini (Embassy of Chile in Italy) • Jacques Boucquet, Vincent Patigny (CifaS) • Paulo Branco • Denis Carot (Elzevir Films) • Philippe Chevassu (Tamasa Distribution – Conossance du Cinéma) • Marithé Cohen (INA) • Martine de Clermont Tonnerre (MACT) • Leonardo de la Fuente • Brigitte Dieu (INA) • Luca Dini (Teatro di Pontedera) • Documentaire sur Grand Ecran-Paris, Rachel Noel (Ecal) • Renée Gensollen (Embassy of France in Rome) • Enrico Ghezzi (Fuori Orario-RaiTre) • Ciro Giorgini (Fuori Orario-RaiTre) • Augusto Góngora (Public TV, Santiago del Cile) • Caroline Gregoire (CineCinemas) • Mandragoa filmes, Lisbona • Julitas (Madrageo Filmes) • François Margolin (MargoFilm) • Sara Moreira (Cinematica Portuguesa) • Paola Netti (Studio Canal) • Andrew Orr (Independent Film Company) • Nicolas Piallat (Gemini Films) • Virginie Pouchard (Magic Cinéma) • Guillaume Roitfeld (Alizée Films) • Chris Schouten (Rotterdam Film Festival) • Roberto Turigliatto (Fuori Orario-RaiTre) • Andrew Youdell (BFI) • Karen Willemsen (Elzevir Films)

under the patronage of





## Gianni Minà Cuban Memories

On Monday, June 29, 1987, at 6 am, Gianni Minà ended a 16-hour interview that became a historical event—with Fidel Castro. The Cuban leader—who for decades had received over 2,000 interview requests each year, and had met only several “gurus” of North American television journalism, such as Barbara Walters and Dan Rather—had never been so open about his recollections, confidences and political judgments as on that occasion with the Italian journalist. He would not repeat the experience until years later, and only with Oliver Stone (who cited Minà’s feat in *Natural Born Killers*) and, more recently, Ignacio Ramonet, director of *Le Monde Diplomatique*.

That night Castro even spoke with rough tenderness about his friendship with Che Guevara. He had never done so before and would never do it again. Three years later, Castro met with Minà again, to reflect upon the fall of Communism in the Soviet Union and Eastern Europe, and to update the themes of their previous discussion. These interviews were published in two volumes with introductions by writers Gabriel García Márquez and Jorge Amado and are used by many

university political science departments, in North America as well. They were also the basis of several works that—with other, Latin American documentary filmmakers—Minà re-edited and revised 20 years later, and is now offering under the title *Cuban Memories*, a series of DVDs distributed internationally by Adriana Chiesa Enterprises.

The project, which won Minà the Berlinale Kamera career award (the most prestigious international prize in documentary filmmaking) at the Berlinale, is premiering in Italy at the Rome Film Fest. All six documentaries will screen back to back every day from October 12 to 14 at the Filmstudio, and will be accompanied by an encounter with the filmmaker at the Auditorium (October 27).

The documentaries are:

*Un giorno con Fidel*, *Fidel racconta il Che*, *Cuba 30 anni dopo*, *Il Papa e Fidel* (made in two parts on the occasion of Pope John Paul II’s visit to Cuba) and *Marcos: aquí estamos*.





## Fragments of Latin American stories

### *Un giorno con Fidel*

The Cuban leader, out of official character, speaks about the history of the Revolution, his difficult and still unresolved relationship with the United States, meeting many of the leading world figures of the last 50 years, and political defeats and triumphs.

### *Fidel racconta il Che*

A never-before-seen and unexpected recollection, told in detail, of a friendship that began in Mexico and continued during the Cuban Revolution, through to Che Guevara's fatal departure for Bolivia in October 1967.

### *Cuba 30 anni dopo*

Cuba during the Gorbachev period, when, besides the US embargo, it is be-

ginning to change its economic ties with the former Communist countries of Europe. A condition that explains the events behind General Ochoa, a hero of the Revolution who was executed for drug trafficking.

### *Il Papa e Fidel*

A two-part report on the 1998 visit of Pope John Paul II, who contributed to the fall of Communism, to the land of the Revolution, which survived this fate.

### *Marcos: aquí estamos*

The spokesperson of the resistance of the Mayan people in Chiapas tells Gianni Minà and writer Manuel Vázquez Montalbán the origins and reasons behind the latest insurrection of a population, in the era of economic globalisation.

## Giuseppe Rotunno The Truth of Light

Giuseppe Rotunno, renowned director of photography of Italian cinema, has directed the cinematography course at the National Film School in Rome for a number of years. His most frequent collaborations, and those most representative of his prestigious career, were with: Federico Fellini [*Boccaccio '70* (1962), *Satyricon* (1969), *Roma* (1972), *Amarcord* (1973), *E la nave va* (1983)], Vittorio De Sica [*Boccaccio '70* (1962), *Ieri, oggi, domani* (1973)], Luchino Visconti [*Le notti bianche* (1956), *Rocco e i suoi fratelli* (1960), *Il gattopardo* (1963)] and Mario Monicelli [*La grande guerra* (1959), *Capriccio all'italiana* (1968)]. He is currently involved in protecting Italy's cinematic legacy through the painstaking restoration of celebrated films. The Rome Film Fest will host the presentation of Orio Caldiron's book *Giuseppe Rotunno. La verità della luce*, promoted by the National Film School and published in collaboration with Skira. Caldiron, a professor of film history and criticism at the

University La Sapienza in Rome, is one of the principle scholars of Italian cinema. With this volume he not only pays homage to the *maestro* of photography but also offers a thorough reconstruction of over 40 years of intense professional activity through a meticulous collection of interviews, memories and anecdotes on the artist's life, accompanied by extensive photographic documentation. The presentation will take place after the screening of *Toby Dammit*, directed by Fellini and photographed by Rotunno, one of three episodes that make up the film *Tre passi nel delirio* (1968), based on short stories by Edgar Allan Poe.

in collaboration with





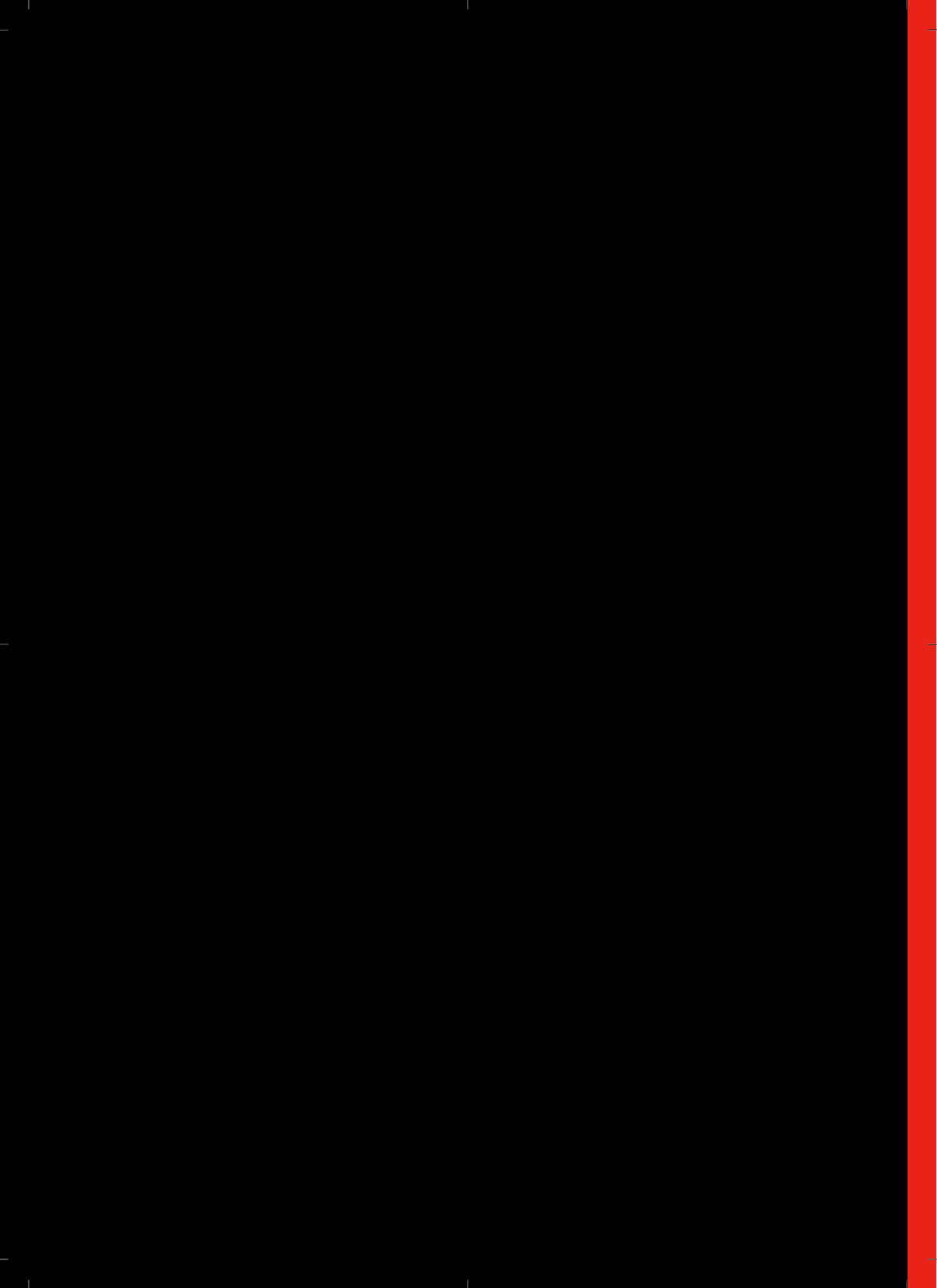
## Toby Dammit

Federico Fellini

English movie star and alcoholic Toby Dammit ventures to Italy to accept a role in a spaghetti Western, lured by the promise of a new Ferrari. He accepts but, annoyed by the surrounding environment, he sets off from a party in his car, seriously drunk. After a hair-raising ride in pursuit of a bizarre vision, he tries to catch up with it on the other side of a blocked bridge, but he only finds death instead.

Italy, France • 1968 • Colour • 35 mm • 43' • Italian

**Cast** Terence Stamp (Toby Dammit), Salvo Randone (Father Spagna), Antonia Pietrosi (actress), Milena Vukotic (TV interviewer). **Screenplay** Federico Fellini, Tullio Pinelli, Ennio Flaiano **Cinematography** Giuseppe Rotunno **Editing** Ruggero Mastroianni **Production Design** Piero Tosi **Music** Nino Rota **Producer** Alberto Grimaldi **Production** Produzioni Europee Associate **World Sales** Cocinor, American International Pictures



# New Cinema Network



A great contemporary festival cannot act purely as a detached observer and perceptive diviner of the currents running through cinema around the world; it must also be a permanent groundwork of culture and ideas, strategies and talent, and one that works directly alongside filmmakers to ensure that their projects continue to become films despite the difficulties encountered by those who do not choose the easy path of the commercial product.

By moving in this direction, an increasing number of festivals have created an alternative system of production support that we are proud to be a part of.

We have established a successful partnership with HAF in Hong Kong and the Cannes Cinéfondation - L'Atelier: they have been working with filmmakers to find investors for several projects, and hopefully at the Rome Film Fest we will be able to complete their financing. We in turn have found our specific specialty in researching new projects by European filmmakers tackling the complex challenges of making a second feature film. Through collaborations with national promotion agencies we have carefully monitored contemporary European cine-

ma and identified 14 projects of extraordinary force—for the talent displayed by the directors in their first films (which will be screened again in Rome), and for their originality and quality. The best overall project will win the Mini Award, while the SIAE Prize, at its second edition this year, will go to the best Italian project. Besides, the Young Jury Prize will award the Best First Feature, in collaboration with Clear Channel.

Working in Italy compels us to pay particular attention to our young talents at a time of great ferment for the “new season” of Italian cinema. As of this year we are collaborating with Premio Solinas and have begun a wide-reaching project supported by the Ministry for Youth Policy. Lastly, we would like to extend a special thanks to Cedomir Kolar, Simon de Santiago and Rosanna Seregini, not only jurors but also invaluable advisors, to the exceptional “tutors” who offered their time and expertise to the directors and producers, to those who supported us in numerous different ways, and to the entire staff. Thanks to their tireless dedication, the NCN has become a reality.

*Teresa Cavina*



## Avril

### April In Love

Gérald Hustache-Mathieu

Avril is a 21-year-old novice who was abandoned at birth in front of an isolated convent in the heart of the mountains. She was raised there by the “Trappistines of the Strict Observance.” Mother Marie-Joseph tells her it is time for her to take her perpetual vows. In order to do so, Avril must make a retreat for two weeks in the Saint Chapel, away from the convent. But Sister Bernadette reveals a secret to her: she was not abandoned alone; there was also a boy—her twin brother, whom the abbess decided to entrust to an orphanage.

Gérald Hustache-Mathieu was born in Grenoble (France) in 1968. His first short film *Peau de vache* (2000) won the César as Best Short Film. His second short, *La Chatte andalouse* (2002), was also a big success in about 30 film festivals, and won several times the special audience award, for example the Clermont-Ferrand Film Festival.

France • 2006 • Colour • 35 mm • 95' • French

**Cast** Sophie Quinton (Avril), Miou-Miou (Sister Bernadette), Nicolas Duvauchelle (Pierre), Clément Sibony (David), Richaud Valls (Jim), Geneviève Casile (Mother Marie Josephe), Monique Melinand (Sister Celeste).

