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Under the Distinguished Patronage
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INTERNATIONAL ROME FILM FESTIVAL

OCTOBER 15 | 23 2009

CINEMA
INTERNATIONAL
ROME FILM FESTIVAL

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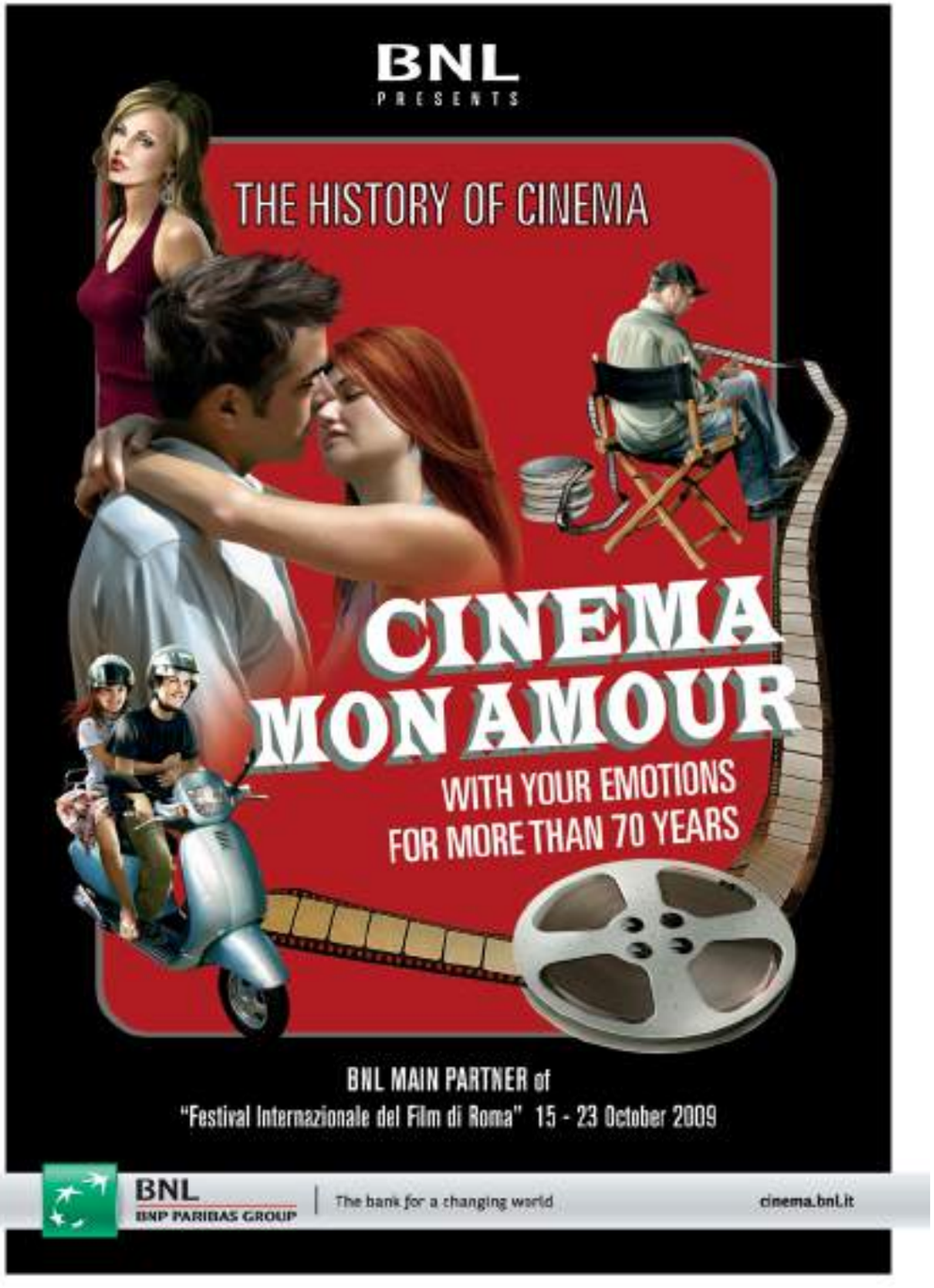

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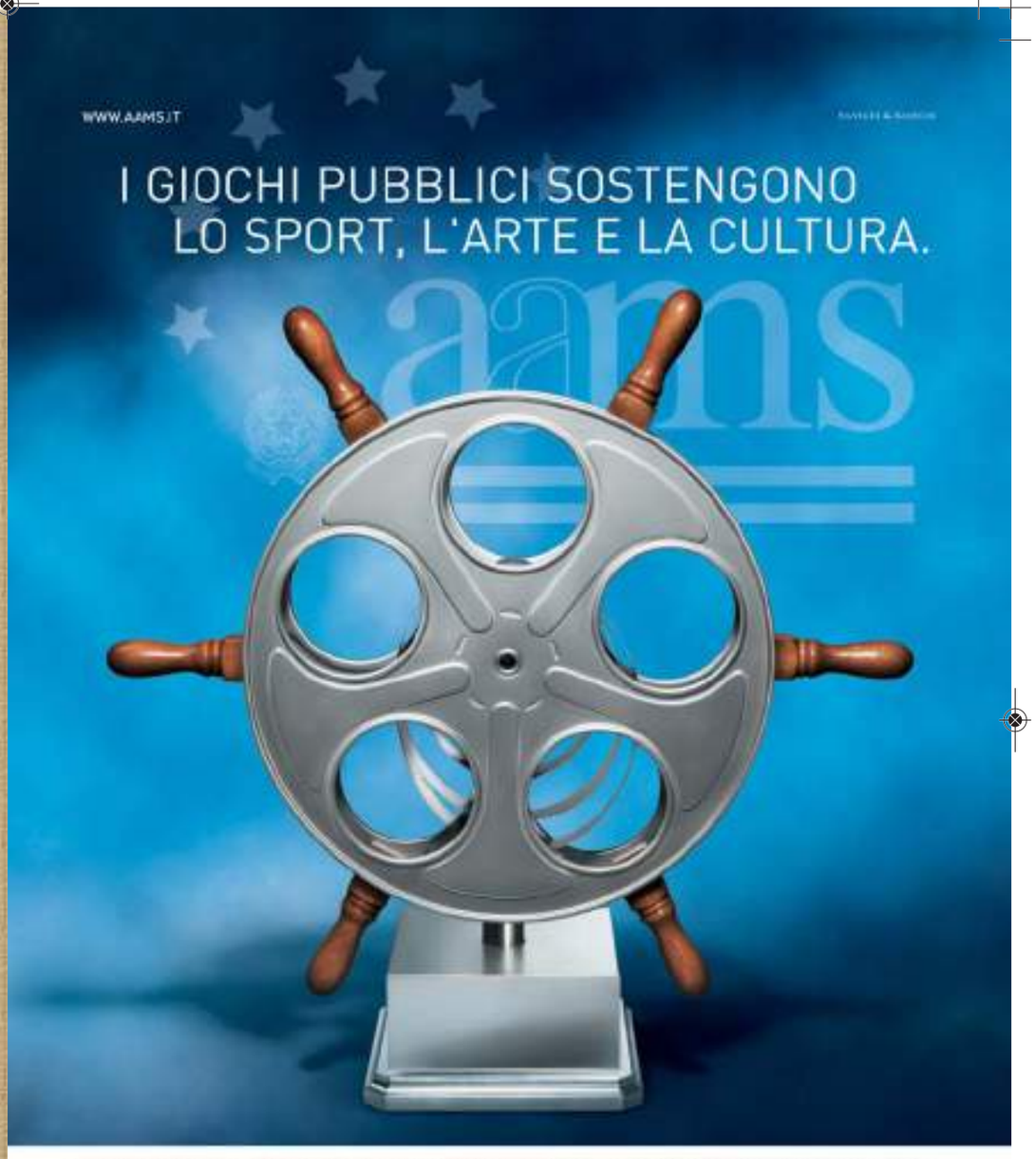

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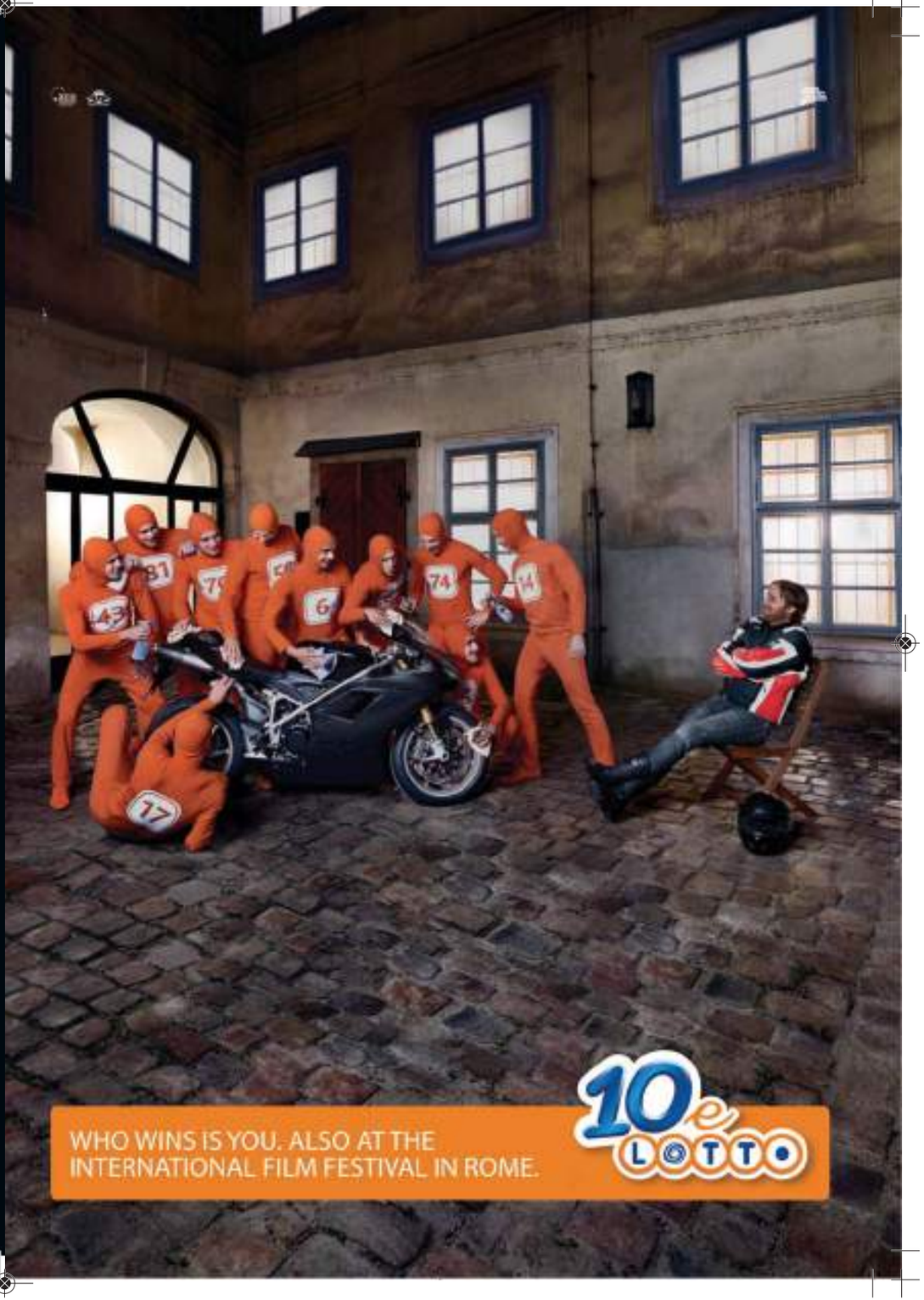

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SANDRO BONDI
MINISTER OF CULTURE

The fourth edition of the International Rome Film Festival is proof that a showcase for superlative cinema can also promote the film industry as a whole, with a view to expanding the base of film-loving audiences.
Cinema, of course, is at once both an art and an industry; it is culture and economics, a crucial resource for the growth of our country. And although fairly new, the Rome Film Festival has become a key event on the film calendar, thanks in no small part to the splendid backdrop of Renzo Piano's Auditorium, which hosts the fest.
This year great films and great talents from Italy, Europe and across the globe are once again converging on Rome, such as Meryl Streep, who will be honoured with the Festival's Acting Award, while exhibitions and retrospectives pay homage to past masters such as Luigi Zampa and Sergio Leone.
It is a golden opportunity for Italian cinema, with its prominent place in the cultural panorama that extends well beyond Italy's borders, to turn the spotlight on emerging young talents as well as well-known performers and filmmakers, all of whom are to be found in both the Official Selection and the Festival's other sections. And there's more: the General Assembly on Italian Culture will be convening for the second year in a row to discuss the state of the film industry, with the active participation and collaboration of the Ministry for Cultural Heritage and Activities.
Last, but not least, the 2009 Festival is embracing the theme of the environment, which runs through a number of screenings, exhibitions and special events, and is reflected in the eco-compatible guidelines adopted by the festival organizers in mounting the event. Culture means this as well.
I wish the Festival the best of success, knowing that its international resonance can only enhance our country's global image.

GIANNI ALEMANNO
MAYOR OF ROME

The fourth edition of the International Rome Film Festival is shaping up to be, once again, a world-class film event. The presence of an actress such as Meryl Streep, recipient of this year's Golden Marc'Aurelio Acting Award, is like a thread of gold embellishing a precious fabric: films carefully selected by the jury presided over by director Milos Forman; the festival's international guests, exceptional audience turn out, and the strong pull of the Eternal City and its scenographic appeal. As recently as *Gladiator* and as far back as *La Dolce Vita*, countless films have captured the many moods of Rome and exported them all over the world. This year the City Council has chosen to do the same, launching a promotional film by master filmmaker Franco Zeffirelli: a symphony of images dedicated to his adopted city, a love letter to Rome, to the delight of festival audiences and tourists alike, and a fine tribute to the Italian capital, which will also be getting a new brand next year: a new logo alongside the institutional one, and an example of the "city branding" strategy embraced by the world's great metropolises. The "Rome brand" will be used to promote cultural communication and enhance the city's international profile; it can also be licensed to certify events, cinema-related events, above all; in addition, it will serve to guarantee quality in merchandising, especially for the benefit of tourists. And as of 2010, two new international events that reflect Rome's focal role in audiovisual production will be getting under way in the capital: the "Cine-tourism Festival" and the "International Film Location Market." These two platforms will put producers in contact with location managers and showcase the incredible variety of locations that the film commissions of countries across the globe have to offer. For their invaluable contribution to creating this Festival I would like to thank its president, the inimitable Gian Luigi Rondi, and its Artistic Director, Piera Detassis, passionately dedicated to the event; and also thank the institutions that support the Festival and make it run - the Province of Rome, the Lazio Region, the Rome Chamber of Commerce, the Fondazione Musica per Roma, and the Accademia Nazionale di Santa Cecilia - along with all the private sponsors, without whom none of this would be possible.