**Screenplay** Gérald Hustache-Mathieu **Cinematography** Aurélien Devaux **Editing** François Quiquéré **Production Design** Françoise Arnaud **Costumes Design** Sophie Schaal **Producer** Isabelle Madelaine **Production** Dharamsala **World Sales** Films Distribution - 34, rue de Louvre 75001 Paris - France - T. +33 1 5310 3399 - F. +33 1 5310 3398 - [www.filmsdistribution.com](http://www.filmsdistribution.com)



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## Ex Drummer

Koen Mortier

Three disabled rock musicians are looking for a drummer. Dries seems the right guy, were it not for the fact that his only handicap is that he can't play the drums. He joins the group as a god walking down his mountain to play with the populace. With the arrival of this infiltrator, personal disputes start to jeopardize the band's fragile future. Dries will manipulate them until they are willing to drink each other's blood.

Koen Mortier was born in 1965 in Beernem (Belgium). His first short, *Ana Temnei* (1996) won several awards but its follow-up, *A Hard Days Works* (1997), was no less successful. In 1998, he started the production company CZAR.BE, specialised in TV commercials, which has brought him great fame (Best Director in the Netherlands in 2007). In 2002, he launched CCCP, a production company that focuses on feature films and documentaries. *Ex Drummer* is his first feature film.

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Belgium • 2006 • Colour • 35 mm • 104' • Flemish

**Cast** Dries Vanhegen (Dries), Norman Baert (Koen de Geyter), Sam Louwyck (Ivan Van Dorpe), Gunter Lamoot (Jan Verbeek), Tristan Versteven (Dorian), Dolores Bouckaert (Lio). **Screenplay** Koen Mortier **Cinematography** Glynn Speeckaert **Editing** Manu Van Hove **Production Design** Geert Paredis **Costumes Design** Catherine Marchand **Music** Arno, Millionaire, Flip Kowlier, Guy Van Nueten **Producers** Eurydice Gysel, Koen Mortier **Production** CCCP **World Sales** Wide Management – 40, rue Sainte-Anne – 75002 Paris France – T. +33 1 53 95 04 64 – F. +33 1 53 95 04 65 – [www.widemanagement.com](http://www.widemanagement.com)





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## Fragile

Laurent Nègre

Having deliberately lost sight of each other because they do not get along, Sam and his sister Catherine must now deal with their mother's sudden death. All through the night before the funeral, the two seek together a way of coming to terms with their sorrow and resolving their longstanding and bitter differences in the face of this tragedy.

Born in 1973 in Geneva (Switzerland), Laurent Nègre is a young writer and director. Graduated from the Geneva Fine Arts School, he also studied in Barcelona and Brussels. He currently works as head of fiction development in the production company Bord Cadre. His short films include the festival winner *Schenglet*, a satirical animation film about immigration in Europe. His first feature film *Fragile* was released in 2006.

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Switzerland • 2005 • Colour • 35 mm • 87' • French

**Cast** Marthe Keller (Emma), Felipe Castro (Sam), Stefanie Günther (Catherine), Joël Demarty (the father), Sandra Korol (Nadia). **Screenplay** Diego Pizarro **Cinematography** Béatrice Mizrahi **Editing** Julien Sulser **Production Design** Anne-Carmen Vuilleumier **Costumes Design** Jean-François Schmid, Isako Sugawara **Music** Ladislav Agabekov, Jérôme Pellegrini, Andrés García **Producer** Dan Wechsler **Production** Bord Cadre Films **World Sales** Rendez-Vous Pictures Intl – 56, rue de Verneuil 75007 Paris France – T. +33 1 4544 1887 – F. +33 1 4019 0773 – [www.rendezvouspictures.com](http://www.rendezvouspictures.com)



## Inatteso, uomini e luoghi d'esilio

### Unexpected, People and Places of Exile

Domenico Distilo

Those who seek political asylum in Italy fear for their very survival. They are forced to wait for several years without being able to work and receive no assistance, lodging, food or information. The refugees set up communes, squat in derelict buildings near centres of agricultural employment and move around according to the harvest season. They survive thanks to their network of solidarity, voluntary organizations, and black-market work. An exploration of the exile of heroes, deserters and refugees from the wars in post-colonial Africa: the new migrants of Europe.

Born in Rome in 1978, **Domenico Distilo** has studied direction at the Centro Sperimentale di Cinematografia. The documentary *Inatteso* is his graduation film and was presented in 2006 at the Berlin Film Festival. He is currently shooting his next film *Dawaz, la fune sul mare* (*Dawaz, the Rope over the Sea*).

Italy • 2005 • Colour • Digi Beta PAL • 53' • Italian

**Screenplay** Iosella Porto, Federico Fava, Domenico Distilo **Cinematography** Christian Andres Burgos Hurtubia, Massimiliano Taricco, Maurizio Tiella **Editing** Paola Fornasier **Production** Centro Sperimentale di Cinematografia – Divisione Produzione – via Tuscolana 1520 00173 Roma – T. +39 06 722 941



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## Io l'altro

### Me, the Other

Mohsen Melliti

Giuseppe and Yousef are two fishermen, friends and partners. The first is Sicilian whereas the second was born in Tunisia but has been living in Italy for 20 years. They fish every day on the southern Mediterranean sea between Sicily and Tunisia. One day, the news announce that the police is searching for an Arab terrorist involved in the Madrid bombings called Yousef Ben Ali, just like the fisherman. They start joking about it and the two-million-dollars reward, until some evidence Giuseppe finds in Yussef 's pocket makes him believe that his friend can be the real terrorist.

Born in Tunis on 1967, **Mohsen Melliti** has lived in exile in Italy since 1991. He is both a writer and a filmmaker. As a writer, he has written several books and contributed to many collaborations with newspapers. Although he has made several documentaries, *Io l'altro* is his first feature film.

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Italy • 2006 • Colour • 35 mm • 80' • Italian

**Cast** Raoul Bova (Giuseppe), Giovanni Martorana (Yousef). **Screenplay** Mohsen Melliti **Cinematography** Maurizio Calvesi **Editing** Marco Spoletini **Costumes Design** Carolina Olcese **Music** Luis Siciliano **Producer** Maurizio Santarelli **Production** Trees Pictures – Via Eleonora d'Arborea, 30 00162 Rome – Italy – T. +39 06 4423 1511 – F. +39 06 4423 8816 – [www.treespictures.it](http://www.treespictures.it) **Italian Distribution** 20th Century Fox



# Klass

## The Class

Ilmar Raag

Kaspar and the class pushover Joosep are 16 and life is not easy. Without meaning to, Kaspar defends Joosep against the bullying of their classmates, causing the students to turn on him as well. The two form an unwilling friendship. Kaspar just wants his friends, his girl and his unassuming life back. Joosep wants to regain his dignity and the chance to go to a high school somewhere far away. But their classmates are relentless, going further and further with each attack.

Born in 1968 in Estonia, Ilmar Raag has studied screenwriting and film marketing. His career took him to TV management. In 2004, he wrote two feature scripts. He directed one of them, *August 1991*, while the other, *One More Croissant*, got several prizes at screenwriting competitions. Eager to continue the filmmaker's career, he quit television and made his first feature film *Klass* in 2007.

Estonia • 2007 • Colour • 35 mm • 97' • Estonian

**Cast** Pärt Uusberg (Joosep), Vallo Kirs (Kaspar), Paula Solvak (Thea), Lauri Pedaja (Anders), Margus Prangel (Joosep's father). **Screenplay** Ilmar Raag **Cinematography** Kristjan-Jaak Nuudi **Editing** Tambet Tasuja **Production Design** Eva-Maria Gramakovski **Costumes Design** Agne Talu **Music** Timo Steinert, Martin "eskimo" Kallasvee, Paul Oja **Producer** Riina Sildos **Production** Amrion Production **World Sales** Non-stop Sales - Döbelnsgatan 24, SE 113 52 Stockholm - Sweden - T. +46 8 673 9980 - F. +46 8 673 9988 [www.nonstopsales.net](http://www.nonstopsales.net) Sound: Horret Kuus




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## Madeinusa

Claudia Llosa

Madeinusa is a girl who lives in a lost forgotten village, Manayaycuna, on a Peruvian mountain range. This strange place is renowned for one of its religious features: from Easter Friday onwards, at three o'clock in the afternoon, when Christ was crucified, until the Sunday of his resurrection, the entire village can do whatever they want. Sin does not exist during these holy days, because God is dead; he cannot see them. Everything and anything goes, without remorse.

Born in Lima (Peru) in 1976, Claudia Llosa has studied scriptwriting in Madrid and New York. She participated in the Sundance Screenwriters Lab with her first script, *Madeinusa*, which went on to win several awards. She set up her own film production company in Peru, Vela Films, and is currently preparing her second feature film. *Madeinusa* was her first feature film.

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Spain, Peru • 2006 • Colour • 35 mm • 100' • Spanish, Quechua

**Cast** Magaly Solier (Madeinusa), Carlos de la Torre (Salvador), Yiliana Chong (Chale), Ubaldo Huaman (Don Cayo), Melvin Quijada (Mauro). **Screenplay** Claudia Llosa **Cinematography** Raúl Pérez Ureta **Editing** Ernest Blasi **Production Design** Eduardo Camino **Music** Selma Mutal **Producers** Antonio Chavarrias, José María Morales, Claudia Llosa **Production** Oberon Cinematográfica, Wanda Visión, Vela Producciones **World Sales** The Match Factory - Sudermanplatz 2 50670 Cologne - Germany - T. +49 221 292 102-0 F. +49 221 292 102-10 - www.matchfactory.de



# Müetter

Dominique Lienhard

Stéphane is a 30-year-old biochemist. One evening he learns from his cousin Mathieu that their grandmother, Müetter, is on her deathbed. As none of Müetter's children is present, Mathieu asks him for help. Stéphane arrives in his grandmother's village in Alsace during the night. This journey back to the house in which he spent his holidays as a child and adolescent does not turn out as he had expected. Stéphane would like to be of some help to Müetter, to assist her during her final ordeal, but his own opinions regarding death are not always shared by those around him.

**Dominique Lienhard** was born in 1965 in Strasbourg (France). He made the short movie *The Breakfast* in 2001, and has written several scripts, one of which, *Teneriffa*, has been filmed in 2004. *Müetter* is his first feature film.

France • 2005 • Colour • 35 mm • 92' • French

**Cast** Stanislas Merhar (Stéphane), Sophie Quinton (Margueritte), Aurélien Recoing (Mathieu), Agathe De Laboulaye (Laure), Andrée Meyer-Benjamin (Müetter), Hugues Danner (Pasteur). **Screenplay** Dominique Lienhard **Cinematography** Nicolas Loir **Editing** Elise Fievet **Production Design** Pierre Brayard **Costumes Design** Isabelle Gasser **Music** Gilles Migliori **Producer** Pierre-François Bernet **Production** Butterfly Productions **World Sales** Butterfly Productions – 4 Passage Hanriot 92400 Courbevoie – France – T. +33 1 4333 7729 F. +33 1 4788 9124




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## L'Orchestra di Piazza Vittorio

Agostino Ferrente

Mario lives in Piazza Vittorio, heart of the historical neighbourhood built during the time of Umberto I, the Esquilino, also known for becoming the most multiethnic area in Rome. A place where no less than sixty ethnicities live and work together and where ironically it is said that Italians have become “the minority.” A piano and keyboard player for the group Avion Travel, Mario is fascinated by the sounds and languages that, like music, rise through the courtyard and enter his home. His fascination becomes a dream: an orchestra.

Born in 1971, Agostino Ferrente is a director, producer, artistic director and music publisher. In 2001, along with a dozen accomplices, he founded the group Apollo 11, which gave birth to the Orchestra di Piazza Vittorio, an ensemble of about 20 musicians from as many countries. His first film is the documentary *L'Orchestra di Piazza Vittorio*, on the making of the band.

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Italy • 2006 • Colour • 35 mm • 99' • Italian

**Screenplay** Agostino Ferrente, Massimo Gaudioso, Mariangela Barbanente, Francesco Piccolo **Cinematography** Greta De Lazzaris, Alberto Fasulo, Simone Pierini, Giovanni Piperno, Sabrina Varani **Editing** Desideria Rayner **Music** L'Orchestra di Piazza Vittorio **Producers** Andrea Occhipinti, Agostino Ferrente, Donatella Botti **Production** Lucky Red, Pirata M.C, Bianca Film **Italian Distribution** Lucky Red **World Sales** Wide Management – 40, rue Sainte-Anne 75002 Paris France – T. +33 1 5395 0464 – F. +33 1 5395 0465 [www.widemanagement.com](http://www.widemanagement.com)



## Pura sangre

### Pure Blood

Leo Ricciardi

Santiago is a nine-year-old boy who lives in the city. His parents die in a car accident just when his estranged family is about to reunite, so he has to go and live in the country with his grandfather Juan, whom he has never met. Juan is a blunt, silent and bad-tempered man. He will have to take care of his grandson, who was the reason why he fell out with his daughter Clara many years before, when she got pregnant at a very young age.

Leo Ricciardi was born in Buenos Aires (Argentina) in 1967. He studied photography and film direction as well as acting. He has produced several television programs and feature films. He co-wrote the screenplay for Robert Bonomo's *Miss Argentina*, while continuing to direct and produce advertising and publicity projects. In 2006, he wrote and directed his first feature film, *Pura Sangre*.