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PIERO MARRAZZO
PRESIDENT OF THE LAZIO REGION

The International Rome Film Festival has confirmed how Rome, among many other cities, is "the cinema", not only for its great historic and cultural tradition, but also because it knows how to combine this heritage with strategic planning and economic investment. Rome and the Lazio region are sitting on a goldmine of enormous value: one hundred years of cinema history and tradition.
Indeed, the International Rome Film Festival was set up to help create the conditions to generate a new explosion in our cinema and audiovisual industry, undertaking an essential role as the driving force for Italian cinematography, encouraging exchanges and business opportunities.
We set ourselves an ambitious target: to make an important contribution to Italian cinema's return to the glory days of the 1960s, a period of success and high culture born from the extraordinary mix of entrepreneurial skill and artistic genius. Rome and Lazio can exploit one of their great vocations and once again return to being a point of reference for the audiovisual sector, both for business and for artistic expression. I know that the International Rome Film Festival is a crucial element to achieving this goal.

NICOLA ZINGARETTI
PRESIDENT OF THE PROVINCE OF ROME

Still fairly new but with sound prospects already ahead of it, the International Rome Film Festival has now become a consolidated event in international circles and a strong point in the promotion of our city and its territory around the world. This success is built around the two pillars of an original and winning model. First and foremost the intuition to create a great grass roots festival. Not merely a Film Festival in Rome, but a festival *for* Rome and its citizens. A festival that reflects an image of Rome: a city that speculates on bringing people together as a way to enrich civic life and create social cohesion. This Festival is cultural arena in harmony with the city, animating its symbolic locations, from the centre to the suburbs, involving the whole territory and surrounding municipalities, attracting a huge audience of fans, also enticed by a packed calendar of sidebar events. Since the very start, this festival has refused to kowtow to any elitist prejudice to lower the quality of its artistic programme when targeting a mass market. The results are clearly seen in the critical acclaim and the success with the public recorded during the first three editions, enabling the festival to strengthen and expand.
The second element of success is based on the close attention paid to the market, to those who make cinema, those who produce it, exhibit it and distribute it. This strand is indeliably linked to the special relationship Rome and its territory have always maintained with the world of cinema. A relationship where art is also industry, creativity is also business, imagination meets craftsmanship know-how, technical skill, professionalism and the ability to innovate. It generates a significant impact, to be promoted and sustained as a driving force for development and employment.
Since the Festival's creation, the Province of Rome has chosen to be one of the promoters of this event, together with the Municipality of Rome and the Lazio Region. We have continued this commitment with conviction because we firmly believe in this wager and its future. We have renewed our contribution this year to ensure the Festival is a success, also creating a few specific initiatives, such as screening films from the Alice in città showcase in schools around our province.

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ANDREA MONDELLO

PRESIDENT
ROME CHAMBER OF COMMERCE,
INDUSTRY, HANDICRAFTS AND AGRICULTURE

The audiovisual industry is firmly rooted in the Italian capital, and Rome is the national leader in this sector. Cinema, in fact, represents a strategic asset for the economy of our city and the country as a whole. In times of recession, it is essential that the institutions - first among them the Rome Chamber of Commerce, as the capital's main economic institution - are unflagging in their attention, in terms of investments, to initiatives designed to promote the development of the audiovisual industry, with its multiplying effect on employment and business. This is the guiding principle behind the Chamber of Commerce's support of numerous cultural initiatives and infrastructures in recent years - the Auditorium being a prime example - all realities that have made a remarkable contribution to exploiting the full potential of the Eternal City and enhanced its global profile. And to this end, it has also guaranteed its support of the International Rome Film Festival, now in its fourth year.
The importance of the Festival is undeniable: it generates sizable spin-offs for the city's economy; it stimulates the networking process so crucial to the growth and competitiveness of our businesses; and, in the framework of a constantly evolving global panorama, the Festival is a significant showcase for Italian audiovisual products, spurring exchanges and ongoing dialogue between Italian and international film professionals, at both the creative and the business levels.
Unsurprisingly, therefore, The Business Street, which the Rome Chamber of Commerce has promoted since its inception, has attracted a growing number of buyers and sellers from all over the world, giving fresh impetus to the Italian film industry, and earning its reputation among industry professionals as an appointment they don't want to miss.

GIANNI BORGNA - CARLO FUORTES

PRESIDENT AND COUNSELLOR
FONDAZIONE MUSICA PER ROMA

Once again, cinema takes center stage at the Auditorium Parco della Musica from October 15th through 23rd. These are the dates for the fourth edition of the International Rome Film Festival, eagerly awaited by Romans and film people alike, after the runaway success of the event in recent years. This is not the place to describe the programme. What we would like to highlight, besides the festival's exuberance in terms of the films showcased, the audience draw, and the personalities in attendance, is the high profile of this cultural event, and its organizers' renewed pledge to get the city of Rome – and its young people – thoroughly involved.
All of which is consistent with the Auditorium's mission since its creation: to become a hub of the arts, a hub of knowledge, and a hub of entertainment, more so every year, and more and more effectively. To become a multidisciplinary culture factory that cross-pollinates the various creative endeavours, champions experimentation, and fosters, at the same time, a profound reflection on the arts in our society. To serve as the gold standard for cultural promotion, dissemination, and production. By now the Auditorium is universally acclaimed for the excellence and impressive range of its initiatives. This, then, is the mission of Musica per Roma and the other foundations – the Accademia Nazionale di Santa Cecilia and Cinema per Roma – that are active in Renzo Piano's superb architectural spaces. All institutions that share a determination to overcome obstacles and remove barriers of both a material and a spiritual nature, in order to restore culture's original meaning as an exchange of experiences, a dialogue, the fruition of ideas, an acceptance of differences, not to mention a quest for the unknown and the extraordinary.
Practically by definition, cinema is an integral part of this process. Since the dawn of filmmaking, "moving images" have been made to report reality and provide an understanding of it, and to put poetry, dreams, and imagination in concrete form by means of an expressive medium that, to a certain extent, may be considered a summary and synthesis of all the others. Indeed, as Akira Kurosawa has observed, «cinema contains many other art forms; just as it shares certain characteristics with literature, it also possesses features that belong to the theatre; moreover, it has a philosophical dimension as well as important aspects of painting, sculpture, and music.»
If this is true, there clearly could be no better venue for the Rome Film Festival than its current home at the Auditorium Parco della Musica.

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GIAN LUIGI RONDI

PRESIDENT
FONDAZIONE CINEMA PER ROMA

Back for its fourth year, the International Rome Film Festival has begun to assume its own unmistakable shape, which could be neatly summed up by the formula "All Cinema for All Tastes". Its Official Selection of films both in competition and out of competition brings together auteur films and aspiring blockbusters, films that showcase the talents of the brightest stars in the screen firmament today; films that provide the catalyst for memorable events that please crowds and critics alike.
For cutting-edge cinema that pushes the boundaries of the medium, you can delve into EXTRA, the festival section that also finds room for the latest trends in documentaries, especially those tackling social issues.
Our signature Alice nella città section is for films made with young audiences in mind, two, in fact: kids 8 to 13 and teens 14 to 18. Another festival focus, new this year, is the environment and the critical problems it presents, highlighted by a range of films in all sections that share this common, all-important theme.
Kudos for this auspicious lineup are due to our masterful Artistic Director, Piera Detassis, and her collaborators overseeing the various sections: Mario Sesti for EXTRA, Gianluca Giannelli for Alice nella città, and Gaia Morrione for FOCUS, with its environmental strand for 2009. A special acknowledgment goes to our tireless Director General, Francesca Via, whose constant presence and generous and intelligent contribution I consider the real driving force behind our Festival; Ms. Via knows the whole delicate mechanism inside and out, and it is thanks to her if the show goes on.
The team is complete, therefore, and we're good to go: with our programme ripe with opportunities for film fans to meet and mingle with our 2009 participants, we are ready to prove our overriding resolve to support cinema in all its forms, with a special regard for the city of Rome, where we support film first.

FRANCESCA VIA

GENERAL DIRECTOR
FONDAZIONE CINEMA PER ROMA

The fourth International Rome Film Festival visibly accentuates the maturity and firmly established identity of an event that has garnered acclaim and influence within the international calendar of major film festivals. It has grown through word-of-mouth, while maintaining the right proportions to organise a high quality cultural line-up for its mainly young audience from Rome and beyond. Contemporaneously, the Festival has become a major resource for exploiting the territory on a promotional and economic level, with tourism alone generating an income of around 150 million €. But the event is also paying increasing attention to creating opportunities for international audiovisual professionals to exchange information, starting with the strengthening of The Business Street market plus the New Cinema Network, and the General Assembly on Italian Cinema investigating the industry's current hot topics. A Festival created thanks to the patient, painstaking work carried out by the remarkable staff at the Fondazione Cinema per Roma. The economic climate has been tough but many companies have confirmed their continuing support for us (BNL, AAMS, Mini-BMW, Lottomatica, Ikea, Finmeccanica and Poste Italiane to mention but a few) and others have joined us for the first time (Alitalia, Hag and Levi's among others). The Festival has consolidated its institutional role, instigating permanent collaborations with the Italian Ministry of Culture and the Centro Sperimentale di Cinematografia-CSC. And it has not lost sight of cinema's power to tackle great social issues, which is why this year's Focus zooms in on the environment. Finally, this Festival has brought success for many of its films: from Martin Scorsese's multi-Oscar®-winner *The Departed* in 2007, to Berlin Golden Bear winner *The Milk of Sorrow* by Claudia Llosa (co-produced thanks to the Rome event), and the suggestive *Man on Wire*, awarded the 2009 Oscar® for Best Documentary. Our first objective was to affirm our role on the wider international stage, and the fact that we have achieved this in just four years is thanks to the invaluable suggestions from our authoritative President, board of management members, the important support from our Founding Members, Auditors and all the private partners who have had faith in us right from the start and continue to support us. Special thanks go to Piera Detassis for her vivacity and determination; to Roberto Cicutto for his experience in a strategic sector like the market; to Lucio Argano for his untiring support; and to all the team members who have given their all, maintaining harmony, even in the most difficult times.
I thank you all so much.

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PIERA DETASSIS

ARTISTIC DIRECTOR OF THE INTERNATIONAL ROME FILM FESTIVAL

While this event in the cradle of Rome is still in its infancy – actually only four years old - it is now facing a period of greater maturity, trying to find its balance without stumbling at a time of crisis. It is worth re-emphasising the unique richness of a metropolitan event that has a single, unrepeatable advantage: its audience of youngsters and families, passionate film buffs and curious intellectuals. This would be unimaginable elsewhere, an audience both enthusiastic and critical, thirsting for the red carpet but willing to vote the most controversial, difficult films as Audience Award winners. This festival is also different because it runs alongside The Business Street market, directed by Roberto Cicutto, an event with a highly sensitive commercial radar tapping into the changes in the film business, in turn fed back into the Festival (it is no accident that this year's programme contains titles initially launched as projects in previous editions of New Cinema Network). And finally, this Festival is different because it is the fruit of a large collection of talents, the union of many brains and professional skills, combining the dynamic Alice nella città section for young cinemagoers overseen by Gianluca Giannelli with the Focus coordinated by Gaia Morrione and the Extra section curated by Mario Sesti, emphasising the "extra" side of cinema, from experimental works to documentaries, all held together by the pivotal Official Selection showing works in and out of competition. There will be fewer films and confusing overlaps this year, though the vibrant conjuncture between the sections will be retained. And we will try to create some order for our growing child. The competition (graced for the first time by a jury of luminaries in cinema and culture) unreservedly mixes low budget and innovative films with those by established maestros or independent American productions that do not take exception to using stars. It mixes dialects (the Italian films in competition contain a significant use of regional dialects) and nationalities in a kind of stateless production that represents today's real creative spark. Not only do the out-of-competition events in the Official Selection (programmed in synergy with Alice and Extra) bring global stars or blockbusters to Rome's red carpet, they also shine a light on auteur-led cinema and study new trends, from manga cartoons to Asian myths and vampire movies. And finally, the special events tread the borderline between cinema and other forms of artistic expression, with particular emphasis on music this year. They examine the realms of intrepid creativity: film-trilogies, film concerts, auteur-led projects created for television and re-worked for the big screen. Our two golden rules underpin all this: the first is to ask (and obtain agreement from) performers or filmmakers presenting a film in Rome to cast aside rigid promotional protocol and agree to meet the audience for a series of passionate cinema lessons. Rule number two is that the films are not merely innovative in their use of language and image, but must above all tell stories: it doesn't matter if they have an historical sweep or show minority viewpoints as long as they are revelatory, bizarre, hard fought, true, provocative, basically able to illuminate. If only part of what I have outlined happens, I owe it to the ongoing support and the lucid, steadfast suggestions of President Gian Luigi Rondi and the Festival's Director General, Francesca Via, as well as to all the section heads, consultants and international broadcasters, added to the amazing work by the municipal authority's Cinema Office and selection committee members Fabia Bettini, Alessandra De Luca and Fabrizio Grosoli.
Thank you everyone and in particular, thanks Matteo.

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GENERAL ASSEMBLY ON ITALIAN CINEMA

ONCE AGAIN THE INTERNATIONAL ROME FILM FESTIVAL IS HOSTING THE GENERAL ASSEMBLY ON ITALIAN CINEMA, WITH THE SUPPORT OF THE MINISTRY OF CULTURE. THIS YEAR THE ASSEMBLY RUNS OCTOBER 20-22 (FROM 9.00 TO 13.00). THE EVENT TAKES THE FORM OF THREE MORNING WORKSHOPS FEATURING REPORTS AND DEBATES ON SOME OF THE FILM AND AUDIOVISUAL INDUSTRY'S MOST PRESSING CONCERNS.

October 20, from 9.30 to 13.30 - Auditorium Teatro Studio

PROMOTING ITALIAN CINEMA

The first day's workshop, entitled **Promoting Italian Cinema**, will be devoted to the promotion of film production and film culture. In particular, panels will address strategies for promoting films in movie theaters as well as selling Italian cinema abroad. A *special sessions* is also scheduled dedicated to the application of the new legislation on tax shelters and tax credits, and the other to the ongoing debate over shrinking government funds earmarked for entertainment (the FUS: Fondo unico dello spettacolo).

MiBAC MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI

in collaboration with

KEY4biz KNOWLEDGE FOR BUSINESS

October 21, from 9.30 to 13.30 - Auditorium Teatro Studio

THE DIGITAL REVOLUTION IN THE MOVIE THEATERS

The second day's workshop is entitled **The Digital Revolution in the Movie Theaters**, and has been organized by the Ministry of Cultural Heritage and Activities itself. The theme is the digitalization of movie theaters. As European Commissioner Neelie Kroes herself has emphasized, a public debate over the impact of digital cinema in Europe is long overdue; in this transition phase in the new technology, the cost of digitally converting facilities must be taken into account as well. The workshop, therefore, is also an implicit acknowledgment on Europe's part of Italy's contribution to the examination of this complex issue, and a welcome occasion for representatives of Italian and European political institutions, as well as experts and businesses working in the field, to meet and exchange their experiences.

October 22, from 9.30 to 13.30 - Auditorium Teatro Studio

THE CINEMA OF THE ITALIAN REGIONS

The third day's workshop, which wraps up the General Assembly, is **The Cinema of the Italian Regions**. The governors of some of the regions most closely involved in film production will be participating; several cases of excellent performance by regional film commissions will be presented; and the prospect of new financial instruments suitable to the decentralization of Italian film production will be discussed.

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REGULATIONS 2009

Art. 1.
The Festival Internazionale del Film di Roma's main objective is to focus attention on the best in world cinema; making room for its most popular expressions, featuring new explorations in the craft and creating opportunities for events to foster greater understanding of the important personalities and periods in cinema history, both past and present. There is also an emphasis on highlighting world cinematographies of particular interest, plus genres that enhance the technical, artistic and social sides of cinema as a whole.

Art. 2.
This mission will be carried out by a fully-autonomous Artistic Director, who will, in agreement with the Festival President, appoint a Committee of Experts. Its members will be given respective responsibility for the various sections on an annual basis.

Art. 3.
The individual sections, each with their own specific function, are:
a) The Selezione Ufficiale, with films both in and out of competition
b) Innovative films, retrospectives and encounters (L'altro cinema)
c) Children's cinema (Alice nella città), with films also eligible to run in a dedicated competition
d) Special events, tributes and any eventual exhibitions, (handled by the General Director in agreement with the President)

Art. 4.
Films competing in the Selezione Ufficiale must be premieres in Italy and elsewhere in the world, barring their country of origin and excluding screenings at any eventual festivals outside Europe.

Art. 5.
A Mercato Internazionale del Film will vigorously encourage exchanges within the world film industry. Under the helm of its own Director, the market will be held in diverse locations and will be planned in close agreement with the main organizations in Italian cinema. There will be additional opportunities for exchanges between producers and directors with the aim of funding new works (the Fabbrica dei progetti).

Art. 6.
The Artistic Director and the Director of the Market will be appointed by the Board of Management on the proposal of the President.

Art. 7.
Films competing in the Selezione Ufficiale will be in the running for the following prizes, to be awarded by a seven-member international jury: the Golden Marc'Aurelio Award for Best Film, two Silver Marc'Aurelios for Best Actor and Best Actress, and the Grand Jury Prize, also a silver Marc'Aurelio, the selection criteria for which are to be defined, as are the criteria for two Special Prizes that the jury may also award.

Art. 8.
Simultaneously, the same films in the Selezione Ufficiale will be competing for the Golden Marc'Aurelio Audience Award for Best Film, which will be voted for by all festival-goers attending screenings in accordance with technical procedures that will be published separately and are designed to ensure the objectivity of the audience vote under the supervision of a notary. The award carries a cash grant of 40,000 euros, to be split equally between the film's director and its majority share producer. A Silver Marc'Aurelio for Best Documentary will be awarded to a film presented in the L'Altro Cinema - Extra Section by a jury of Italian documentary filmmakers.

Art. 9.
The films in the "Alice nella città" Section will be in the running for two prizes for best film called the Marc'Aurelio "Alice nella città" Awards; one is voted for by children under 12, and the other by youngsters aged 13 to 17. Each prize carries a cash grant of 10,000 euros, to be split equally between the film's director and its majority share producer.

Art. 10.
There is also the potential to award further Marc'Aurelio prizes created to honour the careers of illustrious figures in Italian as well as international cinema.

Art. 11.
. Other initiatives may be organised to allow the general public and film professionals to come face-to-face with international film personalities as well as to focus on specific aspects of the art of filmmaking, its techniques, its stars and its evolution. (Permanent Activities).

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AWARDS

THE OFFICIAL AWARDS

- MARC'AURELIO ALICE NELLA CITTÀ UNDER 12 AWARD
- MARC'AURELIO ALICE NELLA CITTÀ OVER 12 AWARD
- SILVER MARC'AURELIO AWARD FOR BEST DOCUMENTARY IN THE EXTRA SECTION
- GOLDEN MARC'AURELIO AUDIENCE AWARD FOR BEST FILM - BNL
- SILVER MARC'AURELIO JURY AWARD FOR BEST ACTRESS
- SILVER MARC'AURELIO JURY AWARD FOR BEST ACTOR
- SILVER MARC'AURELIO JURY AWARD
- GOLDEN MARC'AURELIO JURY AWARD FOR BEST FILM
- GOLDEN MARC'AURELIO ACTING AWARD (BESTOWED ON MERYL STREEP)

Sinisca's Marc'Aurelio Awards
The Marc'Aurelio statuette is an original sculpture that world-renowned sculptor and painter Sinisca created expressly for the 2008 edition of the International Rome Film Festival. Sinisca has participated at various cinema-related events, showing his works at film festivals and showcases such as those held in Sorrento, Venice and last year in Rome. The 2009 edition of the Rome Festival will be awarding a total of 9 Marc'Aurelio prizes. The models take the form of a gold- or silver-plated bronze disc, against which stands a black plastic silhouette of Marc'Aurelio, presented on a plastic pedestal. The artist has personally added the finishing touches to each statue, meaning they can be classified as "handcrafted reproductions".

THE COLLATERAL PRIZES

- "LA MEGLIO GIOVENTÙ" PRIZE FOR BEST FILM DEVOTED TO YOUTH-RELATED ISSUES AND CIVIC EDUCATION, SPONSORED BY THE MINISTRY OF YOUTH AFFAIRS
- L.A.R.A. (LIBERA ASSOCIAZIONE RAPPRESENTANZA DI ARTISTI) PRIZE FOR BEST ITALIAN PERFORMER
- ENEL CUORE PRIZE FOR BEST FILM DEALING WITH SOCIAL ISSUES IN THE EXTRA SECTION
- GOLDEN BUTTERFLY (AGISCUOLA) PRIZE
- LEVI'S PRIZE FOR BEST EUROPEAN PROJECT (NEW CINEMA NETWORK)
- IKEA GREEN PRIZE FOR BEST FILM DEALING WITH ENVIRONMENTAL THEMES (FOCUS)
- HAG PRIZE FOR BEST FILM DEVOTED TO THE RELATIONISHIP BETWEEN THE ARTS AND THE ENVIRONMENT
- "10ELOTTO" SPECIAL PRIZE FOR THE ITALIAN ACTOR WHO BEST REPRESENTS THE ITALIANS' CHARACTER AND GENEROSITY

THE PUBLIC WILL ALSO HAVE A MAJOR ROLE IN AWARDING THE INTERNATIONAL ROME FILM FESTIVAL'S PRIZES, ATTRIBUTING THE GOLDEN MARC'AURELIO AUDIENCE AWARD TO BEST FILM, CHOSEN THROUGH AN ELECTRONIC VOTING SYSTEM AT THE END OF SCREENINGS THROUGH A SPECIALLY DESIGNED VOTING ELECTRONIC CARD.

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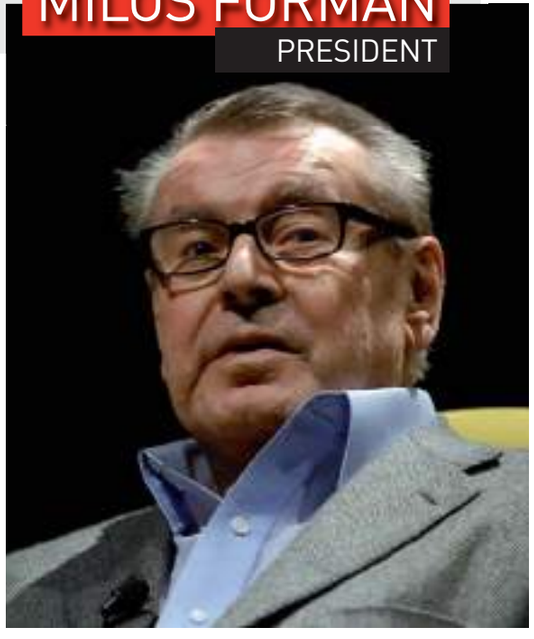
INTERNATIONAL JURY

OFFICIAL SELECTION COMPETITION

MILOŠ FORMAN

PRESIDENT

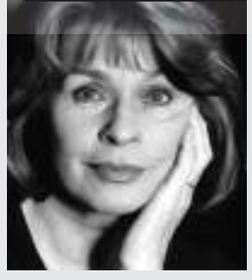


Miloš Forman was born in Čáslav, in what was formerly Czechoslovakia. He was orphaned after his parents were deported to Auschwitz, and he soon developed a huge interest in cinema and theatre. He attended courses run by Ivan Passer at the Prague Film Institute and, after graduating, started to make his first works including *Black Peter* (1963), his directorial debut that was a worldwide hit.
After the soviets invaded Prague he moved to America where he directed *Taking Off* (1971), winner of the Grand Jury Prize at Cannes, followed by *One Flew Over the Cuckoo's Nest*, which brought him his first Oscar® as director. This was followed by *Hair* (1979), *Ragtime* (1981), *Amadeus* (1984) which won eight Academy Awards®, including the Oscar® for Best Director, *Valmont* (1989), *The People vs. Larry Flynt* (1996), *Man on the Moon* (1999) and *Goya's Ghosts* (2006).

GAE AULENTI

Gae Aulenti is based in Milan where she works on architectural and urban planning, interior and industrial design and theatrical stage design. She designed the Museé d'Orsay in Paris and oversaw the renovation of Palazzo Grassi in Venice. Her recent projects include: the new Asian Art Museum in San Francisco, the National Art Museum of Catalonia in Barcelona, the Italian Institute of Culture in Tokyo and the Palavela arena used for the Winter Olympics in Turin. Her accolades to date comprise the title of Chevalier de la Légion d'Honneur (Paris), honorary membership of the American Institute of Architects (Hon. FAIA), the title of Cavaliere di Gran Croce of the Italian Republic, the Praemium Imperiale and an honorary degree from the Rhode Island School of Design in Providence (United States).

SENTA BERGER



Senta Berger was born in Vienna, where she studied at the Academy of Art. After her German debut, she went on to work with major American filmmakers of the time, starring in pictures such as *Secret Ways* (1960) and *The Victors* (1962). She then moved to Hollywood where she starred in films like *Mayor Dundee* (1965) and *The Quiller Memorandum* (1966). In 1966 she married Michael Verhoeven and together they founded the production company Sentana Film Production, based in Munich. From 1969 to 1979 she worked in Italy with Luigi Comencini, Dino Risi, Carlo Lizzani, Luigi Zampa and Mario Monicelli. Her most recent works include *The White Rose* (1982), the TV series *Fast Gerdi* (1989) and *The Nasty Girl* (1990), winner of the Silver Bear at the Berlinale, and *My Mother's Courage* (1996). In 2003 she was elected President of the German Film Academy.

JEAN-LOUP DABADIE

Jean-Loup Dabadie, born in Paris in 1938, is a writer, journalist, playwright, screenwriter for cinema and television, cartoonist and lyricist. He collaborated with director Claude Sautet, writing the screenplays for many of his films, such as *The Things of Life* (1970), *César and Rosalie* (1972) and *A Simple Story* (1978). In 1972 he wrote the screenplay for *A Gorgeous Bird Like Me* by François Truffaut. He worked with Yves Robert on *An Elephant Can Be Extremely Deceptive* (1976) and *We Will All Meet in Paradise* (1977). In 2000 he wrote the script for the TV series *The Blue Bicycle*, directed by Thierry Binisti. He is an Officer of the Légion d'honneur, Commander of Arts and Letters, and was elected as a member of the Académie Française (French Academy), which awarded him with the "Grand prix du cinéma" for the value of his work.

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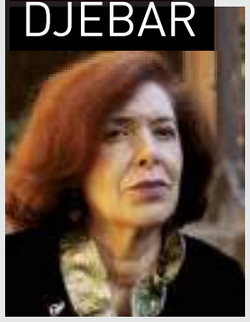
ASSIA DJEBAR



Born in Cherchell, near Algiers, Assia Djebar attended the primary school where her father taught French, then completed secondary school studies in Algiers, and became the first Algerian woman to be accepted at the École Normale Supérieure in Paris. In 1958, Djebar married Ahmed Ould-Rouïs, a member of the Algerian Resistance, then divorced him and in 1980, married the poet Malek Alloula. After Algeria gained independence, Djebar began to teach North African history at the Faculty of Letters. She also worked as an assistant director on a number of film productions. Her first film, *La Nouba des femmes du Mont Chenoua* (1979), won the International Critics Prize at the 1979 Venice Film Festival. In 2005 Assia Djebar was the first Algerian woman to become a member of the Académie Française (French Academy).

PAVEL LUNGIN

Pavel Lungin was born in 1949 in Moscow where he graduated in Mathematics and Linguistics. After his university studies he attended advanced courses in Screenwriting and Directing, going on to write many screenplays between 1974 and 1989, and making a selection of television documentaries. His first feature length film *Taxi Blues* won the prize for Best Director at the 1990 Cannes Film Festival. He followed this up with *Luna Park* (1991), shown in competition at Cannes in 1992, *The Wedding* (1999), winner of a special prize at the same French festival in 2000, *Tycoon* (2002), *Roots* (2005) awarded the Grand Prize at the "Kinotavr" festival, and the multi-award winning *The Island* (2006). In recent years Lungin has also taken on the mantle of producer.

GABRIELE MUCCINO

Gabriele Muccino was born in Rome in 1967. He attended directing courses at the Centro Sperimentale di Cinematografia-CSC and then started making short films and docufiction. In 1998 he directed his first feature, *That's It*, presented at the Turin Film Festival, which went on to win the ANEC Plaque for Best Directorial Debut. His next film *But Forever in My Mind*, (1999) was screened at the Venice Festival and was nominated for a European Film Award. His *One Last Kiss* (2001) won a slew of David di Donatello prizes including Best Director and came away with the Audience Award at the Sundance Festival. After *Remember Me* (2002), Muccino moved to America where he started collaborating with actor Will Smith, with whom he made *The Pursuit of Happyness* (2006) and *Seven Pounds* (2008). He is currently completing *Kiss Me Again*, sequel to *One Last Kiss*.