Spain, Argentina • 2006 • Colour • 35 mm • 89' • Spanish

**Cast** María Galiana (Manuela), Norma Aleandro (Josefina), Oscar Alegre (Juan), Yaco Levy (Santi), Damian Canduchi (Pablo), Ana Fernández (Clara). **Screenplay** Leo Ricciardi **Cinematography** Andrés Mazzón **Editing** Pablo Ratto **Production Design** Juan Juareguiberry **Music** Sebastián Escofet **Producer** Carlos Batres **Production** Aligator Producciones, Odissea Films **World Sales** Primer Plano - Riobamba 477 - 1025 Buenos Aires - Argentina - T. +5411 4375 0506 - F. +5411 4374 0648 - [www.primerplano.com](http://www.primerplano.com)





## Strength and Honour

Mark Mahon

An Irish boxer, Sean Kelleher, accidentally kills his friend in the ring and promises his wife that he will never box again. However, years later, when he discovers that his only son is dying of the same hereditary heart disorder which has taken his wife, he is forced to break his promise in order to raise the substantial funds needed for the surgery that could save his son's life. Now gone past his prime, he is forced to the underground world of bare knuckle fighting.

**Mark Mahon** was born in Cork (Ireland) in 1973. He started out as a singer/songwriter but at the age of twenty-two, after being left in a wheelchair for three years, he turned to writing feature films. As a result, he has won several awards with his scripts. In 2005 he set up his production company, Maron Pictures, which now has offices in Ireland and Los Angeles. In 2006, he directed his first feature, *Strength and Honour*.

Ireland • 2007 • Colour • 35 mm • 104' • English

**Cast** Michael Madsen (Sean Kelleher), Vinnie Jones (Smasher O'Driscoll), Patrick Bergin (Papa Boss) Richard Chamberlain (Denis O'Leary), Michael Rawley (Chaser McGrath), Gail Fitzpatrick (Mammy McGrath). **Screenplay** Mark Mahon **Cinematography** Alan Almond **Editing** Kate Coggins **Production Design** Eleanor Wood **Costumes Design** Eimer Ni Mhaoldomhnaigh **Music** Ilan Eshkeri **Producer** Mark Mahon **Production** Maron Pictures **World Sales** Maron Pictures – T. F. +353 21 484 3550 – [www.maronpictures.net](http://www.maronpictures.net)



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## Voleurs de chevaux

### Horse Thieves

Micha Wald

1810. Somewhere in Eastern Europe, four young men fight to survive. One, Jakub, enlists with the Cossacks, along with his younger brother Vladimir. The others, Roman and Elias, steal horses, including Jakub's. During the theft, they kill Vladimir, leaving Jakub devastated. Only one thing can calm his grief: revenge. A merciless manhunt begins.

Micha Wald was born in Brussels in 1974. After studying film editing and communication, he has shot three short films, including *Alice et moi*, winner at several festivals such as Clermont-Ferrand and Locarno. His first feature, *Voleurs de Chevaux*, has been selected at Cannes International Film Festival 2007 (International Critics' Week). He is currently preparing his second feature, *Simon Konianski*, a black comedy in which he continues to follow the adventures of the main character of *Alice et moi*.

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Belgium, France, Canada • 2007 • Colour • 35 mm • 85' • French

**Cast** Adrien Jolivet (Jakub), Grégoire Colin (Roman), François-René Dupont (Elias), Grégoire Leprince-Ringuet (Vladimir), Igor Skreblin (Fentik), Mylène St-Sauveur (Virina). **Screenplay** Micha Wald **Cinematography** Jean-Paul De Zaeytijd **Editing** Susana Rossberg **Production Design** André Fonsny **Costumes Design** Nadia Chmilewski **Music** Stephan Micus, Johann Johannsson, Jef Mercelis **Producers** Jaques-Henri Bronckart, Olivier Bronckart **Production** Versus Production **Co-productions** Rezo Productions, Forum Films Inc., RTBF, Inver Invest, Casa Kafka Pictures **World Sales** Rezo - 29, rue du Faubourg Poissonnière 75009 Paris - France - T. +33 1 4246 4630 - F. +33 1 4246 4082 - [www.rezofilms.com](http://www.rezofilms.com)



# Was am Ende zählt

## Nothing Else Matters

Julia von Heinz

Carla runs away from home with great plans. She wants to go to Lyon to study fashion. At the train station all her luggage is stolen and she has to stick with Rico, who offers her a job on his construction site so she can earn money to finance her journey. On the same construction site, in a boat turned into a bar, Lucie lives with her brother Michael. The boat is her home, where she wants to spend the rest of her life. Lucie and Carla, with their completely different concepts of life, are brought together by destiny. Through their interaction Carla realises what it means to have a place in life, and for Lucie a new, bigger world opens up.

Born in Berlin in 1976, **Julia von Heinz** has studied digital media and direction of photography. She has directed several award-winning short films, among which *Dienstags* (2001), *Doris* (2002) and *Lucie & Vera* (2003). *Was am Ende zählt* is her first feature film.

Germany • 2007 • Colour • 35 mm • 100' • German

**Cast** Paula Kalenberg (Carla), Marie Luise Schramm (Lucie), Benjamin Kramme (Michael), Vinzenz Kiefer (Rico), Toni Osmani (Bert), Martin Ontrop (Dietmar). **Screenplay** John Quester, Julia von Heinz **Cinematography** Daniela Knap **Editing** Florian Miosge **Production Design** John Quester **Costumes Design** Elke von Sivers **Music** Matthias Petschke **Producers** Susann Schimk, Jörg Trentmann **Production** credofilm **Co-productions** WDR, Arte, HFF Konrad Wolf Potsdam-Babelsberg **World Sales** missingFILMs – Proskauer Str. 34 D – 10247 Berlin – Germany – T./F. +49 420 87 705 – [www.missingfilms.de](http://www.missingfilms.de)



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## Z odzysku

### Retrieval

Slawomir Fabicki

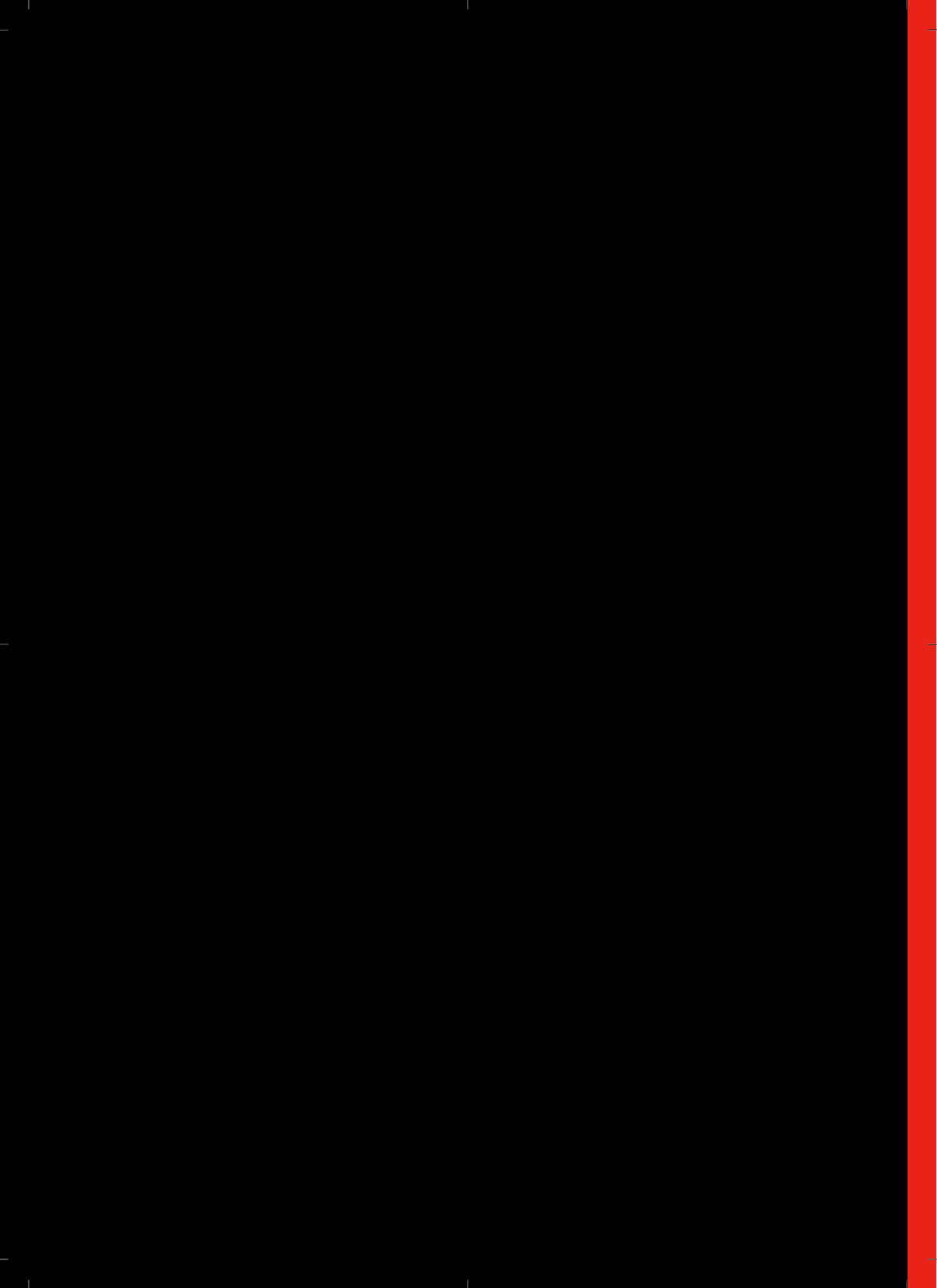
Brought up without a father, Wojtek lives in Śląsk. It's a grey world and it's hard to believe in a future when all that surrounds you are derelict coalmines and poverty-stricken streets. Here, even love comes harder. Wojtek is in love with an older woman, Katja, a Ukrainian emigrant with a child, and is ready to do anything to ensure her legal right to stay in Poland. However, the world of illegal boxing matches, small-time gangsters, and debt retrieval has him cornered. The more he fights for a better life for his girlfriend and her child, the lower he himself falls.

Slawomir Fabicki was born in Warsaw in 1970. He has studied screenplay and direction. Even though, *Z odzysku (Retrieval)* is his first feature film, he has previously made many TV fictions – *Wesołe miasteczko (The Amusement Park)* and *Lucja i jej dzieci (Lucy and Her Children)* – and shorts.

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Poland • 2006 • Colour • 35 mm • 107' • Polish

**Cast** Antoni Pawlicki (Wojtek), Nataliya Vdovina (Katja), Jacek Braciak (Gazda), Dmytro Melnychuk (Andriy), Michal Filipiak (Baton), Wojciech Zielinski (Kalafior). **Screenplay** Slawomir Fabicki, Denijal Hasanovic, Marek Pruchniewski **Cinematography** Bogumil Godfrejow **Editing** Jaroslaw Kaminski **Production Design** Wojciech Zogala **Costumes Design** Aneta Flis **Producers** Piotr Dzieciol, Lukasz Dzieciol **Production** Opus Film – Lakowa 29 St 90-554 Lodz – Poland – T. +48 42 634 55 00 – F. +48 42 634 55 49 – [www.opusfilm.com](http://www.opusfilm.com) **Co-productions** Telewizja Polska S.A., Canal+, Polish Film Institute



# The Business Street

The great film markets' season has slowly but surely transformed all the main film festivals and created a new system for international business. In what appears to be a paradox, the more opportunities there are to exchange information, the more the "historic" markets—from Berlin to Cannes to Santa Monica—go from strength to strength. But running in parallel with this is another spontaneous trend: virtually all festivals are reinforcing their industry areas, aiming to create new opportunities on the Toronto model.

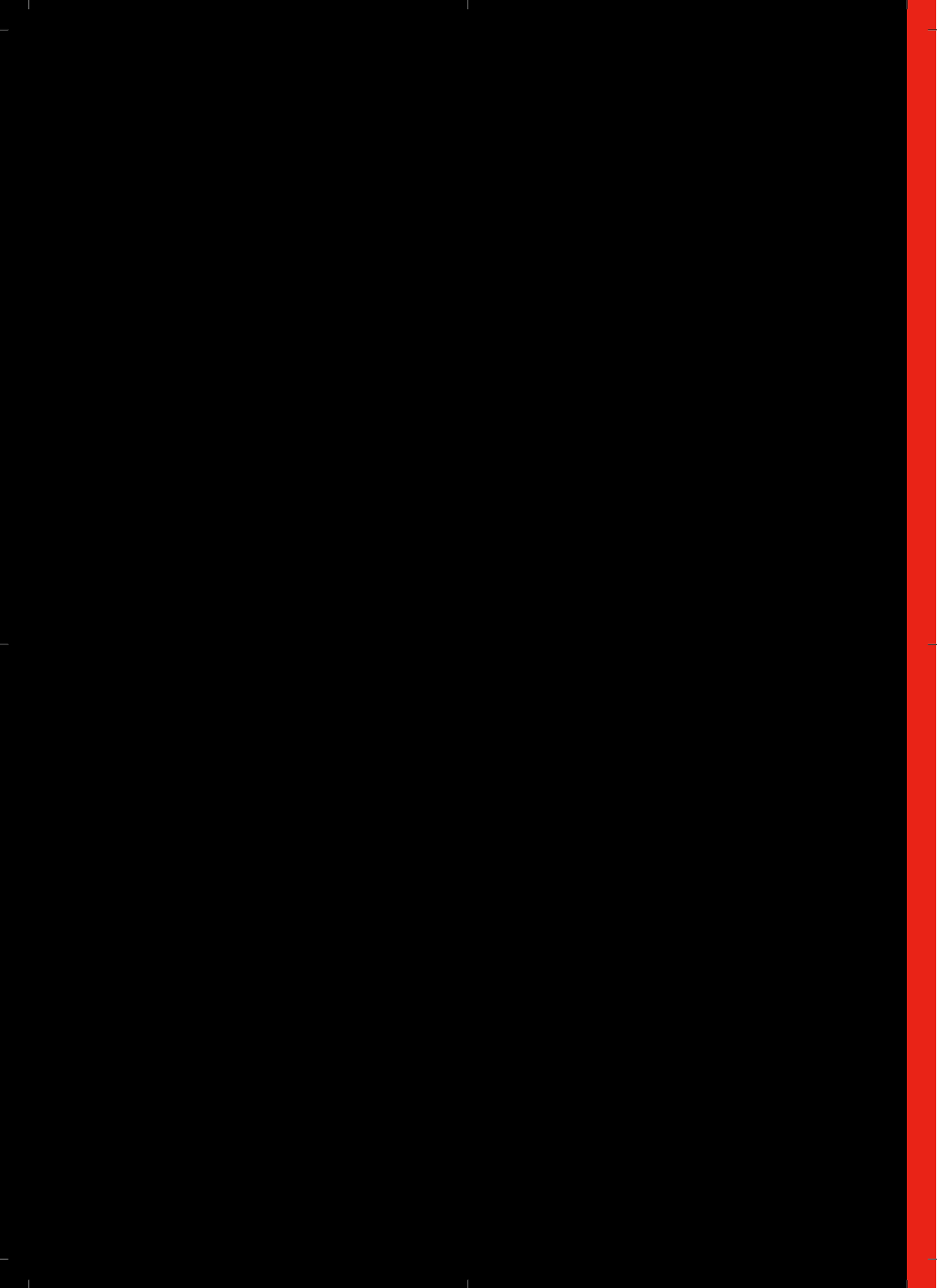
These are "light" options, though still influential in their relevant field; less structured formats basing their success on their "friendly" style, the personal contact between professionals, and the easy-to-use scheduling that technology allows. All this has led to a change that is still in full flow. The gamble taken by **The Business Street** (Fellini's legendary Via Veneto) is to jump into this flux, adapting its structures to the needs and demands of those who come to a festival to work efficiently, in the best possible conditions without wasting time or resources.