ITALIAN DOCUMENTARY FILMMAKERS' JURY

EXTRA DOCUMENTARIES IN COMPETITION

FOLCO QUILICI

PRESIDENT

Folco Quilici's dedication to cultural cinema started with *Blue Continent* (1954), followed by *Ultimo Paradiso* (1957), winner of the Silver Bear at the Berlin Festival, *Tikoyo e il suo pescecane* (1961) written with Italo Calvino, and *The Voyage of Tanai* (1970), prize-winner at Taormina and winner of a David di Donatello award. Then came *Il Dio sotto la pelle* (1972), *Fratello mare* (1974) and *Cacciatori di Navi* (1992). His television series include *Mediterraneo* and *L'Uomo Europeo* with Fernand Braudel and *Italia dal cielo* with Italy's most important authors (Calvino, Sciascia, Soldati, etc.). His films made in collaboration with great archaeologists include *Il Mare dei Fenici*, *L'Etrusco vivo* with Sabatino Moscati, *I greci d'occidente* with George Vallet and *Un'isola nel tempo* (2008) with Sebastiano Tusa. He has also published books of essays and fiction, such as the recent 'Libeccio'.

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FRANCESCO CONVERSANO

Since 1980, Francesco Conversano has written and directed - along with Nené Grignaffini - numerous documentaries that are invaluable aids to understanding the stories and places of contemporary times. His films push the envelope of the film medium and storytelling itself. For his most significant work - including *Blue Highways: Voices of the Other America*, *Taccuino indiano*, *Buongiorno Cina*, *Megalopolis*; Partire, ritornare. In Viaggio con Tahar Ben Jelloun; Uno scrittore una città; and *The Wise Cat Catches Mice* - Francesco Conversano has received a number of awards in Italy and abroad, among them the David di Donatello for Best Documentary in 2006.

SALVO CUCCIA

Born in Palermo in 1960, Salvo Cuccia conducts research through the media of videoart, fiction and new documentary forms. His work is a blend of fictional short films, live-performances, video installations, documentaries, creative videos and television shows. His documentary *Détour De Seta*, presented at the Tribeca Film Festival by Martin Scorsese and shown at the Full Frame Documentary Film Festival, won prizes and accolades at many international showcases. He has made a selection of documentaries for the RAI Educational historical strand *La storia siamo noi*. He has also worked as assistant director to Raùl Ruiz, his "inadvertent" maestro. His performances have featured collaborations with musicians such as David Moss, Bob Ostertag, Jean-Marc Montera, Domenico Sciajno and Gianni Gebbia.

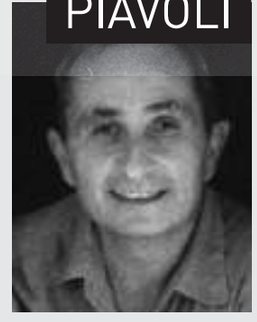
GIOVANNA GAGLIARDO

She is one of Italy's filmmakers who pays most attention to the world of women. In the 1970s she collaborated with director Miklòs Jancsò on *The Pacifist*, *La tecnica e il rito*, *Rome Wants Another Caesar* and *Private Vices and Public Virtues*. Her first film, *Mother and Daughter* (1977), was followed by *Via degli Specchi* (1982), presented in competition at the Berlinale. Her *Suffocating Heat* opened the Quinzaine des Realisateurs at Cannes in 1991. She filmed the documentaries *Viva l'Italia* (1994), *Che colpa abbiamo noi* (1997) and *Bellissime* (2004), presented at the Venice Film Festival. In 2007 she made *L'abito di domani* for the Istituto Luce. She has just completed *Vittime*, a documentary about the political turbulence in 1970s Italy.

GIANFRANCO PANNONE

Born in Naples in 1963 he directed and produced between 1990 and '98, the documentaries that form his American Trilogy, which was followed by *Latina/Littoria* (2001), a prizewinner at the Turin Festival. His other works include: *Pomodori* (1999), *Sirena operaia* (2000), *Pietre, miracoli e petrolio*, *100 anni della nostra storia* (2006, with Marco Simone Puccioni), the series *Cronisti di strada* (2007), *Red Sunrise* (2008, written with Giovanni Fasanella) and *Giovanni Agnelli* (2009, with a screenplay by Marcello Sorgi). His first fiction film was *Io che amo solo te* (2005). His works have won awards in Italy and Europe. He teaches at the Dams department in Roma Tre University and runs courses in Directing Documentaries at Act-Multimedia in Rome and at the Accademia dell'Immagine in L'Aquila.

FRANCO PIAVOLI



He was born in Pozzolengo (Brescia, in Lombardy) in 1933. After making various short films in the 1960s including *Emigranti*, his first feature was *Il pianeta azzurro* (1982), presented in competition at that year's Venice Film Festival. The film won the Silver Ribbon for Best Directorial Debut, awarded by Italy's film critics. From 1984 onwards he directed various operas for the stage, like Bellini's Norma staged at the Teatro Grande in Brescia. In 1996 he presented *Voci nel tempo* at the Venice Film Festival, then in 2002 he directed *At the First Breath of Wind*, selected for Locarno and invited to Sundance the following year. In 2004 he was decorated with the Vittorio De Sica prize, and five years later he participated at the Berlin Film Festival with his *L'orto di Flora* contribution to Ermanno Olmi's feature film, *Terra madre*.

SHERIN SALVETTI

As Vice President Factual at Fox Channels Italy, Sherin Salvetti is responsible for all areas of output for the National Geographic Channel, Nat Geo Adventure, Nat Geo Wild, Nat Geo Music, National Geographic Channel HD, Cult and the History Channel. Born in Milan, Sherin Salvetti completed her studies in Rome where she started working on the distribution side of television. In 1984 she moved into television production, working on the programme *Mixer* and in 1997 she became the author responsible for *Geo&Geo*. In August 2000 she was made Country Manager of the National Geographic Channel. With the creation of Fox Channels Italia in 2003, her National Geographic Channel remit was expanded to include oversight of the other channels in the bouquet.

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MERYL STREEP

GOLDEN MARC'AURELIO ACTING AWARD

portrait by
Brigitte Lacombe

Where can one start to describe the importance and greatness of an actress like Meryl Streep? This year, the International Rome Film Festival will be bestowing its Acting Award on the actress for her career, her personality and her style, following in the footsteps of former recipients Sean Connery, Sophia Loren and Al Pacino. Streep is so popular it is almost superfluous to explain the reasons for this recognition. But then again, this is precisely why it is essential to get a closer look at the underlying causes of this success. From this point of view, Mrs. Streep seems as determined and resourceful as many of the characters she has played. She started to win prizes the moment she appeared on screen (the Emmy Award for *Holocaust*); she holds a record-breaking number of nominations (15 for the Oscars® and 23 for the Golden Globes); and her performance in *Mamma mia!* last year finally laid to rest the prejudice that she was too good at drama to become likeable and funny in a comedy (an opinion that held sway in Hollywood in the 1980s and '90s after comedies like *Heartburn*, *She Devil* and *Death Becomes Her*, also due to their modest box office performance). Considered the most talented actress of her generation at the end of the 1970s, in the decade that followed Streep was forced to feel the cold shoulder given to actresses over thirty by the American majors. This led her to remark that the studios didn't offer these women leading roles because bosses didn't want to see an image that reminded them of their first wife. She has a plethora of strengths: she is acknowledged as the most talented actress around at tackling foreign accents; she has porcelain skin; a mass of shiny hair that captures the light in the shot; is a first-rate mimic; her oval face radiates a delicate and incessant expressivity; and she has an impeccable, all-encompassing technique (a trained voice thanks to singing lessons as a girl and a solid background in dance). Streep had to face the barbs inevitably fired at someone considered too perfect to be real, perhaps even more than Katharine Hepburn or Bette Davis or Jane Fonda in their day, all nevertheless actresses like her, with both the skill and the luck to exemplify performing excellence on the screen. "The delicious robot" was how she was described by John Cazale, the great actor from *The Godfather* and *Dog Day Afternoon*. They were actually romantically linked and Streep cared for him until his untimely death, shortly after completing *The Deer Hunter* (there has been much mention of Cazale in Rome: Francis Ford Coppola and Al Pacino discussed him at length at past editions, and this year, with the agreement of Meryl Streep, the retrospective of films in her honour will include *I Knew It Was You*, evoking the brief but dazzling career of this extraordinary actor). It seems incredible, especially for today's audiences who know Streep for being a highly emotive actress, but in reality, her toughest battle was against the impression of coldness and perfection emanating from her strident on-screen appearances. The selection of films in the retrospective/tribute (chosen with the actress's approval) widely deflects these barbs. How many other actresses have exposed themselves to rise to the challenge of discarding the traditional maternal image (in films such as *Kramer vs. Kramer*, *A Cry in the Dark* or *The Manchurian Candidate*)?

And how many have explored beyond the already-established boundaries of female characters constrained - by their times or by male subjection - into overly restricted or humiliating lives (in *The French Lieutenant's Woman*, *Plenty* and *Out of Africa*)? Streep conquered new, unknown territories for female identity, in the cinematographic imagination and in cultural society, often highlighting far from reassuring or rewarding aspects. If she portrayed women forced to make sacrifices with memorable radicalism and refinement in films such as *Falling in Love* or *The Bridges of Madison County*, it is works like *The Devil Wears Prada*, *Mamma Mia!* or *Doubt* - albeit in drastically different ways - that have enabled her to depict women who appear to know exactly how to handle the domination, power, control and pleasure-seeking typically identified with men. In reality, Mrs. Streep is unrivalled in the complex narration of both these elements (in underestimated films such as *One True Thing* or *Adaptation*): all her substantial characters are fully immersed in the battle between controlling or letting go of their emotions. This is why everyone loves her. From *Sophie's Choice* to *The Devil Wears Prada*, perhaps the two extremes of an extraordinarily wide-ranging gallery (typical of the greatest performers), from a mother/martyr to a mother/wicked stepmother. This actress seems to lead the audience on a discovery of the unprecedented, or rather the similarities between tyranny and panic, inveterate hatred and extreme vulnerability, as if both are permanently lying in ambush and she is there to fight them for us, like a delicious warrior. This extraordinary actress has been sending back detailed, painful and touching reports from this war in every film for over thirty years. All the emotions she has generated on screen cannot help but remind us of something familiar, and perhaps unconfessable.

MARIO SESTI

Studio UNIVERSAL
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The encounter with Meryl Streep is part of the Journey Through American Cinema showcase, where great Hollywood directors and actors meet the public. The series of appointments is produced by the International Rome Film Festival and Studio Universal, the TV channel that screens the best classic American films. Studio Universal is an NBC Universal channel and is broadcast on digital terrestrial in the Mediaset Premium package.

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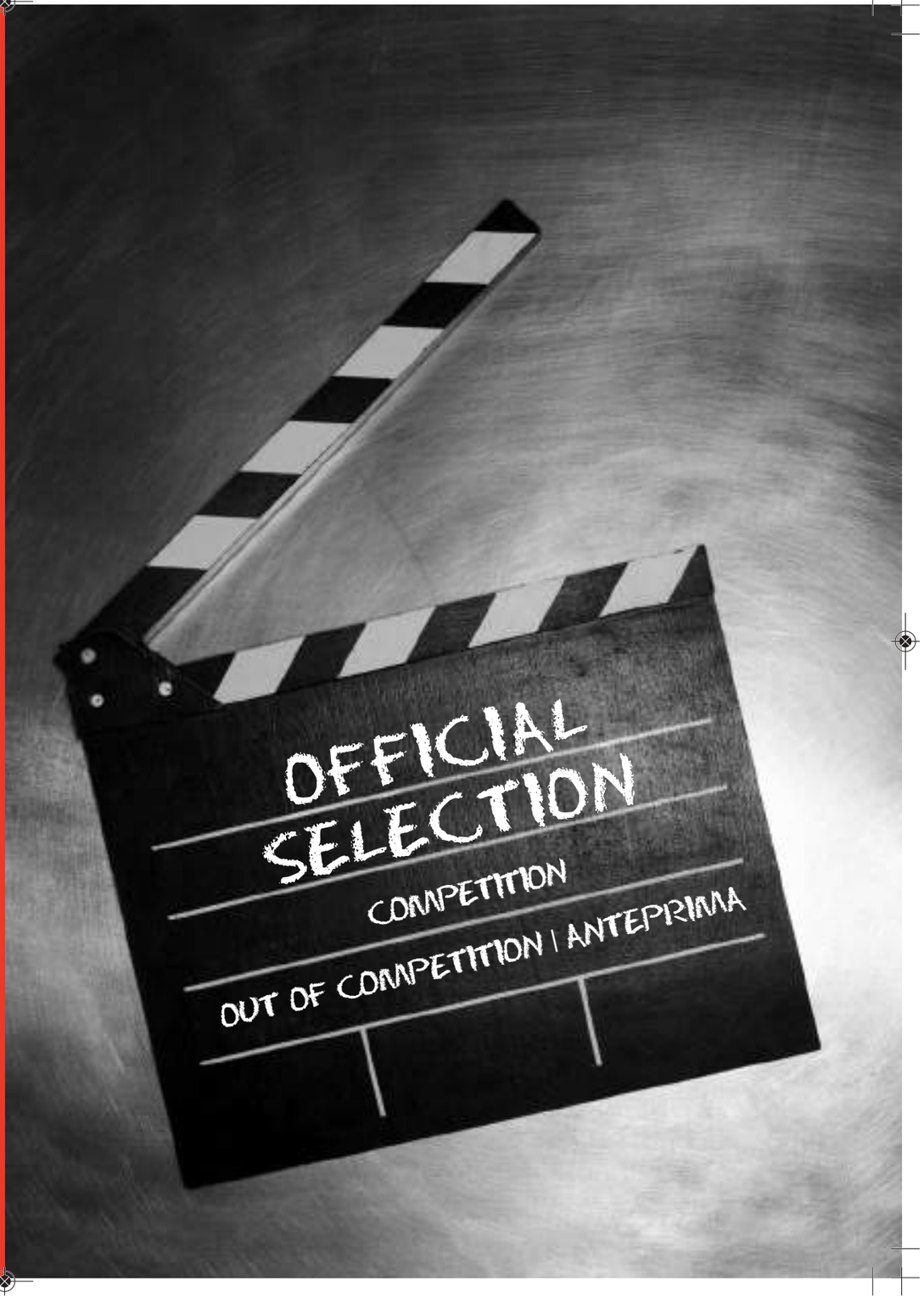
CINEMA

COMPETITION

AFTER ALBERTO RODRIGUEZ
ALZA LA TESTA ALESSANDRO ANGELINI
BRODERSKAB NICOLO DONATO
CHAQUE JOUR EST UNE FÊTE DIMA EL-HORR
DAWSON ISLA 10 MIGUEL LITTIN
THE LAST STATION MICHAEL HOFFMAN
PLAN B MARCO BERGER
QINGNIAN GENG JUN
LES REGRETS CÉDRIC KAHN
TRIAGE DANIS TANOVIC
L'UOMO CHE VERRÀ GIORGIO DIRITTI
UP IN THE AIR JASON REITMAN
VIOLA DI MARE DONATELLA MAIORCA
VISION MARGARETHE VON TROTTA

OUT OF COMPETITION / ANTEPRIMA

CHRISTINE CRISTINA
STEFANIA SANDRELLI
THE CITY OF YOUR FINAL DESTINATION
JAMES IVORY
LE CONCERT RADU MIHAILEANU
IO, DON GIOVANNI CARLOS SAURA
JULIE & JULIA NORA EPHRON
LANG ZAI JI ZHUANGZHUANG TIAN
OGGI SPOSI LUCA LUCINI
A SERIOUS MAN JOEL COEN, ETHAN COEN



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AFTER

DIRECTED BY ALBERTO RODRIGUEZ

Competition

Spain * 2009 * Color * 35 mm * 116' * Spanish

The lives of Manuel, Ana and Julio, friends since adolescence, are a fraud. They are in their late 30's, have achieved everything that brings happiness, according to our society, yet are in desperate search for a solution to their immense loneliness and dissatisfaction.
Their paths cross in a warm summer night after not having seen each other for some time, and they initiate a trip towards the heart of the night: sex, drugs, alcohol and excess; an escape towards adolescence as the only way to avoid reality.