Last October, the first edition was viewed positively and with curiosity; the second must be a time for confirmation, to clarify objectives, to put previously adopted strategies to the test. So what is our de-

clared aim? To provide the high-quality cinema and international business community (with particular attention to European professionals) a nimble, flexible working structure; on the one hand a genuine Industry Office for those attending the Rome Film Fest, and on the other a special initiative as part of the event's general program. After the wane of a traditional market like MIFED through the 1990s, from the business point of view everyone can see that attention turns away from Europe in the second half of the year, favouring North America and Asia. Perhaps one could say that there are already enough available business opportunities and that the AFM in Los Angeles absorbs all the market capacity. That does not seem to be the case, though, and if **The Business Street** is to be an enduring success it will capitalise on these circumstances.

Thanks to the competence of Sylvain Auzou (international strategy) and Diamara Parodi (co-ordination and organisation), as well as the enthusiasm and excellent teamwork of our staff, we are trying to embody the new model that forms the basis for our work. And we are already thinking of upping the ante for 2008.

*Giorgio Gosetti*



# Focus India



Every year, the Focus of the Rome Film Fest takes an in-depth look at themes and elements at the centre of contemporary history and social customs. A story in the form of an event. This year's Focus brings India to Rome through a program of art, literature, music and, obviously, cinema that traverses the entire festival. These are just fragments of a great country steeped in thousands of years of culture, whose extraordinary vitality and contemporaneity is a perpetual source of infinite wonder.

Focus India opens with *Indian Day*, a series of important events in honor of the guest country accompanied by a delegation of influential personalities from the world of cinema and finance, as well as other institutions. At its centre lies *India-Italy: Business Forum*, an interesting and open exchange on the shared goal of creating alliances with new global markets.

The latest films from the subcontinent feature in many of the Fest's spaces. The Casa del Cinema is screening two films on the epic events that accompanied sixty years of independence—*Gandhi*, *My Father* by Feroz

Abbas Khan, and Mani Ratnam's *Guru*; new, independent cinema is represented by Sudhir Mishra's *Khoya Khoya Chand* and Anurag Kashyap's *No Smoking*, the latter out of competition; and the Extra section includes Rituparno Ghosh's *The Last Lear*, a blend of auteur cinema and the Bollywood star system.

The exhibition *PROSPECTS. Contemporary Art from India* offers a surprising panorama of contemporary Indian art through ten of the most representative and internationally renowned Indian artists, while Italian artist Luigi Ontani presents a collection of travel photography in *En route vers l'Inde*. Discussions between some of India's most interesting writers and filmmakers and Italian actors, directors and authors on the two cultures can be enjoyed at the Ara Pacis Auditorium. Lastly, the Casa del Jazz is holding five concerts during which leading classic Indian musicians and Italian jazz musicians express the multiple expressive forms of the subcontinent's vast musical universe.

Gaia Morrione



## Indian Day



Indian Day is a daylong tribute to India. A delegation of influential personalities from cinema, finance and other institutions will feature throughout the Fest and be at the heart of a series of events and films that depict contemporary India and its relationship with our country.

The *India-Italy Business Forum* will be held to discuss film industry and beyond. In recent years, economic ties between India and Italy have grown as the two countries share the common goal of creating alliances in order to compete in the new global markets. The forum aims to assess the situation thus far, including projects already begun

and possible scenarios for future collaboration.

The diversity of Indian cinema, where music takes on a narrative function, has been confronting global cinema and entertainment more and more quickly. Along with commercial blockbusters and a new Bollywood, an independent cinema movement is resurfacing. However, the boundaries of this variegated scenario are perpetually changing and merging, calling for constant redefinition of this cinema in motion. From the perspectives of their particular roles, directors, actors, critics, and producers will discuss the kaleidoscopic nature of their country's contemporary cinema.






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## Gandhi My Father

Feroz Khan

Set against one of the most politically turbulent times in India, Mahatma Gandhi's struggles to save his home country, this is the story of his son Harilal, forced to live in the shadow of a Great Father, and seeking an identity of his own. He tried to stand on his own but failed. He roamed the streets of India like a beggar, converted to Islam, returned to Hinduism and finally drank himself to death. Mahatma Gandhi could transform the soul of a nation but could not save the soul of his own son.

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India • 2007 • Colour • 35 mm • 134' • Hindi

**Cast** Darshan Jariwala (Mahatma Gandhi), Akshaye Khanna (Harilal Gandhi), Bhumika Chawla (Gulab Gandhi), Shefali Shah (Kasturba Gandhi). **Screenplay** Feroz Khan **Cinematography** David McDonald **Editing** A. Sreekar Prasad **Costumes** Design Sujata Sharma **Music** Piyush Kanojia **Production** Anil Kapoor



## Guru

Mani Ratnam

Guru, a ruthlessly ambitious villager, moves to Mumbai to fulfill his dreams. Here, truth dawns upon Guru that the business world is a closed community ruled by a handful of rich and influential people who don't believe in giving opportunities to new players. Despite barriers, he starts a company called Shakti Trading and climbs the ladder of success at a furious pace. Nanaji, who publishes a newspaper Swatantra, treats Guru as his son. But when he learns that Guru's means to make it big are not right, he decides to expose Guru's unjust ways.

India • 2007 • Colour • 35 mm • 166' • Hindi

**Cast** Mithun Chakraborty (Manikdas Gupta), Abhishek Bachchan (Gurukant Desai), Aishwarya Rai (Suja-ta Desai), R. Madhavan (Shyam Saxena), Vidya Balan (Meenakshi "Meenu" Saxena), Arya Babbar (Jignesh), Roshan Seth (Judge), Mallika Sherawat (Jumpa). **Screenplay** Mani Ratnam, Vijay Krishna Acharya **Cinematography** Rajiv Menon **Editing** A. Sreekar Prasad **Production Design** Samir Chanda, Sabu Cyril **Music** Allah Rakha Rahman **Producers** Mani Ratnam, G. Srinivasan **Production** Madras Talkies **World Sales** Madras Talkies, Kaleidoscope Entertainment



## Khoaya Khoaya Chand

Sudhir Mishra

Actress Nikhat and writer-director Zafar share a tumultuous love that they can neither live with, nor without. Set in the Golden age of the Hindi Film Industry, the film portrays the heartbreaking choices the two lovers have to make. Based in the wild and exhilarating era of the 1950s-60s, a magical world, peopled with huge talents, oversized egos, beautiful and ugly individuals and the tantalizing lure of stardom. A world of glittering dreams and harsh realities, golden yet cruel.

India • 2007 • Colour • 35 mm • 120' • Hindi

**Cast** Shiney Ahuja (Zafar), Soha Ali Khan (Nikhat), Rajat Kapoor (Prem Kumar), Soniya Jehan (Ratanbala), Sushmita Mukherjee (Sharda), Vinay Pathak (Shaymol). **Screenplay** Sudhir Mishra **Cinematography** Sachin Krishn **Editing** Archit D. Rastogi, Ruch Narain **Production Design** Gautam Sen **Costumes Design** Ashima Belapurkar, Niharika Khan **Music** Shantanu Moitra **Production** Prakash Jha

## India between Literature and Cinema

The Casa delle Letterature offers Rome Film Fest audiences a reflection on the motivation and modalities of the juncture between literature and cinema, between the word and the image, Narrations of India: from Roberto Rossellini's wonderful report on that country to recent novels by contemporary authors, from work by renowned Indian



Gregory David Roberts

women writers and films based on their texts to films on vandal tourism. These five encounters explore Indian culture and the relationship—between tradition and innovation—it enjoys with our country's culture. They feature Indian and Italian authors, screenwriters, and directors who mix genres and techniques from both literary and cinematic writing in their creations.

The encounters will be held in the Ara Pacis Auditorium. An exhibition of bibliographic materials and photography will be set up at the Casa delle Letterature, located in Piazza dell'Orologio. It will be devoted to contemporary Indian literature, its places and its leading figures.



organizzazione



## Program

- Lectures

Auditorium dell'Ara Pacis,  
Lungotevere in Augusta, 35 – Roma

Curator Maria Ida Gaeta  
Advisor Italo Spinelli  
Organisation Gush s.r.l.  
In collaboration with Istituto di Cultura  
Italiano di Nuova Delhi

- Exhibition

Casa delle Letterature,  
Piazza dell'Orologio, 3 – Roma

- Thursday, October 18, 6 pm

*Mumbai – Calcutta*  
*The city as workshop of the contemporary*  
Author Suketu Mehta (*Maximum City*)  
and director Goutam Ghose  
Screening of excerpts from Ghose's films  
on Calcutta  
Moderators: Maria Ida Gaeta and Anna  
Nadotti

- Friday, October 19, 6 pm

*India in contemporary novels*  
Authors Gregory David Roberts (*Shantaram*),  
Francesca Marciano and Folco Terzani  
Screening of the documentary *Le strade  
di Shantaram* by Italo Spinelli and Ian  
Michelini  
Moderator: Vincenzo Mingiardi

- Monday, October 22, 6 pm

*Artistic narrations:*  
*Memory and vandal tourism*  
Enrico Ghezzi and filmmakers Yervant  
Gianikian and Angela Ricci Lucchi  
Screening of *Images of the Orient: Vandal  
Tourism* by Gianikian and Ricci Lucchi,  
and a never-before-seen short film by  
Ghezzi on India  
Moderator: Italo Spinelli

- Tuesday, October 23, 6 pm

*The great reportages:*  
*India, Matri Buhmi* by Roberto Rossellini  
Introduced by: Adriano Aprà, Renzo  
Rossellini and Roberto Rossellini's Indian  
biographer Dileep Padgaonkar  
Screening of the film *India, Matri Buhmi*  
by Roberto Rossellini

- Wednesday, October 24, 6 pm

*Writing by women, between tradition and  
innovation*  
Authors Anuradha Majumdar (*Refugees  
from Paradise*), Elisabetta Rasy and Carola  
Susani.  
Screening of excerpts from the documentary  
*The Last Dance*, by Diego D'Innocenzo, Mar-  
co Leopardi and Roberta Cortella  
Moderators: Maria Ida Gaeta and Anna  
Nadotti

*From October 17th to 26th*  
*I Love Buddah – India, immagini e pratiche  
di spiritualità.* Opere di Anna Paparati  
Casa delle Letterature  
(Monday to Friday, 9.30–18.30, free entrance)

## Jazz and Indian music



The relationship between jazz and Indian music can be dated back to the early 1960s, an era in which even rock was attracted to the spirituality and splendor of this traditional music. At that time, saxophone player John Coltrane began listening to sitar virtuoso Ravi Shankar. Fascinated, he sought to incorporate elements of that music into his own, with results that produced some of the most innovative jazz of that period. His example was later followed by many others, even



Miles Davis and guitar player John McLaughlin, who included instruments like sitar and tablas in their own compositions. Since then, collaborations between Indian and jazz musicians have become common practice, and soloists such as Zakir Hussain and Trilok Gurtu are very much proof of that. During the week of the 2007 Rome Film Fest, the Casa del Jazz is holding a series of concerts that alternate between as well as bring together classical Indian musicians—from Khyal singing icon Mangala Tiwari to sitar virtuoso Gopal Krishna—and distinguished Italian jazz musicians. In particular, the Boltro, Giannamarco, Marcotulli, Pietropaoli, and Sferra quintet, who ten years ago toured India extensively and in the two final concert-events will return to their search for a dialogue between improvisation of an African-American nature and the models expressed by classical Indian tradition: the exactness of mysteries, as Pasternak would say.

*Luciano Linzi*  
Artistic Director Casa del Jazz

## Concerts Program

- Friday, October 19, 9 pm

Mangala Tiwari voice  
Praveen Sheolikar violin  
Vishwajeet Roy Choudhary sarod  
*Admission: 10 euros*

- Saturday, October 20, 9 pm

Gopal Krishna sitar  
Vinod Lele tabla  
*Admission: 10 euros*

- Thursday, October 25, 9 pm

Mangala Tiwari voice  
Praveen Sheolikar violin  
Vishwajeet Roy Choudhary sarod  
Gopal Krishna sitar  
Vinod Lele tabla  
*Admission: 10 euros*

- Friday, October 26, 9 pm

Mangala Tiwari voice  
Praveen Sheolikar violin  
Vishwajeet Roy Choudhary sarod  
Flavio Boltro trumpet  
Maurizio Giammarco tenor and soprano sax  
Rita Marcotulli piano  
Enzo Pietropaoli double-bass  
Fabrizio Sferra drums  
*Admission: 10 euros*

- Saturday, October 27, 9 pm

Gopal Krishna sitar  
Vinod Lele tabla  
Flavio Boltro tromba  
Maurizio Giammarco tenor and soprano sax  
Rita Marcotulli piano  
Enzo Pietropaoli double-bass  
Fabrizio Sferra drums  
*Admission: 10 euros*

Casa del Jazz • Viale di Porta Ardeatina, 55 Roma  
info.cdj@palaexpo.it – www.casajazz.it

## Il nero

The Rome Film Fest, in collaboration with the Casa del Jazz, brings back *Il nero*, a film that disappeared for decades immediately after being shown to great acclaim upon its release in 1965. Conceived and directed by Giovanni Vento, the film marked his feature debut after a remarkable career as a documentary filmmaker (he took part in the film *I misteri di Roma*, based on an idea by Zavattini). Set in an atypical Naples, *Il nero* follows its young characters as they wander freely around the city, against a background of evocative jazz music and atmospheres. The film was produced by Armando Bartuccioli, and Vento also wrote the script with Franco Funghi and edited the movie with Francesco Bertuccioli. The DoP was Aiace Parolin and the music was composed by Piero Umiliani. The cast includes Joy Now-su, Andrea Checchi, Regina Bianchi, Alessandro Dal Sasso.



## PROSPECTS

### Contemporary Art from India



Indian contemporary art has for some time been an integral part of the sub-continent's visual culture, and cinema, the diverse facets of Indian society, its many attractions and innumerable contradictions are an ongoing source of inspiration for artists, who in turn pay many tributes to cinema itself. Even in the form of parody. Several significant fragments of this creative reality are gathered in the exhibition *PROSPECTS. Contemporary Art from India*. Only recently does the contem-

porary Indian art scene, thanks to a new generation of artists, seem to have emerged and gained international visibility. The works of a representative part of this generation are being exhibited for the first time ever in the Italian capital at the Rome Film Fest.

October 18-27  
Auditorium Parco della Musica  
Spazio espositivo

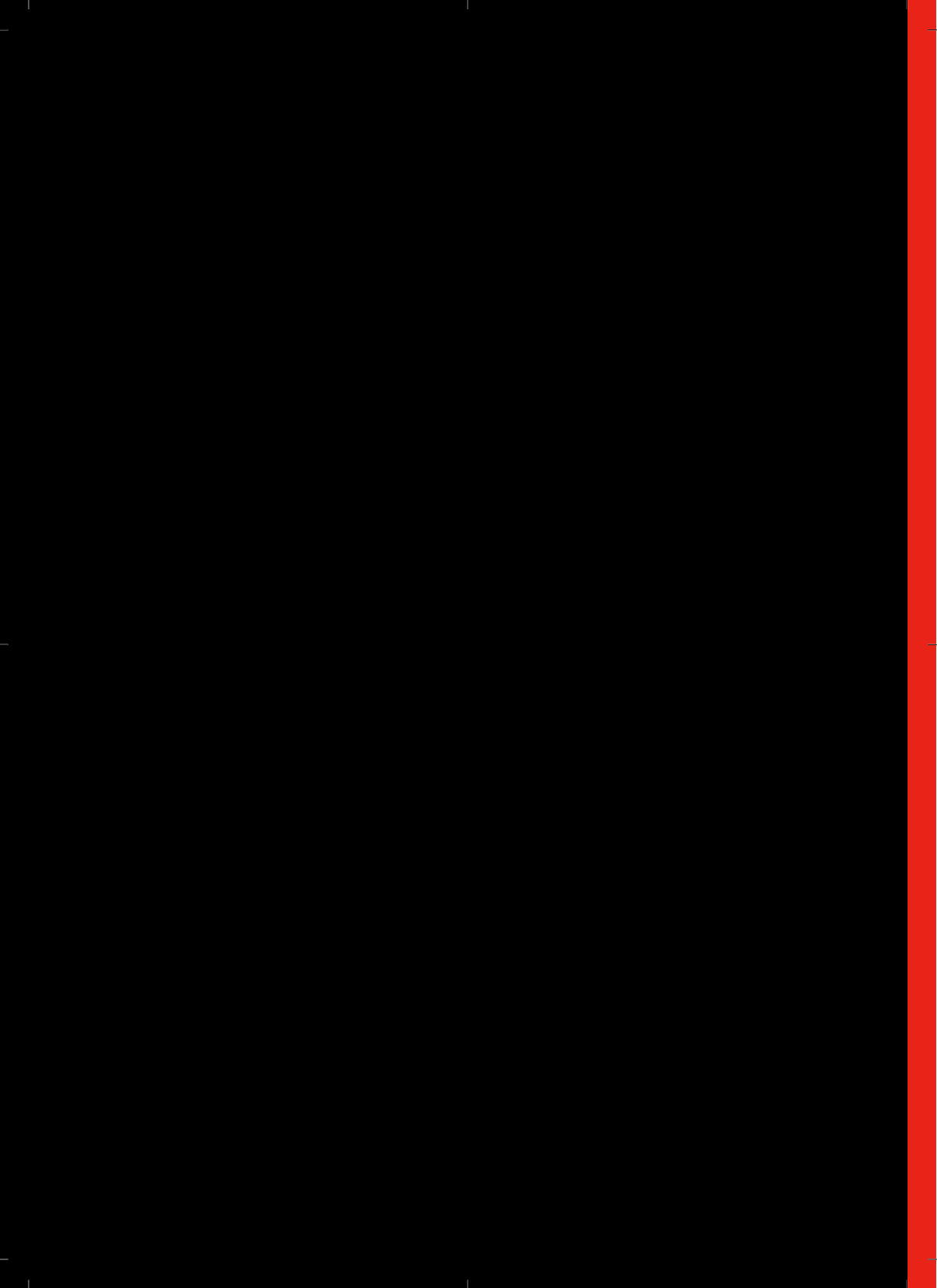


## Luigi Ontani En route vers l'Inde

The second edition of the Rome Film Fest hosts the exhibition *En route vers l'Inde* as part of the Focus India. The images, all of which are sepia-toned and retouched with watercolor techniques, narrate the relationship between the artist and the Indian sub-continent, a bond that goes back to the 1970s. The collection of photographs, an original series of which was presented at the Venice Biennale in 1978, will be exhibited for the first time in Rome from October 18 to 27.



October 18-27  
Auditorium  
Parco della Musica  
Museo Archeologico



# Exhibitions

Fellini Oniricon • Il libro dei miei sogni  
(The Book of My Dreams)

Bonaventura • I casi e le fortune di un eroe gentile  
(An Accidental Hero)

Digital Party U.F.O.

Cinema: come nasce un sogno



## Fellini Oniricon Il libro dei miei sogni (The Book of my Dreams)



The so-called *Book of Dreams* is really two ledgers of different size (the first, the smaller one, measuring 35 x 26 cm, the second 49 x 35), in which Fellini, urged by the Jungian analyst Ernst Bernhard (1896-1965), jotted down and illustrated his own nocturnal fantasies over the space of thirty years. The first volume (approximately 245 pages) goes from November 30, 1960 to August 2, 1968, while the second (154 pages) goes from February 1973 until the end of 1982: a span of 22 years, which is supplemented by

other scattered pages and several notes dated 1990. Long before he ventured into the oneiric universe with the cognitive tools recommended by Bernhard, however, Fellini was well aware of the importance of dreams. Indeed, he often asked his friends to tell him their dreams and urged them not to waste what he called “the night work,” at least as important, if not more so, than the thoughts and activities of one’s waking hours. Having seen for himself that a dream could only be remembered for a few minutes upon





awakening, the director kept a notebook on his bedside table where he jotted down his visions and feelings as soon as he opened his eyes.

On the occasion of the second annual Rome Film Fest, the exhibition “Fellini Oniricon,” curated by Tullio Kezich and Vittorio Boarini and featuring over one hundred drawings from *The Book of Dreams* by Federico Fellini—published by Rizzoli for the occasion—presents one of the most significant portions, still unknown to the public, of the artistic testament of the filmmaker from Rimini.

For the first time, this exhibition allows the public to view the contents of *The Book of Dreams*, which owes its preservation to the Fondazione Federico Fellini in Rimini. Just what is this extraordinary find? It’s easier to say what it is not. It isn’t a diary; it isn’t a

novel. It isn’t a comic book, or the storyboard for a film. It is neither a collection of tales, nor some kind of pictorial synthesis. It is all these things at once, and more. Its author has invented a form with its roots in journal writing and cartoons, and returns to the time when he was in his twenties, writing and drawing for *Marc’Aurelio*, with the addition of a more mature awareness of the medium of expression and its purposes.

*The Book of Dreams* is a diary kept by Federico Fellini from the late 1960s until August 1990, in which the great director faithfully recorded his dreams and nightmares in the form of illustrations, or, by his own definition, “illegible marks, hasty and ungrammatical notes.” In reality, these 400 extraordinary pages are interwoven with themes from and ideas for his films, and crowd-



ed with the people he met and the leading personalities and significant events of twentieth-century Italy. A large part of the drawings on exhibit consists of likenesses of famous figures whom the director captured on paper with extraordinary skill and expressive power, as the exhibition underscores in a parallel display of 30

photographs of some of the same personalities evoked by Fellini in his “nightmares.” In addition, the exhibition is enhanced by a lively selection of 50 stills from film sets that allow visitors to retrace the legendary filmmaker’s career and eventful personal life.





The exhibition “Fellini Oniricon – The Book of My Dreams” has been organized by the Fondazione Cinema per Roma and the Fondazione Federico Fellini in collaboration with the Region of Emilia Romagna, the Province of Rome, the Province of Rimini, and the City Council of Rimini, as well as Banca di Roma, Mediaset, ANSA, the Cineteca di Bologna, Reporters Associati, and the Accademia Nazionale di Santa Cecilia.

October 17–November 7  
 Auditorium Parco della Musica  
 Spazio Risonanze



## Bonaventura I casi e le fortune di un eroe gentile (An Accidental Hero)

To celebrate the 90th birthday of the comic strip hero Signor Bonaventura, Alice in the City is presenting a tribute to his creator Sergio Tofano, in collaboration with the Associazione Culturale Hamelin of Bologna and the Civico Museo Biblioteca dell'Attore in Genoa. Not only did Tofano so memorably create and draw the original Signor Bonaventura character, he was also an actor, director, and comic strip artist, and an eclectic and versatile humorist of the Italian theatre and cinema as well. On October 18th, coinciding with the opening day of the Rome Film Fest, the exhibition *Bonaventura: An Accidental Hero* will be inaugurated in the space



AuditoriumArte at the Auditorium Parco della Musica (running until November 11th). This veritable one-man show is a paean to the emblematic character of Tofano's creation and ever-present icon of the Italian imagination in the last century, who turns ninety this year: on October 28, 1917, right after the rout of Caporetto, the *Corriere dei Piccoli* printed the very first comic strip featuring Bonaventura, kind of heart and born under a lucky star—a hero in spite of himself. The exhibition spans Bonaventura's numerous adventures as well as the variety of interpretations of the character provided by Tofano himself over the course of Bonaventura's "career," from the hero he drew to the theatrical version, and gives ample proof of Bonaventura's extraordinary popularity, as attested by the press, advertising, and even memorabilia. In addition, an underlying thread of the exhibition connects the drawings of "Sto" and his iconic Bonaventura to the comic strips of our own day, with a panorama of the great artists of the Valvoline group (Lorenzo Mattotti, Igort, Brolli, and Carpinteri) as well as those up-and-coming comic strip artists now assuming the mantle of Tofano's hero. Rounding out the exhibition is a publication edited by Orecchio Acerbo, involving

the collaboration of scholars such as Antonio Faeti, Paolo Palottino, Goffredo Fofi, and others. Personalities who have contributed to the homage to Tofano include several representative figures of Italian cinema, theatre, and culture in general, such as Pino Strabioli, Paolo Poli, Lina Wertmüller, Franca Valeri, Caterina D'Amico, Alessandro Tinterri, and Marco Giusti; as well as the all-important participation of Gilberto Tofano, Sto's son.

October 18–November 11  
Auditorium Parco della Musica  
AuditoriumArte



## Qui comincia la sventura del Signor Bonaventura (Here Goes the Misadventure of Signor Bonaventura)



On the occasion of the second edition of the Rome Film Fest, the Alice in the City section presents “Here Goes the Misadventure of Signor Bonaventura,” directed by Marco Baliani and produced by the Teatro di Roma in collaboration with the Fondazione Cinema per Roma. The show will star six professional actors as well as two young actors from the Laboratorio Teatrale Integrato Piero Gabrielli. “Here Goes the Misadventure” will premiere at the Teatro Argentina on October 28 and then inaugurate the theatre season at the Teatro of Tor Bella Monaca (a theatre now operated by the Teatro di Roma), finally repeating the performances at the Teatro India.