Alberto Rodríguez's first experience as a director is *El Factor Pilgrim* (*The Pilgrim Factor*, 2000), where he shared credits with Santi Amodeo. His first solo feature, *El traje* (*The Suit*, 2002), was screened at the Berlin International Film Festival. It was followed by *7 vírgenes* (*7 Virgins*, 2005) which earned him recognition as one of the most interesting Spanish young director/writers and won the Silver Shell in the San Sebastian International Film Festival as well as six nominations to the Goya Awards.

Cast Guillermo Toledo (Julio), Tristán Ulloa (Manuel), Blanca Romero (Ana), Jesús Carroza (Jesús), Raúl del Pozo (Pablo)

Screenplay Rafael Cobos, Alberto Rodríguez **Cinematography** Alex Catalán **Editing** José Manuel Moyano **Production Design** Pepe Domínguez del Olmo **Costumes Design** Fernando García **Music** Julio de la Rosa

Producer José Antonio Félez **Production** Tesela PC **Co-production** La Zanfoña **World Sales** Imagina International Sales - Ctra. Fuencarral-Alcobendas, km. 12,450 - 28049 Madrid (Spain) T. +34 91 728 5738 - F. +34 91 728 5739 - www.imaginasales.tv

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ALZA LA TESTA

DIRECTED BY ALESSANDRO ANGELINI

Competition

Italy * 2009 * Color * 35 mm * 86' * Italian

Mero, a skilled shipyard worker, is a single father. His son Lorenzo, born from a relationship with an Albanian girl, is his only reason for living. The father dreams that the boy will become a champion boxer, to make up for his own anonymous career as an amateur in the ring. This is why he puts him through a tough training programme, teaching him day after day to throw punches and protect himself from life's low blows. The balance of this relationship is disturbed by the return of Lorenzo's mother Denisa, and by the son's meeting with young Ana. Mero's trials are not over and he must face up to pain, his prejudices and the remoteness of Italy's North East.

Alessandro Angelini, born in Rome in 1971, worked as a freelance photojournalist before starting a career as assistant director, collaborating with Nanni Moretti, Mimmo Calopresti, Francesca Comencini and Sergio Rubini. In 1996 he made his first short film, *Strategia della fortuna*. In 2000 he won the prize for Best Documentary at the Turin Film Festival with *Ragazzi del Ghana*. His first feature film *L'aria salata* (*Salty Air*) came away with the Best Actor prize at the Rome Film Fest in 2006.

Cast Sergio Castellitto (Mero), Gabriele Campanelli (Lorenzo), Giorgio Colangeli (Malagodi), Anita Kravos (Sonia), Duccio Camerini (Abatino), Augusto Fornari (Brancifiore)

Screenplay Alessandro Angelini, Angelo Carbone, Francesca Marciano **Cinematography** Arnaldo Catinari **Editing** Massimo Fiocchi **Production Design** Alessandro Marrazzo **Costumes Design** Daniela Ciancio **Music** Luca Tozzi

Producer Donatella Botti **Production** Bianca Film, Rai Cinema, Alien Produzioni **Italian Distribution** 01 Distribution **World Sales** Rai Trade - Via Umberto Novaro, 18 - 00195 Rome (Italy) T. +39 06 374 981 - F. +39 06 370 1343 - www.raitrade.it

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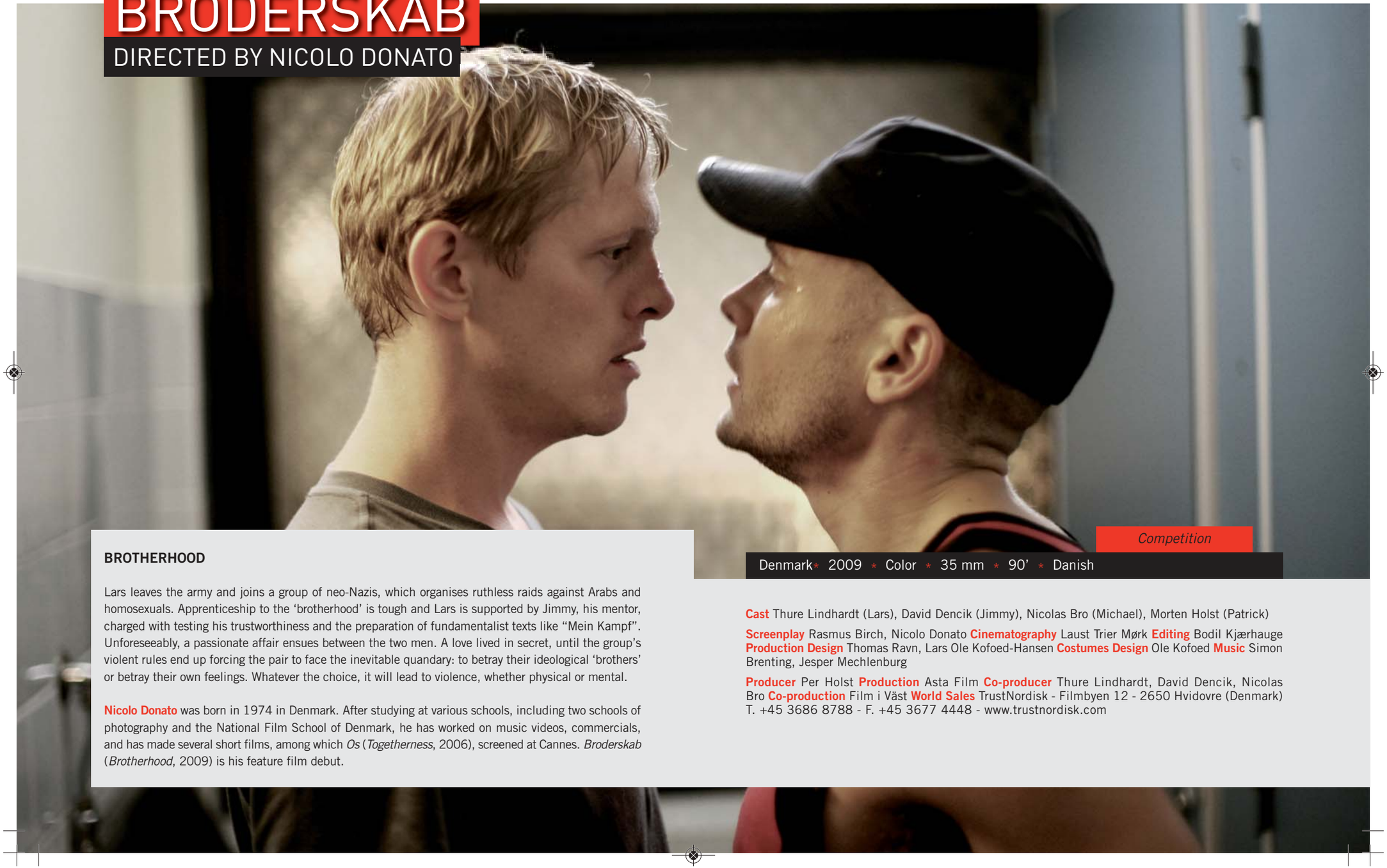
BRODERSKAB

DIRECTED BY NICOLO DONATO



Competition

Denmark * 2009 * Color * 35 mm * 90' * Danish

Cast Thure Lindhardt (Lars), David Dencik (Jimmy), Nicolas Bro (Michael), Morten Holst (Patrick)

Screenplay Rasmus Birch, Nicolo Donato **Cinematography** Laust Trier Mørk **Editing** Bodil Kjærhauge **Production Design** Thomas Ravn, Lars Ole Kofoed-Hansen **Costumes Design** Ole Kofoed **Music** Simon Brenting, Jesper Mechlenburg

Producer Per Holst **Production** Asta Film **Co-producer** Thure Lindhardt, David Dencik, Nicolas Bro **Co-production** Film i Väst **World Sales** TrustNordisk - Filmbyen 12 - 2650 Hvidovre (Denmark) T. +45 3686 8788 - F. +45 3677 4448 - www.trustnordisk.com

BROTHERHOOD

Lars leaves the army and joins a group of neo-Nazis, which organises ruthless raids against Arabs and homosexuals. Apprenticeship to the 'brotherhood' is tough and Lars is supported by Jimmy, his mentor, charged with testing his trustworthiness and the preparation of fundamentalist texts like "Mein Kampf". Unforeseeably, a passionate affair ensues between the two men. A love lived in secret, until the group's violent rules end up forcing the pair to face the inevitable quandary: to betray their ideological 'brothers' or betray their own feelings. Whatever the choice, it will lead to violence, whether physical or mental.

Nicolo Donato was born in 1974 in Denmark. After studying at various schools, including two schools of photography and the National Film School of Denmark, he has worked on music videos, commercials, and has made several short films, among which *Os* (*Togetherness*, 2006), screened at Cannes. *Broderskab* (*Brotherhood*, 2009) is his feature film debut.

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CHAQUE JOUR EST UNE FETE

DIRECTED BY DIMA EL-HORR

Competition

Lebanon, France, Germany * 2009 * Color * 35 mm * 87' * French, Arabic

EVERY DAY IS A HOLIDAY

The streets of Beirut are packed with people and demonstrators. In the meantime, three women who do not know each other, get on the same bus, travelling to the same place, the prison where their men are locked up, but with different aims in mind. The journey towards their destination seems fairly trouble free, but then all of a sudden an accident changes the situation. The three women are prey to their anxieties and female obsessions, lost in the middle of nowhere: they are surrounded by the arid desert landscape and experience a surreal vision, following dunes, mirages and the evocation of the Revolution's martyrs.

Dima El-Horr, born in Lebanon, studied filmmaking at the Art Institute of Chicago and currently teaches cinema at the Lebanese American University. She has directed three short films, among which *Prêt-à-porter Imm Ali* (2003), that have been presented in numerous international film festivals. *Chaque jour est une fête* (*Every Day is a Holiday*) is her first full-length feature film.

Cast Hiam Abbass (woman 1), Manal Khader (woman 2), Raïa Haïdar (woman 3)

Screenplay Dima El-Horr, Rabih Mroué **Cinematography** Dominique Gentil **Editing** Jacques Comets **Production Design** Jaoudet Gassouma **Music** Pierre Aviat

Producer Thierry Lenouvel **Production** Cine Sud Promotion **Co-producer** Sabine Sidawi Hamdan, Hanneke van der tas, Nicole Gerhards **Co-production** Nikovantastic Films, Orjouane Production **World Sales** Umedia - 14 rue du 18 août - 93100 Montreuil-Sous-Bois (France) - T. +33 1 4870 7318 F. +33 1 4972 0421 - www.umedia.fr

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DAWSON ISLA 10

DIRECTED BY MIGUEL LITTIN

Competition

Chile, Brazil, Venezuela * 2009 * Color * 35 mm * 117' * Spanish

DAWSON ISLAND 10

After the military coup in 1973, deposed President Salvador Allende's closest collaborators and ministers were locked up in a concentration camp on Dawson Island, lying at the western entrance to the Straights of Magellan (nicknamed the "Chilean Guantanamo Bay"). To cancel traces of their identities, they are assigned numbers instead of names. Their lives are spared thanks to pressure from the International Red Cross, but this does not change torture and forced work. Thirty years later, some survivors return to the island and rediscover the place where they learnt to survive in extreme conditions, even re-assuming the political roles they held in the government while in prison. Miguel Littin took inspiration from the autobiography by Sergio Bitar, one of Allende's ministers, a prisoner who was assigned the number 10 referred to in the film's title. Writer Gabriel Garcia Marquez dedicated his book "Clandestine in Chile: The Adventures of Miguel Littin" to the filmmaker who spent many years living in exile.

Miguel Littin directed his first feature film, *El Chacal de Nahueltoro* (*The Jackal of Nahueltoro*), in 1970. It was followed by the documentary *Compañero Presidente* (1971), based on a conversation with former Chilean president Salvador Allende, and *La tierra prometida* (*The Promised Land*, 1972). In 1973, he left Chile following Pinochet's military coup and moved to Mexico. Later on, he has been nominated twice for the Academy Award with *Actas de Marusia* (1975) and *Alsino y el Cóndor* (*Alsino and the Condor*, 1982).