*1917: for the first time, 90 years ago, Sergio Tofano sketched the figure of an odd little man, with a long red coat and billowing white trousers, who manages to*

*turn an initial blunder into a stroke of luck, riding the wheel of fortune in the right direction. Bonaventura was born, and with him the start of a much-loved saga that delighted the young readers of the Corriere dei Piccoli as well as the grown-ups who secretly read about the hero's adventures as well; indeed, Signor Bonaventura was a kind of playful, surreal antidote to the aggravations of everyday existence. In celebrating this anniversary with a theatre performance, my aim is to bring Sto's strips right up on the stage, to spotlight his drawing technique, his elegant sequences, and the musicality of the rhymes that frame the action. I also hope to reproduce the ingenious conciseness of the drawings, the comic quality of the characters, and the profundity, in their lightness, of the storylines. It is quite a challenge. If I do manage to capture the guileless spirit of Bonaventura, the show itself should be a gloriously mad game, a tribute not only to Sto the comic strip artist, but to the great actor Sergio Tofano.*

Marco Baliani

## Digital Party U.F.O.

*Digital Party* is the section devoted to the Rome Film Fest's new technology partners. For the 2007 edition it comes under the brand of U.F.O., in a large digital pavilion for communication and entertainment, combining displays of the best in world Information Communications Technology with internationally significant content and high-visibility performances.

For nine days, just a short distance from the Rome Film Fest's red carpet, U.F.O. will plunge fans, professionals, specialised journalists and the plain curious into a digital world in continual evolution with previews, workshops, screenings and interactions: from multimedia communication to interactivity via satellite; from D-Cinema to the latest frontiers of visualisation; from the mobile revolution to all kinds of small devices; and not forgetting the latest generation of video games.

A permanent exhibition space will enable leading sector companies to illustrate cutting-edge technological solutions, in a sort of "showcase of experience," with particular concentration on the idea of giving users hands-on ex-

perience. Every day will focus on an innovative aspect of technology and it will turn into a great event, with free entrance to the public.

By the end, U.F.O. will be able to give answers, or ask new questions, on themes that touch all aspects of our personal and professional lives: the Internet's new roles; convergence in entertainment; the future of cinema and its exploitation; new methods of production and content distribution.

*Digital Party* is an event organised and promoted by Digital Pictures, a company with bases in Rome and Los Angeles. For years it has been working with a virtual community of talents on the ambitious project to create a multimedia technology pole, submitting highly technological products, new ideas and stories to the international market.

[www.digitalparty.it](http://www.digitalparty.it)



## Cinema: come nasce un sogno

Just a few miles away from Cinecittà, the city of Frascati and its gorgeous Tuscolane Villas has been used as a movie location for decades, devoting particular attention to the filmmaking industry in the past few years. The suggestive Scuderie Aldobrandini museum has been taken over by great cinema with several important exhibitions such as *Ciao Anna*, the first Italian exhibition dedicated to Anna Magnani, *Storie di Cinema*, with previously unseen contact sheets by famed photographer Tazio Secchiaroli and *Bertolucci Images*, 112 pictures taken on the director's sets. On the occasion of the 2nd edition of the Rome Film Fest, the Assessorato alle Politiche Culturali of Frascati City Council and the Associazione Italiana Scenografi, Costumisti e Arredatori (Italian Association of Set, Costume and Interior Designers) have joined forces for the exhibition *Cinema: come nasce un sogno*, where the spectacular creations of Association members are displayed in an equally extraordinary space. The exhibition contains exquisite creations made to make cinema "fiction" more realistic and used on the sets of Fellini, Cavani, Bertolucci, Zeffirelli, Visconti, De Sica, Giordana, Amelio, Tornatore, Monicelli, Pasolini, Gilliam, J. Renoir, Gibson, Annaud, Scorsese, Sofia Coppola, and many others. A fascinating journey through a world of dream and fantasy, this exhibition has been made possible thanks to

the Fondazione Cinema per Roma and the Province of Rome, which have chosen Frascati as an external location for the main Fest.

**Cinema: come nasce un sogno.**  
The art of Italian set, costume  
and interior designers  
Scuderie Aldobrandini  
October 21 – January 20, 2007

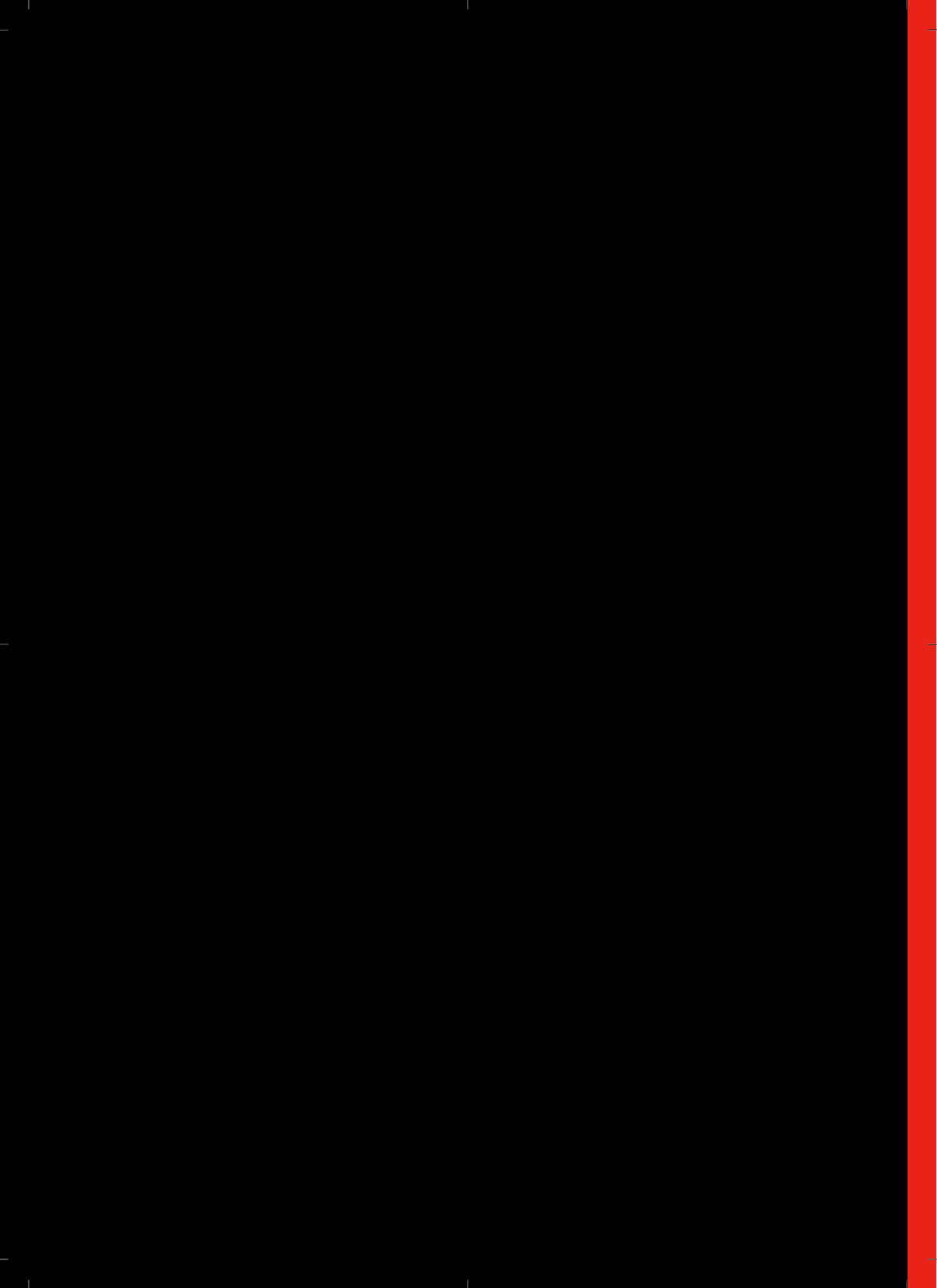


Exhibition promoted by  
Frascati City Council  
Assessorato alle Politiche Culturali



Curated by  
Italian Association of Set,  
Costume and Interior Designers





# Concerts

## Opening Concert

Orchestra dell'Accademia Nazionale di Santa Cecilia

Andrea Bocelli

Lang Lang

Lü Jia

## Award Concert

Orchestra dell'Accademia Nazionale di Santa Cecilia

Ennio Morricone

## Concert at the Embassy of Brazil

Soloists from the Orchestra Sinfonica di Roma

## The Soundtrack Strikes Back

A legendary scene in *Senso* reconstructs a performance of Verdi's *Il Trovatore* at the Fenice opera house in Venice with Luchino Visconti's typical accuracy. The many distinctive elements include the public standing in the stalls (as happened in 19th century theatres, when the area was not reserved for the aristocracy but open to a more general public, who either stood or were seated on benches and moveable seats, sometimes even brought by the spectators themselves). This is not the only musical curiosity in that film, with a soundtrack based on Bruckner's Seventh Symphony. It is worth saying that this score made a considerable contribution to creating the fortune of a composer hardly performed and undervalued in Italy up to that point. If you like, *Senso* is a case illustrating the auspicious use of so-called "classical" music in a film soundtrack. Visconti always used his own opinions as a guide, along with his musical ability and his taste as a great director (we must at least mention Mahler's Fifth, used in *Morte a Venezia* or the *Preludio, Corale and Fuga* by Franck in *Sandra of a Thousand Delights*). The use of music in this type of cinema is a huge field, articulated in different ways. Leaving aside films about composers or the big screen transposition of various operas (I'll only allow myself to recall the Bergman's masterpiece, *The Magic Flute*) operatic excerpts often serve to create atmosphere. With a view to this,

the programme with Bocelli and Lang Lang that the Accademia is holding for the opening of the Rome Film Fest contains a truly interesting cross-section. It opens with the overture to *La Gazza Ladra* by Rossini, used in Kubrick's film *A Clockwork Orange*, based on the novel by Burgess. But at the heart of the book is the main character's passion for Beethoven's Ninth Symphony. The director had the brilliant idea to set the violent scenes not to Beethoven's music, but to Rossini's rhythms and crescendos, creating an alienating and yet involving effect that is absolutely masterly.

A director like Coppola chose the Sicily evoked in Mascagni's *Cavalleria Rusticana* to serve as a musical backdrop for the Sicilian-mafia environment. The preference for a composer such as Rachmaninov is "easier" and more understandable; many directors have been captivated by his melodies. Some (like the one forming the basis of the second movement in his Concerto No. 2 for piano and orchestra) have even been turned into songs, while other melodies have brought musical resonance to cinema scores up to the recent *Rach3*. This practise, similar to certain films by Visconti or to *Amadeus* by Forman, has enabled concert associations to boost their box offices. It is too easy to cite the use of other composers, such as Ravel and his *Bolero*, given that this kind of music's very characteristics make it

seem to have been intentionally created for cinematographic sequences. In many cases it is obvious that decedent composers, or those linked to impressionism and expressionism, are popular in soundtracks. But the field is huge and often certain “loans” could nonchalantly be defined as theft; for example the one in the film by a very famous director who used a soundtrack with entire passages taken from Rossini’s *Petite Messe solennelle*. An entirely legitimate thing to do, but with one small particular: the source was not cited. Would it not be an operation to buy the copyright? And could musical theft and “ghost writers” used for soundtracks not make a good subject for a film, maybe with a composer who steals music and is unmasked by the spectator’s refined ear? Moreover, the world of the film score is picturesque and involves many projects involving more than one person. But luckily this is clearly not always the case. Alongside a Visconti who knows how to choose from the classical repertory with an audacious refinement that hits the spot, there is group of great com-

posers who also scores specifically for films, such as Prokofiev, to quote one supreme example. In this vein, we in Italy have a tradition worthy of our great directors. Nino Rota and Ennio Morricone are all-round composers, also active in other musical fields, and when they write soundtracks they always use their own unmistakable style. For this reason, excerpts from a film like *The Mission*, closing the Accademia concert for the Fest’s award ceremony, to be conducted by Morricone himself, are fully justified in appearing alongside other non-film works by the same composer. Like many of Morricone’s pieces and those by other greats, these are pieces of music that have their own lives, above and beyond their function within a film. The conflict between music and words in opera is well known, with music always coming out as the winner. In the cinema music often seems like a garnish on the side. But it does often get the upper hand.

Bruno Cagli

President of the Accademia Nazionale di Santa Cecilia

## Opening Concert

October 18, 2007 8.30 pm – Teatro Sistina

Orchestra dell’Accademia Nazionale di Santa Cecilia

Conductor: Lü Jia • Piano: Lang Lang • Tenor: Andrea Bocelli

- Rossini, *La gazza ladra*: symphony / *A Clockwork Orange* (1971) by Stanley Kubrick
- Verdi, *Rigoletto*: “La donna è mobile” / *Analyze This* (1999) by Harold Ramis
- Puccini, *Manon Lescaut*: Intermezzo / *Hannah and Her Sisters* (1986) by Woody Allen
- Puccini, *Tosca*: “E lucean le stelle” / *Redacted* (2007) by Brian De Palma
- Verdi, *La forza del destino*: symphony / *E la nave va (And the Ship Sails On)* (1983) by Federico Fellini
- Verdi, *Il trovatore*: “Di quella pira” / *Senso* (1954) by Luchino Visconti
- Rachmaninoff, *Concerto per pianoforte n. 2*: Allegro Scherzando / *Brief Encounter* (1945) by David Lean
- Ravel, *Bolero* / *10* (1979) by Blake Edwards



## Andrea Bocelli

Andrea Bocelli, one of the most important voices in opera, appeared on the scene just as many were predicting the death of the musical genre, infusing new life into its theatrical and discographic panorama. The blend of his innate musicality and a voice with a highly personal timbre have secured him undisputed success. In 1999, he received a standing ovation from an audience of 18,000 after reaching a high B flat in “Tu che m’hai preso il cuor” and “Brindisi” of *La Traviata* in the Verona Arena. That same year he debuted in the United States in Massenet’s *Werther*, conducted by Steven Mercurio, marking the beginning of his international career. His concerts have been direct-



ed by celebrated conductors such as Lorin Maazel, Seiji Ozawa, Valerij Gergiev, Zubin Mehta and Myunghun Chung. In autumn 2003 his album *Sentimento* won two Classical BRIT Awards: Album of the Year and Biggest Selling Classical Album of the Year. His most recent performances include Puccini’s *Messa di Gloria* at the Teatro del Maggio Musicale Fiorentino, *Petite Messe Solennelle* at Naples’ Teatro San Carlo and the Teatro Massimo Bellini in Catania, along with debuts at New York’s Avery Fisher Hall and the Staatsoper in Vienna.

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## Lang Lang

25-year-old Lang Lang is the first Chinese pianist to be engaged by the Berlin Philharmonic, the Vienna Philharmonic and all top American orchestras. After winning the Bornis Shenyang competition at age 5 and the Tchaikovsky International Young Musicians Competition’s first prize at 13, his break into stardom came when he was called upon for a last-minute substitution at the “Gala of the Century” with the Chicago Symphony.

He has appeared on the Tonight Show, Good Morning America, 60 Minutes and worldwide in TV network programs and magazines including *Vogue*, *GQ* and *People*. Lang Lang is an International Goodwill Ambassador to UNICEF and



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A Golden Globe Award winner as featured soloist for the score *The Painted Veil*, Lang Lang records exclusively for Deutsche Grammophon/Universal. His new release, *Beethoven: Piano Concertos*



*Nos. 1 & 4*, with Orchestre de Paris and Ma. Christoph Eschenbach, debuted at #1 on the Classical Billboard Chart.

## Lü Jia

Thanks to his great talent, he has imposed himself on the international scene as one of most appreciated Asiatic conductors of his generation. In Italy, his adopted country, he won the “Pedrotti Competition” in Trento in 1990, and he has subsequently conducted on the podium of the most important Italian orchestras and opera houses, such as the Teatro Verdi di Trieste, the Teatro Comunale di Bologna, the Teatro Carlo Felice di Genova, and the Orchestra of the Accademia Nazionale di Santa Cecilia. He has been a regular guest of important international concert institutions, such as the Royal Liverpool Philharmonic, the Hallé Orchestra of Manchester, the Bournemouth Symphony Orchestra, the Scottish Chamber Orchestra, the Leipzig Gewandhaus Orchestra, and the Chicago Symphony Orchestra. For the season 2007/2008 he was appointed “Director Artístico y Titular” of the Orquesta Sinfónica de Tenerife.

## Ennio Morricone, music for the cinema

Music by Ennio Morricone that has made cinema history will be performed to mark the award ceremony of the second Rome Film Fest.

Maestro Morricone, who received an Honorary Oscar for Lifetime Achievement a few months ago, will conduct the Accademia Nazionale di Santa Cecilia Orchestra and Choir. So much film music can lose all sense and soul if listened to without the support of the images for which it was created. But this is not the case with Ennio Morricone and all, or almost all his 500 hit soundtracks for cinema and television, music that has gained him many of the most prestigious accolades on the international scene. Morricone's secret is that his music, while always strictly at the service of a film's images, manages to magically also become a *character* alongside its flesh-and-blood counterparts.



October 27, 11.30 am  
Auditorium Parco della Musica  
Orchestra e Coro dell'Accademia Nazionale  
di Santa Cecilia

Ennio Morricone Conductor  
Patrizia Polia Soprano  
Susanna Rigacci Soprano

Ennio Morricone, music for the cinema

- first suite: Per le antiche scale, Buggy and H2S
- second suite: La città della gioia and Nostromo
- third suite: Sicilo e altri frammenti
- fourth suite: The Mission

The Orchestra dell'Accademia Nazionale di Santa Cecilia was the first in Italy to concentrate exclusively on the symphonic repertoire; from the early 20th century to today, the Orchestra has collaborated with musicians such as Mahler, Stravinsky, Hindemith, Toscanini, Furtwängler, De Sabata and Karajan. During the traditional symphonic season at the Auditorium Parco della Musica, the Orchestra, together with the Accademia's choir, performs great symphonic-choral works from the 1700s to the present day. The Orchestra goes on frequent international tours and has produced a wide-range of records (EMI, Decca and Deutsche Grammophon). Antonio Pappano has been the Orchestra's Music Director since 2005.

# Concert at the Embassy of Brazil

Soloists from the Orchestra Sinfonica di Roma

On the occasion of the Rome Film Fest, the Embassy of Brazil is hosting a concert performed by soloists from the Orchestra Sinfonica di Roma of the Fondazione Cassa di Risparmio di Roma. The Orchestra was founded in 2002 and is managed by the Fondazione Arts Academy, Accademia Internazionale di Musica in Rome. Its conductor is Maestro Francesco La Vecchia and it boasts 65 instrumentalists, most of whom are under the age of 30, comprising one of the few privately-managed orchestras in the world. It has a contained investment of economic resources when considering a project of such importance as regards the quality, quantity and type of events held. For the first two seasons the Orchestra performed at the Teatro Argentina in Rome, giving 160 concerts with approximately 80 different programmes to sell out performances. In addition, it has worked on the creation of a festival, first held in Rome's Piazza Campidoglio and then in the Massenzio Basilica in the Roman Forum, bringing classical music back to another magnificent historical site in Rome. Other notable performances include the New Year's Concert in

piazza del Quirinale, organised by the Presidency of the Italian Republic and broadcast live by the public TV network RAI. The Orchestra's main aims are to attract more young people and Roman citizens towards symphony music. From the 2006/2007 season, the Orchestra has moved to the Auditorium Conciliazione. For this particular occasion, the Orchestra Sinfonica di Roma soloists will be under the baton of Silvio Barbato, conductor of the Symphony Orchestra of the Teatro Nacional Claudio Santoro of Brazil and the Rio de Janeiro Teatro Municipal Symphony Orchestra.

Thanks to the Embassy of Brazil

Embassy of Brazil  
October 26, 8 pm





# Risonanze



## Casa della Memoria e della Storia



Via S. Francesco di Sales, 5 • October 22-27

Organised by the Associazione Culturale “Circolo Gianni Bosio” – Bosiocinema

The Circolo Gianni Bosio has organised 6 evenings around the topic “The Ethnographic and Anthropological Short Feature Film: comparing the present and past, authors and methods,” to be held in the Multimedia Room and Terrace at the Casa della Memoria e della Storia in Trastevere. 14 short films and 3 art-house features will be screened. The event has been put on in collaboration with the Casa della Memoria e della Storia, the Associazione Daltrocanto, the Cineteca Lucana, the Rome Museo delle Arti e Tradizioni Popolari, the Ecomuseo del Litorale Romano, the Cineteca Nazionale and the Archivio Audiovisivo del Movimento Operaio e Democratico with Cecilia Mangini as consultant.

The series is based on the contextual screening of old and new short films portraying the same subject, in order to analyse the different “vision” – if it exists – used by both the author and the subject as regards to the cine-

matographic plot and the “story” represented. Every encounter is opened by a brief musical interlude, using popular and/or traditional themes connected to the topic of the day. These performances are offered thanks to the artists and musicians from the Scuola di Musica del Circolo Gianni Bosio, the Scuola di Musica Popolare di Testaccio and the Associazione Daltrocanto.

There will be a film marathon on Friday 26 and Saturday 27, organised by the Cineteca Lucana, with 6 short films and one feature about the Lucania region, shot between 1952 and 2004. The events will be closed with a musical performance by the Totarella group from Lucania. Both evenings are intended to be a tribute to this land, caught midway between the past and the present, old and new rituals, extreme poverty and hopes for newfound wealth. Perhaps this is why it has always been a source of such invaluable material for ethnographic documentary filmmakers of yesterday and today.

## Mother Earth: Cinema and its Roots

Guidonia – Teatro Vittori • October 16-27

Promoted by Guidonia-Montecelio City Council and the Associazione La Fornace/GiroCorto Festival/Centro Artistico Teatrargo, Terra Madre is an initiative produced by ProvInCinema, the festival of film locations and activities in the province of Rome, conceived and directed by Silvio Montanaro and Morando Morandini Jr. The province has collected an extraordinary heritage of film images, knowledge and history of cinema, and this cultural heritage and its current creative forces will be brought to the

fore with the ProvInCinema project, organised into various events: *Montecelio in pellicola* is a series of films shot in Montecelio; *Semi di cinema* is a day devoted to cinema and education; whereas *Radici di cinema* sees a further day dedicated to the different professions and the craftsmen who work in the film industry. Moreover, students from the Valle Giulia Architecture Faculty will be putting on “Teatro mostra multimediale interattiva.” The program will be opened by the film *Anna of Brooklyn*, directed by Carlo Lastricati and featuring Vittorio De Sica and Gina Lollobrigida, being screened in the main square of the old town of Montecelio, the location used to shoot the film.

### Dinner with the Maharajah in a vintage tram

A travelling Indian restaurant, set in the oldest vintage tram restored by Trambus and able to seat 28 people, is being put on with the collaboration of the Maharajah Indian restaurant. The menu of Indian food is being offered completely free of charge and the mobile eatery can be found at the Coliseum or in Piazza Thorwaldsen on October 18, 24 and 25. For bookings: [bookingindiandinner@romacinemafest.org](mailto:bookingindiandinner@romacinemafest.org)

### “On the margins”

Discussions on social issues in the cinema with Vanessa Beecroft, promoted by ENEL Cuore NGO. Stories of lives and territories devastated by war, natural disasters and suffering. Often-forgotten or undiscovered abuse and violence that is disconcerting and shocking when considering the little exposure it is given. But sometimes cinema plays its part. At the Casa del Cinema, October 25, 7 pm.

### ATAC ...let's roll!

A photographic exhibition in the Sala Detrassi Foyer about cinema and public transport in Rome. Suggestive pictures of trams, buses and garages that were turned into leading characters on film sets from the 1930s to date (photographs from the ATAC Archivio Storico and the Centro Sperimentale di Cinematografia – CSC).

### Autogrill: 30 years on the road with you

Marking the 30th anniversary of the highway restaurant chain Autogrill, the exhibition recounts the company's history, from its creation to today's versions also found in airports, train stations and on highways around the world, from the Italian “economic miracle” to modern globalization.

Rome Film Fest Village – Food Area.



### Bathing Beauties

The archives of the photographer Angelo Frontoni, now located in the Centro Sperimentale di Cinematografia-CSC and the National Museum of Cinema in Turin, come to Rome Film Fest, in collaboration with Litorale SPA. This series of pictures is from the exhibition "Bathing Beauties," held in the Turin Museum, showing divas and film stars on the Roman beaches in the '50s and '60s.

### Cinema, Love and Fantasy

The Rome Film Fest Drive In. The parking area outside the IN GRANDE Supermarket (Gruppo TUO) in piazza S.G. Battista De La Salle, is being turned into a cinema under the stars. In collaboration with the Ambra Jovinelli Theatre, the supermarket's customers can enter a draw for tickets to the screenings put on during the Rome Film Fest.

### Cinema on Façades

In collaboration with the Istituto Luce, Luce & Giovani and Trambus Open, cinema takes over the façades of the city's buildings. Large format images showing Rome and its link with cinema will be projected onto façades in the centre and the suburbs. An unusual vision of Rome as seen from above by Olivo Barbieri and intriguing pictures of great Italian actors come together with images from the Rome Film Fest.

### Where's Marcello?

#### Odd couples in the cinema and elsewhere

From October 16 to 27, the Istituto Europeo di Design presents an installation of fashion and visual arts, two diverse but complementary languages. The event is being held at the Museo Nazionale delle Arti e Tradizioni Popolari, in Piazza Marconi (EUR). The common theme is the "odd couple," which has inspired

a glamorous photo reportage with an undeniable cinematographic style involving major names in the art world. At the same time it has provided the main theme behind the VIEDRAM, International Video Design Festival, promoted by the Institute.

[www.ied.it](http://www.ied.it), [www.viedram.net](http://www.viedram.net)

### Dress in Dreams

The history of cinema experienced through the costumes belonging to its leading performers. The second Rome Film Fest sees the return of the event conceived and organised by Elisabetta Cantone and Francesca Silvestri in collaboration with the Associazione Via Veneto. Sets will display the dazzling costumes created by Fausto Solari for stars such as Monica Bellucci and Penelope Cruz, on show in the halls of hotels on The Business Street. Men's fashion will also be taking a twirl on the red carpet, with items by the students of the Accademia di Costume e di Moda di Roma inspired by contemporary cinema, from *The Matrix* to *Charlie and the Chocolate Factory*.

### Future City

Patrick Tuttofuoco's work, an 80m installation halfway between a building site and a piece of art, is being placed in Piazza del Popolo to close the first edition of ENEL Contemporanea (October 18 to November 4, 2007). The work creates a new flow of energy, adding fresh historical and temporal meaning to one of Rome's most symbolic squares.