Cast Benjamín Vicuña (Sergio Bitar), Cristián de la Fuente (Lieutenant Labarca), Pablo Krögh (José Tohá), José Bertrand (M. Lawner), Sergio Hernández (Major Fellay)

Screenplay Miguel Littin **Cinematography** Miguel Ioan Littin **Editing** Andrea Yaconi **Production Design** Carlos Garrido **Costumes Design** Marisol Torres **Music** Juan Cristobal Meza

Producer Miguel Littin, Walter Lima **Production** Azul Films **Co-production** Walter Lima, Villa del Cine **World Sales** MC Films - Nueva Los Leones 0135, Depto D. - 751-0691 Santiago (Chile) - T. +56 2 335 5467 F. +56 2 335 6628 - www.mcfilms.cl/Latinofusión

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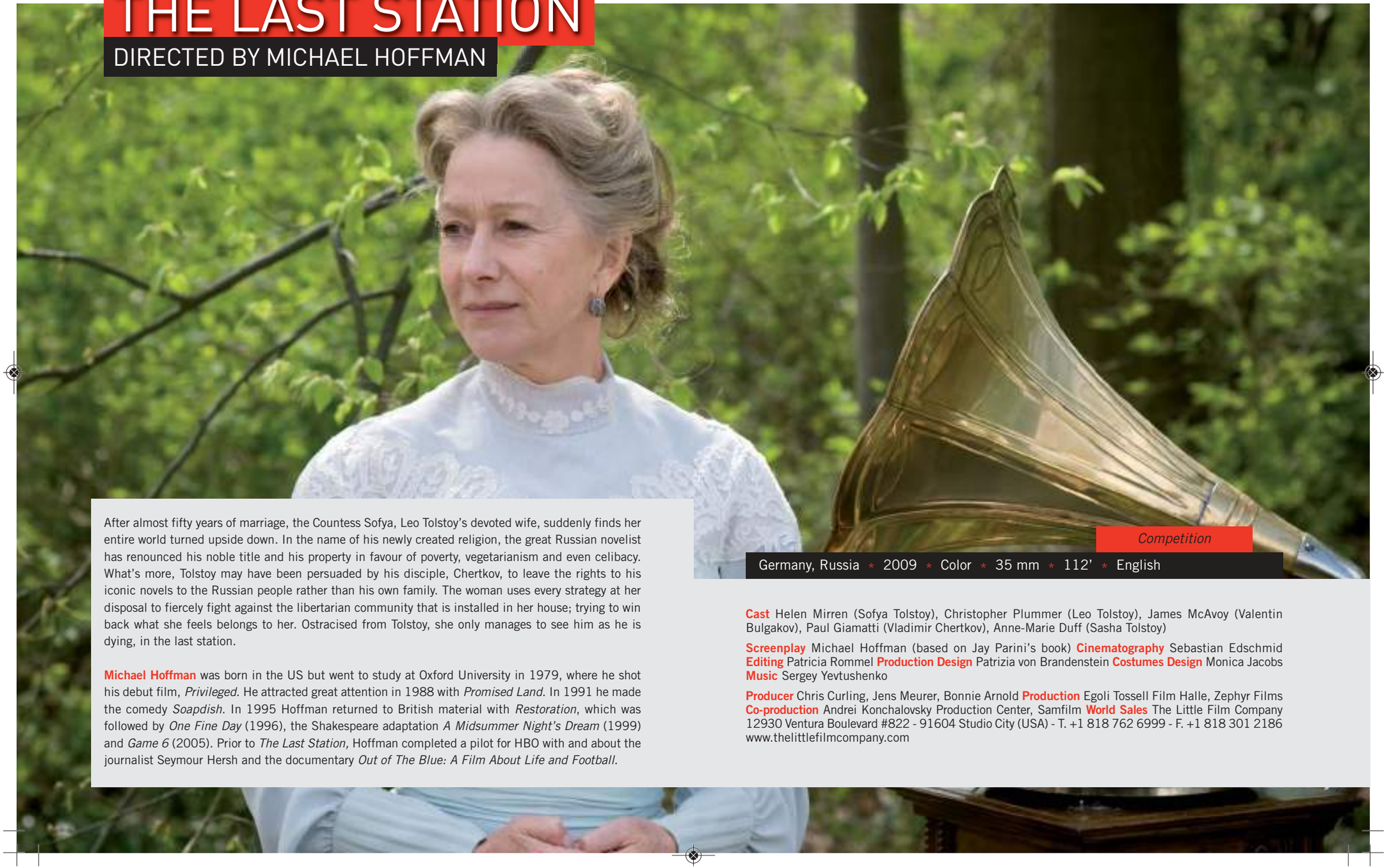
THE LAST STATION

DIRECTED BY MICHAEL HOFFMAN



Competition

Germany, Russia * 2009 * Color * 35 mm * 112' * English

After almost fifty years of marriage, the Countess Sofya, Leo Tolstoy's devoted wife, suddenly finds her entire world turned upside down. In the name of his newly created religion, the great Russian novelist has renounced his noble title and his property in favour of poverty, vegetarianism and even celibacy. What's more, Tolstoy may have been persuaded by his disciple, Chertkov, to leave the rights to his iconic novels to the Russian people rather than his own family. The woman uses every strategy at her disposal to fiercely fight against the libertarian community that is installed in her house; trying to win back what she feels belongs to her. Ostracised from Tolstoy, she only manages to see him as he is dying, in the last station.

Michael Hoffman was born in the US but went to study at Oxford University in 1979, where he shot his debut film, *Privileged*. He attracted great attention in 1988 with *Promised Land*. In 1991 he made the comedy *Soapdish*. In 1995 Hoffman returned to British material with *Restoration*, which was followed by *One Fine Day* (1996), the Shakespeare adaptation *A Midsummer Night's Dream* (1999) and *Game 6* (2005). Prior to *The Last Station,* Hoffman completed a pilot for HBO with and about the journalist Seymour Hersh and the documentary *Out of The Blue: A Film About Life and Football.*

Cast Helen Mirren (Sofya Tolstoy), Christopher Plummer (Leo Tolstoy), James McAvoy (Valentin Bulgakov), Paul Giamatti (Vladimir Chertkov), Anne-Marie Duff (Sasha Tolstoy)

Screenplay Michael Hoffman (based on Jay Parini's book) **Cinematography** Sebastian Edschmid **Editing** Patricia Rommel **Production Design** Patrizia von Brandenstein **Costumes Design** Monica Jacobs **Music** Sergey Yevtushenko

Producer Chris Curling, Jens Meurer, Bonnie Arnold **Production** Egoli Tossell Film Halle, Zephyr Films **Co-production** Andrei Konchalovsky Production Center, Samfilm **World Sales** The Little Film Company 12930 Ventura Boulevard #822 - 91604 Studio City (USA) - T. +1 818 762 6999 - F. +1 818 301 2186 www.thelittlefilmcompany.com

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PLAN B

DIRECTED BY MARCO BERGER

Competition

Argentina * 2009 * Color * 35 mm * 103' * Spanish

Bruno is dumped by his girlfriend; behind a calm, indifferent expression, his mind plans a cold, sweet vengeance. She, a modern girl, keeps on seeing him once in a while but has another boyfriend, Pablo. Bruno becomes Pablo's friend, with the idea of eroding the couple, maybe introducing him to another woman. But, along the way, the possibility of a plan B arises, a more effective one, which will put his own sexuality into question.

Marco Berger was born in Argentina in 1979. He studied theater several years and the he moved to Norway in 2001. After three years he obtained a Norwegian loan and a scholarship to study in the Universidad del Cine in Buenos Aires, where he won a short script competition. His second short, *The Watch*, was screened at Cannes and Sundance.
Plan B is his first feature film. Presently, Berger is writing and pre-producing his second feature film, *Butterfly*.

Cast Manuel Vignau (Bruno), Lucas Ferraro (Pablo), Damián Canducci (Victor)

Screenplay Marco Berger **Cinematography** Tomas Pérez Silva **Editing** Marco Berger **Production Design** Martín Cuinat **Costumes Design** Laura Martínez **Music** Pedro Irusta

Producer Mariano Contreras, Yvan Bein, Marco Berger **Production** Oh My Gomez **Co-producer** Iván Bein **Co-production** Brainjaus **World Sales** Rendez-vous Pictures - 2 rue de la Durance - 75012 Paris (France) - T. + 33 9 5070 7830 - F. + 33 1 4019 0773 - www.rendezvouspictures.com

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QINGNIAN

DIRECTED BY GENG JUN

Competition

China * 2008 * Color * HDCAM * 106' * Chinese

Cast Liu Jincai (Li Zhengmin), Wang Guoqing (Yuan Liguo), Gao Tieying (Xu Gang), Liu Jinbao (Shi Lei)

Screenplay Geng Jun **Cinematography** Qiu Zhen, Yuan Deqiang **Editing** Wang Yaozhi, Li Hongqi **Production Design** Zhang Xianmin **Costumes Design** Zeng Bijia **Music** Liang Long (Second Hand Rose)

Producer Zhang Xianmin **Production** Indie Workshop **World Sales** Indie Workshop - 1106 Bldg 7 Huang Ting Zi - Haidian District - 100088 Beijing (China) - T. +86 10 8204 8847 - F. +86 1 8204 8847

YOUTH

Wu Li has returned to Hegang from Beijing, ready to get an education, find a dignified job and get married to Jincai. But good intentions and amorous feelings are not enough on their own. Without work or a dowry, the families do not consent to the marriage. If even a genuine love story comes up against economic obstacles, little or nothing remains for the youngsters in a small town in the back of beyond. In Heilongjiang province, on the edge of the Siberian steppe, there is no trace of the Chinese economic miracle, if not in the tales of those who return. Jinbao, Guoqing and the friends who have stayed behind plaster their walls with posters of Bruce Lee and Andy Lau, vainly hoping to create an identity as a gangster, something they consider more dignified than the job of a miner or a worker willing to risk their life for a few bucks. Money is the measure of every relationship and nothing changes over the course of the seasons, until the umpteenth tragedy occurs or there's a party for a fresh departure. *Youth*, the second work by the independent filmmaker Geng Jun, is a harsh slice of daily life in a part of China that usually doesn't make the headlines.

Geng Jun, a director and screenwriter, was born in Heilongjiang province, China, 32 years ago. In 2002 he made the short film *Hawthorn* followed by *Sporadic Diaries* (2003). In 2004 he directed the feature *Barbecue*, presented at many festivals including the Three Continents Festival at Nantes, the Independent Film Festival in Nanjing, the Rotterdam International Film Festival and the Digital Video Festival in Pingyao. He followed this up with *Box* (2006), awarded at the Beijing Student Movie Festival and then with *Qingnian* (*Youth*, 2008).

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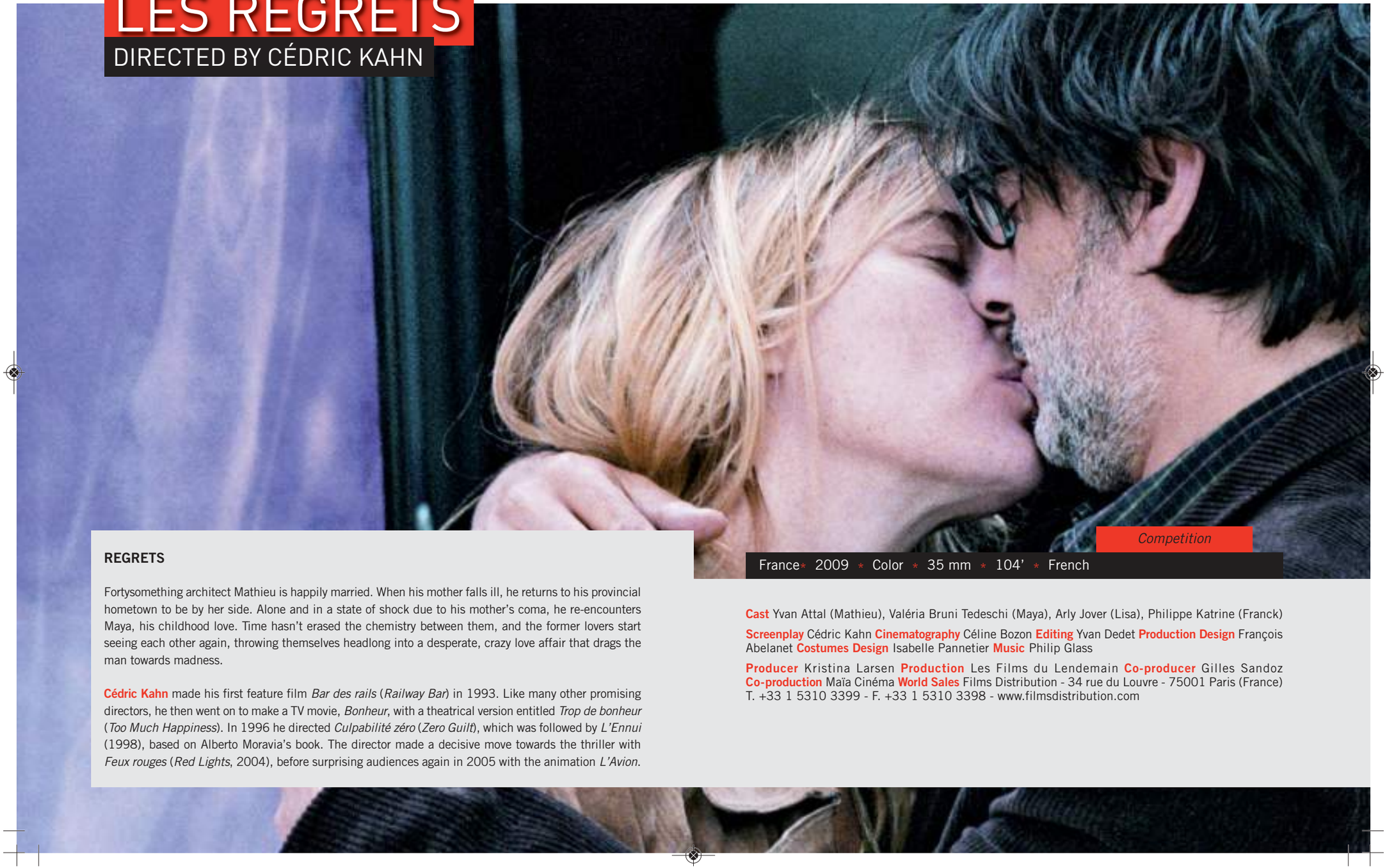
LES REGRETS

DIRECTED BY CÉDRIC KAHN



Competition

France * 2009 * Color * 35 mm * 104' * French

REGRETS

Fortysomething architect Mathieu is happily married. When his mother falls ill, he returns to his provincial hometown to be by her side. Alone and in a state of shock due to his mother's coma, he re-encounters Maya, his childhood love. Time hasn't erased the chemistry between them, and the former lovers start seeing each other again, throwing themselves headlong into a desperate, crazy love affair that drags the man towards madness.

Cédric Kahn made his first feature film *Bar des rails* (*Railway Bar*) in 1993. Like many other promising directors, he then went on to make a TV movie, *Bonheur*, with a theatrical version entitled *Trop de bonheur* (*Too Much Happiness*). In 1996 he directed *Culpabilité zéro* (*Zero Guilt*), which was followed by *L'Ennui* (1998), based on Alberto Moravia's book. The director made a decisive move towards the thriller with *Feux rouges* (*Red Lights*, 2004), before surprising audiences again in 2005 with the animation *L'Avion*.