[www.enel.it/ext/enelcontemporanea](http://www.enel.it/ext/enelcontemporanea)

### Indian Bus-cinema

TAD Art Events is instigating an Indian style tram-bus on October 23. The itinerary will start at 3.30 pm, crossing the city from Via Veneto to the Apollo 11 cinema. There, a conference will be held with some of the most im-

portant protagonists in Eastern Cinema. TAD will also host an art exhibition entitled *Indian Way*, with works by Alex Turco and an inauguration cocktail at 7 pm. To complete the evening, there will be an Eastern-style party at the Hotel Baglioni at 11 pm. The travelling tram will offer passengers short films, music, massages and food tastings.  
www.taditaly.com (entry by invitation only)

### The Third Cinema

As part of the *Nord* exhibition, a video-installation by Natacha Nisic, resident artist at the Villa Medici (from October 8 to 20), the Accademia di Francia in Rome is hosting *The Third Cinema, contemporary video creation in France*. This series of videos selected by Pascale Cassagnau features: *Cindy, the Doll is Mine* by Bertrand Bonello with Asia Argento, *Worldly Desires* by Apichatpong Weerasethakul and *Water Buffalo* by Christelle Lheureux  
Info 06 67 611 Viale Trinità dei Monti, 1 - 00187 Rome - www.villamedici.it

### The Beauty of Cinema, 9 Ways of Being a Star

In the Sala Sinopoli Foyer, the history of cinema is interwoven with that of L'Oréal Paris, as the stars lend their faces to the multiple variations on the idea of beauty. The exhibition celebrates a woman's sex appeal from every angle: from Penélope Cruz' smoky Mediterranean look to Andie MacDowell's Anglo-American elegance and Ashwarya Rai's canonic Indian perfection.

**The Radio in technicolor – Voices, reminiscences, and legends of the Silver screen**  
By means of its own Radioscrigno, the RAI Radio's Audio Archives present a colorful selection of audio materials: the voices of Sophia Loren, Totò, Marco Ferreri, Riccardo

Freda, Michelangelo Antonioni, and Federico Fellini recount their lives and their careers, from the early days to world fame, along with the section Hollywood on the Tiber. The screen legends' voices will alternate continually in the foyer of the Sala Petrassi at the Auditorium for all ten days of the FilmFest, accompanied by photographic material for each personality. www.radioscrigno.rai.it

### The Pit Stop: Images on the Move

The exhibition documents the evolution of Autogrill, which has refreshed and refilled Italian drivers for decades, with examples of the pit stop as portrayed in the movies. Stills from the best-known Italian and foreign films with a road trip theme will be accompany festivalgoers on a virtual journey with many pauses for refreshment.

### Film Locations and Personalities

Rome has always been a source of inspiration for Italian and foreign directors, who have elected the city as their backdrop for their greatest films. MP Mirabilia has identified 40 spots where films were shot on location, and where permanent display panels will be installed that take visitors behind the scenes and behind the camera on some of the world's legendary film sets.  
www.mpmirabilia.it

### Movie Stars: Portraits by Timothy Greenfield-Sanders

From October 17 to January 13, the Museo Carlo Bilotti will host 50 portraits of celebrities by photographer Timothy Greenfield-Sanders. Shot between 1976 and 2007, the pictures include some of the leading film figures of the past 40 years, from auteurs Orson Welles and Alfred Hitchcock to the glamorous Nicole Kidman and Julianne Moore. The portraits mas-

terfully convey the uniqueness of these figures both as artists and as human beings, the secret of their success all over the world. An exhibition that links past and present by means of extraordinary passion and talent.  
www.museocarlobilotti.it

### Panorama/First and Italian cinema

First/Panorama celebrates its special issue First 33 on October 19 with an event/exhibition to showcase the exclusive photos of Fabio Lovino. At the Radisson Hotel (known as the Es Hotel), located in Via Filippo Turati, the photos will be displayed on the 7th floor, along with video screenings of the backstage event taking place during the evening.  
www.panorama.it

### Via Vittoria Award

The Via Vittoria Association presents the second edition of the Via Vittoria Award for the 5 top graduates of the music conservatory along with a special lifetime achievement prize for Oscar-winner composer-conductor Nicola Piovani. For the duration of the Rome Film Fest, the window displays along Via Vittoria will host an exhibition of pictures from the films Piovani has scored. A P.A. system will play music from Piovani's famous soundtracks.

### Italian Premieres of Marina Abramovic Videos at the MAXXI

From October 19 to 21, 2007, from 7 pm to 9.30 pm, the MAXXI - Museo nazionale delle Arti del XXI secolo -- will screen the Italian premieres of two videos dedicated to the art of Marina Abramovic: *Seven Easy Pieces*, 2007, 93', by Babette Mangolte; and *Making the Balkans Erotic*, 2007, 48', by Richard Clement Haber. Curated by Carolina Italiano and Esmeralda Valente, with Luigia Lonardelli

### Rome: Sets and Stars: The mystique of the cinema of the '50s and '60s in the most striking photos from the ANSA Archives

They're all there: the Italian divas and the international stars, the filmmakers, the extras and the crews, all captured in the photography exhibition organized by ANSA in collaboration with ALCATEL-LUCENT in the foyer of the Sala Santa Cecilia. From October 18 to 25, the legendary lights of the silver screen reappear in the streets of the capital, immortalized by the paparazzi of the time: at the airport, in the squares, at the restaurants, at the most exclusive tailors, on and off the set. Over 100 black & white photos span the period from 1950 to the mid-60s.

### The Sampietrino d'Oro (Golden Cobblestone) of Via Margotta

The second annual awards ceremony for the Sampietrino d'Oro Marguttiano, dedicated to Nino Manfredi, will be held on October 15 at 7 pm at the SEFIT dubbing studios and in the atrium of the Istituto Sant'Alesso di Savoia in Via Margutta. The award is a tribute to the indispensable professionalism of those who work "behind the scenes." In addition, the Ruggero Mastroianni Prize will be awarded to a public figure who has demonstrated an interest in safeguarding and enhancing the entertainment industry. A documentary on the many trades in the cinema field, made by the Istituto Sperimentale del Cinema di Roma, will be screened along with a film starring Nino Manfredi.

### Steps and Stars

On October 27 at 7.30 pm, against the gorgeous backdrop of the Spanish Steps, the Associazione Piazza di Spagna and Trinità dei Monti presents Steps and Stars, a special honor that the Rome Film Fest bestows on a re-

markable personality or cultural institution for significant contributions to the art of film-making. The award, presented by the Mayor of Rome, Walter Veltroni, is a statuette designed by artist Gino Marotta and inspired by Bernini's Barcaccia fountain at the foot of the steps.<http://web.tiscali.it/acavv/>

### A Streetcar with the Scents of Desire

From October 19 to 25, a historic streetcar decorated by Gaultier will be taking festivalgoers on a tour of the iconic locations of Rome and its FilmFest. All the passengers will have the chance to try out the versatile designer's bold and sensuous fragrances: *Classique*, *Le Male*, *Fragile*, *Gaultier*<sup>2</sup>, as well as the latest creation for men, *Fleur du Mâle*, at an original Perfume Bar. In addition, from 7 pm to 8 pm there will be a toast to the premieres with a glamorous *aperitivo* on board. Jean Paul Gaultier's unique imagination, famous for entirely reinventing objects, now turns the route of a historic city streetcar into a voyage into the mystery of scents and the magic of the Rome Film Fest.

### International Cinema Tribute to Italian Film

A series of screenings organized by Nastro Azzurro and Cinemavvenire and held at the Casa del Cinema in Villa Borghese, from 3:30 pm. to 5.30, for the duration of the Rome Film Fest. Nastro Azzurro presents a retrospective on the influence of Italian cinema on modern culture. A tribute to Italian cinema and its ability to inspire foreign filmmakers and filmgoers. Additional proof that, even in cinema, it's more fun to be Italian.

[info@cinemavvenire.it](mailto:info@cinemavvenire.it)

tel / fax (06)7015519

[www.cepiugustotv.com](http://www.cepiugustotv.com)

### Walk of Fame

Via Veneto *cum* Hollywood: a walk with George Clooney, Catherine Zeta Jones and many more international film stars. For the entire duration of the Rome Film Fest, a magical road will unfurl on the sidewalks of Via Veneto: 30 mosaic portraits by Maurizio Galimberti on special resin platforms festivalgoers can walk on. The walk will lead to the Casa del Cinema where the exhibition will culminate in a series of original portraits by Galimberti on the upper floors. The event has been conceived and organized by Elisabetta Cantone and Francesca Silvestri.

### Wrap!

5 artists slip into the sidebars of the Rome Film Fest in a most unusual way. The streets around the "Moretta" (via di Monserrato, via del Pellegrino, via dei Cappellari, via di Montoro, and Arco di S. Margherita) are being literally wrapped in installations. Roberto De Paolis' photograph portrays a surprising Alba C. Rohrwacher looking down on the Tiber. And the windows on the street are covered with portraits inspired by the silver screen and created by artists such as Guendalina Salini, Suncica Perisin, Alessandro Cicoria and Nicolaj Pennestri. Project curated by Raffaella Guidobono.

[www.wadadaw.com](http://www.wadadaw.com)

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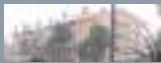
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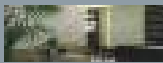


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## DIREZIONE GENERALE PER IL CINEMA

La Direzione Generale per il Cinema, inserita all'interno del Ministero per il Beni e le Attività Culturali, si pone quale obiettivo primario quello di promuovere lo sviluppo e la diffusione del Cinema Italiano e dell'industria cinematografica nazionale.

Essa svolge funzioni e compiti in materia di attività cinematografiche con particolare riguardo agli interventi finanziari a sostegno delle attività cinematografiche e della cultura cinematografica. Inoltre svolge verifiche amministrative e contabili sugli enti sottoposti a vigilanza e sui soggetti beneficiari di contributi da parte del Ministero ed esercita la vigilanza sulla Fondazione Centro sperimentale di cinematografia e su Cinecittà Holding S.p.A..

Per svolgere tali compiti, la Direzione Generale utilizza le somme stanziare per le attività cinematografiche dal **Fondo unico dello spettacolo** (Fus), avvalendosi del lavoro di apposite Commissioni, presiedute dal Direttore Generale per il Cinema. La Direzione Generale per il Cinema, per il perseguimento dei propri obiettivi, si articola in quattro servizi:

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Immagine tratta da Il Libro dei sogni di Federico Fellini

Ha cambiato nome il Dipartimento della Presidenza del Consiglio dei Ministri: con le nuove deleghe è diventato Dipartimento per i Diritti e le Pari Opportunità, affidato alla responsabilità politica del Ministro Barbara Pollastrini.

Ma non è solo un cambio di nome: è una nuova missione, è la consapevolezza che l'affermazione dei diritti umani è una bussola imprescindibile nella crescita e nello sviluppo dell'Italia, dell'Europa e del Mondo.

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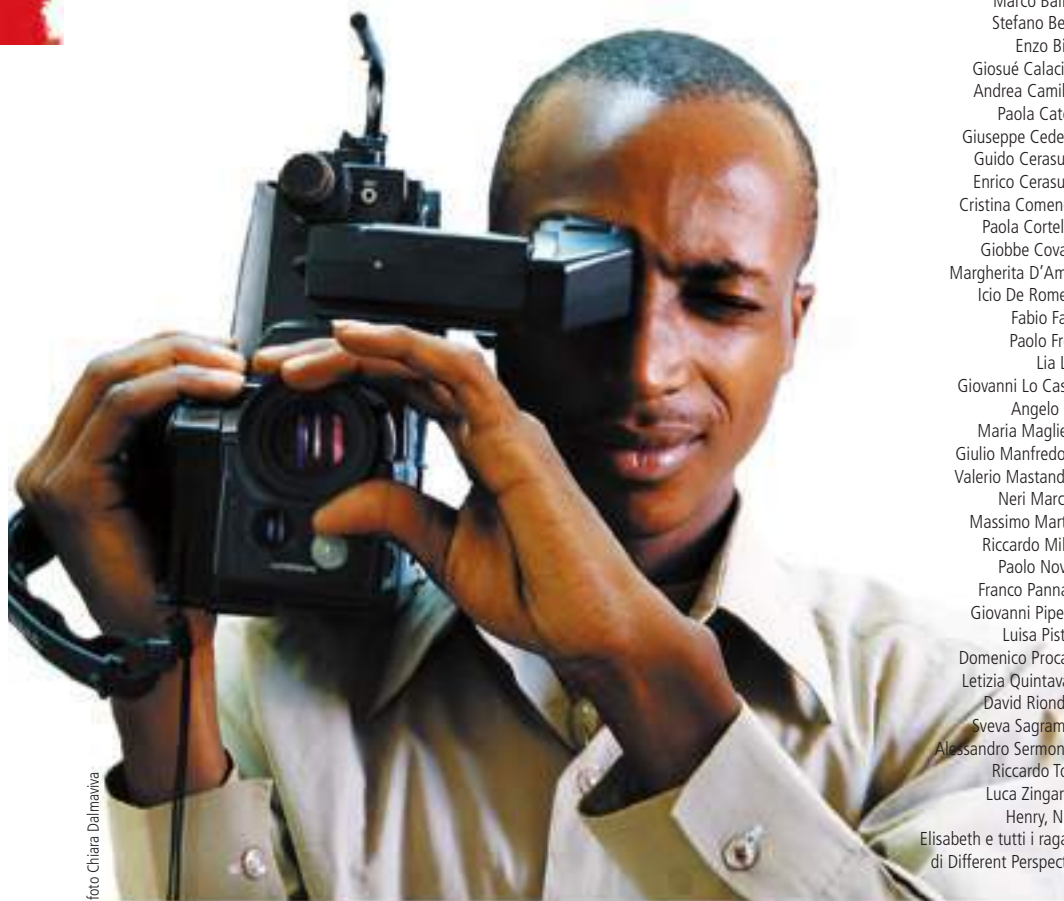


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**General coordination**

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**Graphic design and book cover**

Riccardo Falcinelli

**Layout**

Matteo Bellisario  
Riccardo Falcinelli

**Editor**

Enrica Speciale

**Proofreading**

Martina Testa

**Editor-in-chief**

Renata Ingraio

**Editorial Coordinator**

Sergio Rios Pérez

**Editorial Staff**

Giorgia De Negri  
Carlotta Nelli  
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**Translation**

Darcy Di Mona  
Aminda Leigh  
Natasha Senjanovic

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