Cast Yvan Attal (Mathieu), Valéria Bruni Tedeschi (Maya), Arly Jover (Lisa), Philippe Katrine (Franck)

Screenplay Cédric Kahn **Cinematography** Céline Bozon **Editing** Yvan Dedet **Production Design** François Abelanet **Costumes Design** Isabelle Pannetier **Music** Philip Glass

Producer Kristina Larsen **Production** Les Films du Lendemain **Co-producer** Gilles Sandoz **Co-production** Maïa Cinéma **World Sales** Films Distribution - 34 rue du Louvre - 75001 Paris (France) T. +33 1 5310 3399 - F. +33 1 5310 3398 - www.filmsdistribution.com

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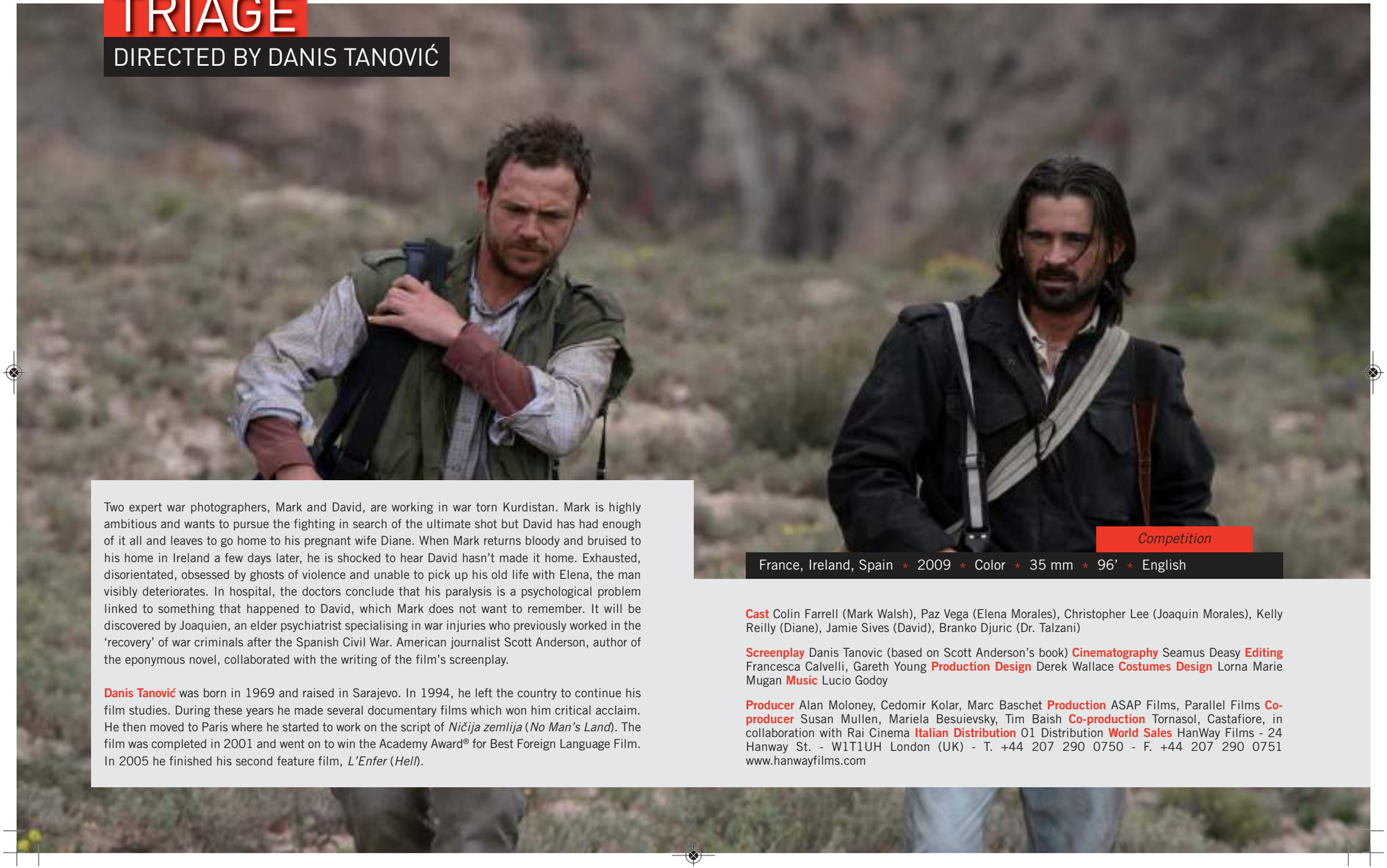
TRIAGE

DIRECTED BY DANIS TANOVIĆ



Competition

France, Ireland, Spain * 2009 * Color * 35 mm * 96' * English

Two expert war photographers, Mark and David, are working in war torn Kurdistan. Mark is highly ambitious and wants to pursue the fighting in search of the ultimate shot but David has had enough of it all and leaves to go home to his pregnant wife Diane. When Mark returns bloody and bruised to his home in Ireland a few days later, he is shocked to hear David hasn't made it home. Exhausted, disorientated, obsessed by ghosts of violence and unable to pick up his old life with Elena, the man visibly deteriorates. In hospital, the doctors conclude that his paralysis is a psychological problem linked to something that happened to David, which Mark does not want to remember. It will be discovered by Joaquien, an elder psychiatrist specialising in war injuries who previously worked in the 'recovery' of war criminals after the Spanish Civil War. American journalist Scott Anderson, author of the eponymous novel, collaborated with the writing of the film's screenplay.

Danis Tanović was born in 1969 and raised in Sarajevo. In 1994, he left the country to continue his film studies. During these years he made several documentary films which won him critical acclaim. He then moved to Paris where he started to work on the script of *Ničija zemlija* (*No Man's Land*). The film was completed in 2001 and went on to win the Academy Award® for Best Foreign Language Film. In 2005 he finished his second feature film, *L'Enfer* (*Hell*).

Cast Colin Farrell (Mark Walsh), Paz Vega (Elena Morales), Christopher Lee (Joaquin Morales), Kelly Reilly (Diane), Jamie Sives (David), Branko Djuric (Dr. Talzani)

Screenplay Danis Tanovic (based on Scott Anderson's book) **Cinematography** Seamus Deasy **Editing** Francesca Calvelli, Gareth Young **Production Design** Derek Wallace **Costumes Design** Lorna Marie Mugan **Music** Lucio Godoy

Producer Alan Moloney, Cedomir Kolar, Marc Baschet **Production** ASAP Films, Parallel Films **Co-producer** Susan Mullen, Mariela Besuievsky, Tim Baish **Co-production** Tornasol, Castafiore, in collaboration with Rai Cinema **Italian Distribution** 01 Distribution **World Sales** HanWay Films - 24 Hanway St. - W1T1UH London (UK) - T. +44 207 290 0750 - F. +44 207 290 0751 www.hanwayfilms.com

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L'UOMO CHE VERRÀ

DIRECTED BY GIORGIO DIRITTI

Competition

Italy * 2009 * Color * 35 mm * 117' * {language_english}

THE MAN WHO WILL COME

Winter, 1943. Martina, the only child of a poor farming family, is eight-years-old and lives on the slopes of Monte Sole. Years earlier her little brother died when just a few days old and since then she has stopped talking. Her mother becomes pregnant again and Martina waits for the baby that will be born, while the war slowly draws nearer and life becomes increasingly difficult, squeezed between commander Lupo's partisan brigades and the advancing Nazis. The baby boy is finally born on the night between September 28 and 29, 1944. Almost at the same time the S.S. carry out an unprecedented roundup in the area, which will go down in history as the Marzabotto massacre.

Giorgio Diritti was born in Bologna in 1959. He has worked alongside Carlo Lizzani, Lina Wetmüller, Florestano Vancini and Pupi Avati. He collaborates with Ipotesi Cinema, founded and directed by Ermanno Olmi. His short *Cappello da marinaio* was shown in competition at numerous festivals. In 1993 he made the TV movie *Quasi un anno*. His feature film debut, *Il vento fa il suo giro* (*The Wind Blows Round,* 2005), won many prizes and, in 2008, received 5 nominations for Italy's David di Donatello awards. The project for *L'uomo che verrà* was presented at New Cinema Network during the Rome Film Fest in 2006.

Cast Maya Sansa (Lena), Alba Rohrwacher (Beniamina), Claudio Casadio (Armando), Greta Zuccheri Montanari (Martina), Stefano Bicocchi (Mr. Bugamelli), Eleonora Mazzoni (Mrs. Bugamelli)

Screenplay Giorgio Diritti, Giovanni Galavotti, Tania Pedroni **Cinematography** Roberto Cimatti **Editing** Giorgio Diritti, Paolo Marzoni **Production Design** Giancarlo Basili **Costumes Design** Lia Francesca Morandini **Music** Marco Biscarini, Daniele Furlati

Producer Simone Bachini, Giorgio Diritti **Production** Aranciafilm - Via Castiglione, 4 - 40124 Bologna (Italy) - T. +39 051 656 9657 - F. +39 051 588 3723 - www.aranciafilm.com / Rai Cinema - P.za Adriana, 12 - 00193 Rome (Italy) - T. +39 06 684 701 - F. +39 06 687 1638 - www.raicinema.it **Italian Distribution** Mikado Film

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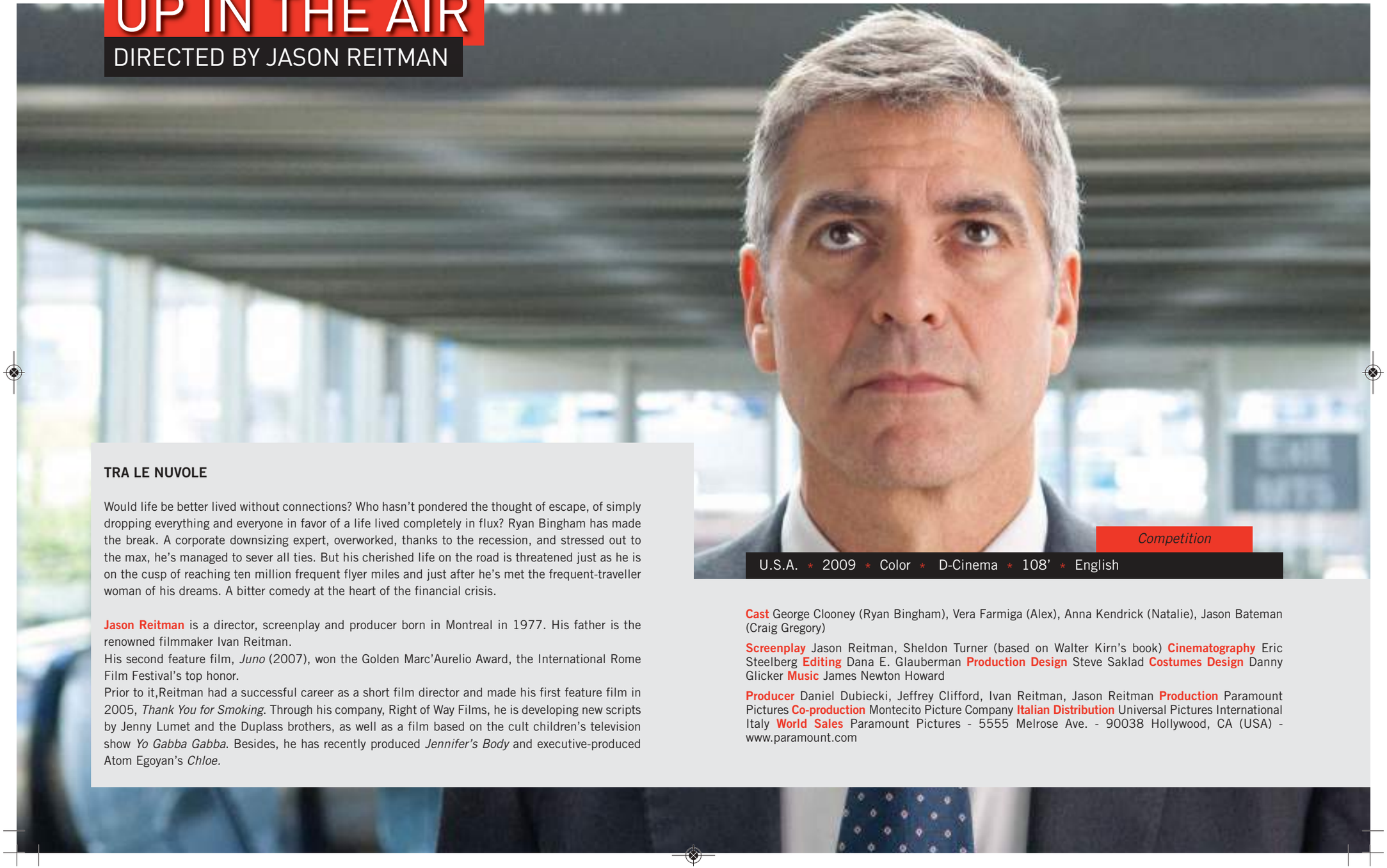
UP IN THE AIR

DIRECTED BY JASON REITMAN



Competition

U.S.A. * 2009 * Color * D-Cinema * 108' * English

Cast George Clooney (Ryan Bingham), Vera Farmiga (Alex), Anna Kendrick (Natalie), Jason Bateman (Craig Gregory)

Screenplay Jason Reitman, Sheldon Turner (based on Walter Kirn's book) **Cinematography** Eric Steelberg **Editing** Dana E. Glauberman **Production Design** Steve Saklad **Costumes Design** Danny Glicker **Music** James Newton Howard

Producer Daniel Dubiecki, Jeffrey Clifford, Ivan Reitman, Jason Reitman **Production** Paramount Pictures **Co-production** Montecito Picture Company **Italian Distribution** Universal Pictures International Italy **World Sales** Paramount Pictures - 5555 Melrose Ave. - 90038 Hollywood, CA (USA) - www.paramount.com

TRA LE NUVOLE

Would life be better lived without connections? Who hasn't pondered the thought of escape, of simply dropping everything and everyone in favor of a life lived completely in flux? Ryan Bingham has made the break. A corporate downsizing expert, overworked, thanks to the recession, and stressed out to the max, he's managed to sever all ties. But his cherished life on the road is threatened just as he is on the cusp of reaching ten million frequent flyer miles and just after he's met the frequent-traveller woman of his dreams. A bitter comedy at the heart of the financial crisis.

Jason Reitman is a director, screenplay and producer born in Montreal in 1977. His father is the renowned filmmaker Ivan Reitman.
His second feature film, *Juno* (2007), won the Golden Marc'Aurelio Award, the International Rome Film Festival's top honor.
Prior to it,Reitman had a successful career as a short film director and made his first feature film in 2005, *Thank You for Smoking*. Through his company, Right of Way Films, he is developing new scripts by Jenny Lumet and the Duplass brothers, as well as a film based on the cult children's television show *Yo Gabba Gabba*. Besides, he has recently produced *Jennifer's Body* and executive-produced Atom Egoyan's *Chloe*.

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VIOLA DI MARE

DIRECTED BY DONATELLA MAIORCA

Competition

Italy * 2008 * Color * 35 mm * 105' * Italian

Cast Valeria Solarino (Angelo/Angela), Isabella Ragonese (Sara), Ennio Fantastichini (Salvatore), Giselda Volodi (Lucia), Maria Grazia Cucinotta (Agnese), Marco Foschi (Tommaso)

Screenplay Mario Cristiani, Donatella Diamanti, Donatella Maiorca, Pina Mandolfo (based on Giacomo Pilati's "Minchia di re") **Cinematography** Roberta Allegrini **Editing** Marco Spoletini **Production Design** Beatrice Scarpato **Costumes Design** Lia Morandini, Sabrina Beretta **Music** Gianna Nannini, Wil Malone

Producer Maria Grazia Cucinotta, Giovanna Emidi, Silvia Natili, Giulio Violati **Production** Italian Dreams Factory **Italian Distribution** Medusa Film **World Sales** Intramovies - Via E. Manfredi,15 00197 Rome (Italy) - T. +39 06 807 7252 - F. +39 06 807 6156 - www.intramovies.com

SEA PURPLE

On a small, imaginary island off 19th-century Sicily, when the 'Thousand' have landed to reunite Italy, Angela, 25, loves Sara and seeks to ride out the scandal over her own homosexuality by disguising herself as a man. Shut up in a cave by her father, a tyrannical paterfamilias, when she refuses an arranged marriage, Angela is saved by a trick her mother cooks up: she convinces the curate to change Angela's name and sex on her birth certificate. That's how Angela turns into Angelo: sporting a cap and a cigar, and a picture-perfect family. An intense examination of the frontiers of identity as well as geography, the story interweaves fact, legend, and poetry and re-evokes an ancient scandal lost in time. Produced by Maria Grazia Cucinotta, the film is based on the novel "Minchia di Re" by Giacomo Pilati.

Donatella Maiorca was born in Messina on September 1, 1957. In 1998 she directed her first feature, *Viol@,* presented at the Venice Film Festival. The following year she was nominated for a Silver Ribbon and a Golden Globe for best debut feature. She has worked extensively in television, directing *La stagione dei delitti 2* (2006), *Diritto di difesa* (2003), *La squadra* (2002/2007), *Cuori rubati* (2002), *Giornalisti* (1999), and *Un posto al sole* (1999). In 1996 she made the documentary *L'anima sul muro.*

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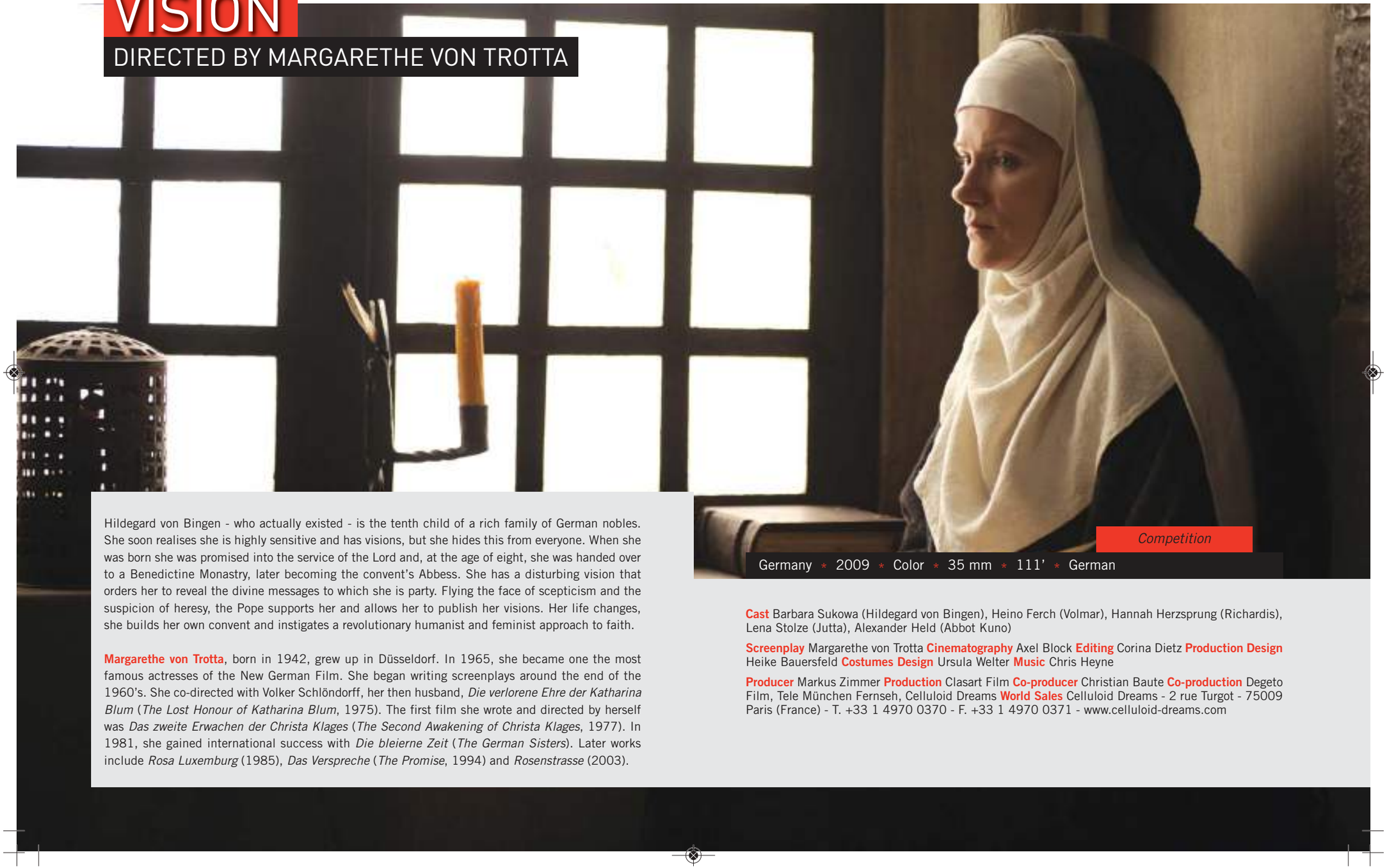
VISION

DIRECTED BY MARGARETHE VON TROTTA



Competition

Germany * 2009 * Color * 35 mm * 111' * German

Hildegard von Bingen - who actually existed - is the tenth child of a rich family of German nobles. She soon realises she is highly sensitive and has visions, but she hides this from everyone. When she was born she was promised into the service of the Lord and, at the age of eight, she was handed over to a Benedictine Monastry, later becoming the convent's Abbess. She has a disturbing vision that orders her to reveal the divine messages to which she is party. Flying the face of scepticism and the suspicion of heresy, the Pope supports her and allows her to publish her visions. Her life changes, she builds her own convent and instigates a revolutionary humanist and feminist approach to faith.

Margarethe von Trotta, born in 1942, grew up in Düsseldorf. In 1965, she became one the most famous actresses of the New German Film. She began writing screenplays around the end of the 1960's. She co-directed with Volker Schlöndorff, her then husband, *Die verlorene Ehre der Katharina Blum* (*The Lost Honour of Katharina Blum*, 1975). The first film she wrote and directed by herself was *Das zweite Erwachen der Christa Klages* (*The Second Awakening of Christa Klages*, 1977). In 1981, she gained international success with *Die bleierne Zeit* (*The German Sisters*). Later works include *Rosa Luxemburg* (1985), *Das Verspreche* (*The Promise*, 1994) and *Rosenstrasse* (2003).

Cast Barbara Sukowa (Hildegard von Bingen), Heino Ferch (Volmar), Hannah Herzsprung (Richardis), Lena Stolze (Jutta), Alexander Held (Abbot Kuno)

Screenplay Margarethe von Trotta **Cinematography** Axel Block **Editing** Corina Dietz **Production Design** Heike Bauersfeld **Costumes Design** Ursula Welter **Music** Chris Heyne

Producer Markus Zimmer **Production** Clasart Film **Co-producer** Christian Baute **Co-production** Degeto Film, Tele München Fernseh, Celluloid Dreams **World Sales** Celluloid Dreams - 2 rue Turgot - 75009 Paris (France) - T. +33 1 4970 0370 - F. +33 1 4970 0371 - www.celluloid-dreams.com

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CHRISTINE CRISTINA

A FILM BY STEFANIA SANDRELLI

Out of Competition / Anteprima

Italy * 2009 * Color * 35 mm * 92' * Italian

CHRISTINE

After growing up at the court of Charles V in France, the Italian Cristina da Pizzano, also known as Christine de Pisan, is left completely destitute during the struggle between the Armagnacs and the Burgundians. Forced to survive by her wits, Cristina discovers her talent for poetry thanks to Charleton, a minstrel who tours the taverns, and Gerson, a theologist. Stefania Sandrelli makes her directing debut with a true story about the gentle sex (but she wrote the script with Giacomo Scarpelli and Marco Tiberi, under Furio Scarpelli's supervision). She wanted to capture "the Middle Ages according to women, with their colours, their lullabies, their human warmth. Cristina becomes a writer when that career was precluded to women and just because she has to make a virtue of necessity. A magical adventure that completely won me over, one that I can relate to." The Cristina of the title is played by Sandrelli's own daughter, Amanda.

Stefania Sandrelli, born in Viareggio, and started her acting career with Luciano Salce's *Il Federale* (1961). She came to fame in Pietro Germi's comedies *Divorzio all'italiana* (*Divorce - Italian Style*, 1962) and *Sedotta e abbandonata* (*Seduced and Abandoned*, 1964). During her long career she has worked with directors such as Jean Pierre Melville, Bernardo Bertolucci and Ettore Scola. She has received numerous awards, including a David di Donatello prize for *Mignon è partita* (*Mignon Has Come to Stay*, 1988) and the Golden Lion Lifetime Achievement Award at the Venice Film Festival in 2005.

Cast Amanda Sandrelli (Christine), Alessio Boni (Gerson), Alessandro Haber (Charleton), Paola Tiziana Cruciani (Therèse), Blas Roca - Rey (Carmaux), Naomi Marzullo (Maria)

Screenplay Stefania Sandrelli, Giacomo Scarpelli, Marco Tiberi, Furio Scarpelli **Cinematography** Paolo Carnera **Editing** Patrizio Marone **Production Design** Marco Dentici **Costumes Design** Nanà Cecchi **Music** Pasquale Catalano **Directed by** Stefania Sandrelli, Giovanni Soldati

Producer Luigi Musini, Roberto Cicutto **Production** Cinemaundici, Diva **Co-producer** Roberta Poiani, Romolo Biondi, Simone Morandi, Paolo Trombetti **Italian Distribution** 01 Distribution **World Sales** Rai Trade - Via Umberto Novaro, 18 - 00195 Rome (Italy) - T. +39 06 374 981 - F. +39 06 370 1343 www.raitrade.it

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THE CITY OF YOUR FINAL DESTINATION

DIRECTED BY JAMES IVORY

Out of Competition / Anteprima

U.S.A. * 2009 * Color * 35 mm * 117' * English

Omar Razaghi is an Iranian-born graduate student at the University of Colorado, his financial aid for a fellowship is contingent on his writing an authorized biography of the late Latin American author Jules Gund. Shortly into his first semester on the fellowship, Gund's estate unexpectedly withdraws its consent to the book. Following his girlfriend Deirdre's advice, Omar travels to Uruguay to ask the executors to change their minds. But he is instantly plunged into a snake pit of intrigue, scandalous relationships, and family idiosyncrasies. James Ivory's first production without his partner Ismail Merchant, the film is based on Peter Cameron's novel of the same name, published in Italy by Adelphi.

James Ivory is a three-time Academy Award® nominee for Best Director and multiple award-winning filmmaker born in Berkeley, California. His first feature film, *The Householder* (1963), was also the first theatrical feature of Merchant Ivory Productions, which he founded with Ismail Merchant in 1961. His production includes *Shakespeare Wallah* (1965), *The Europeans* (1979), *Heat and Dust* (1983), *The Bostonians* (1984), *A Room With A View* (1985), *Maurice* (1987), *Howards End* (1992), *The Remains of the Day* (1993), *Jefferson in Paris* (1995), *Surviving Picasso* (1996), *A Soldier's Daughter Never Cries* (1998), *The Golden Bowl* (2000), *Le Divorce* (2003) and *The White Countess* (2005).

Cast Anthony Hopkins (Adam Gund), Laura Linney (Caroline Gund), Charlotte Gainsbourg (Arden Langdon), Omar Metwally (Omar Razaghi), Hiroyuki Sanada (Pete), Alexandra Maria Lara (Deirdre)

Screenplay Ruth Prawer Jhabvala (based on Peter Cameron's book) **Cinematography** Javier Aguirresarobe **Editing** John David Allen **Production Design** Andrew Sanders **Costumes Design** Carol Ramsay **Music** Jorge Drexler

Producer Paul Bradley, Pierre Proner **Production** Merchant-Ivory Productions **World Sales** Hyde Park International - 14958 Ventura Blvd., # 100 - 91403 Sherman Oaks (USA) - T. +1 818 783 6060 - F. +1 818 783 6319 - www.hydeparkentertainment.com

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LE CONCERT

DIRECTED BY RADU MIHAILEANU

Out of Competition / Anteprima

France, Romania, Belgium, Italy * 2009 * Color * 35 mm * 119' * Francese, Russo

THE CONCERT - IL CONCERTO

A celebrated conductor of the Bolshoi Orchestra in Moscow loses his post during the Soviet regime when he refuses to fire his Jewish musicians. Twenty-five years later, the man is working as a custodian in the same theatre and helps his wife organise mock demonstrations of communist nostalgia. One day he intercepts an invitation for the Theatre du Châtelet in Paris and decides it is time to bluff his way to a comeback. He agrees to do the concert meant for the official orchestra and rounds up his old orchestra buddies as well as a few hilarious new entries. A liberating comedy of the grotesque, part-U.S.S.R and part Chaikovsky the 'soaring spirit', from the director of *Train de Vie*.

Radu Mihaileanu was born in Bucharest in 1958. A screenwriter and director, after attending film school in Paris he became assistant director to Marco Ferreri for *I Love You* (1986) and *Come sono buoni i bianchi* (*How Good the Whites Are*, 1987). In 1993 he directed his first feature *Trahir* (*Betrayal). Train de vie (Train of Life*, 1998), a tragi-comedy about the Holocaust, won many awards, among them the FIPRESCI Prize at the Venice Film Festival, two Oscar® nominations, and the David di Donatello for Best Foreign Film. In 2005 he presented *Va, vis et deviens* (*Go, See, and Become,* 2004) at the Berlinale.

Cast Alexeï Guskov (Andreï Filipov), Dmitry Nazarov (Sacha Grossman), Melanie Laurent (Anne-Marie Jacquet), Francois Berleand (Olivier Morne Duplessis), Miou Miou (Guylène de la Rivière), Valeri Barinov (Ivan Gavrilov)

Screenplay Radu Mihaileanu **Cinematography** Laurent Dailland **Editing** Ludovic Troch **Production Design** Selim Azzazi **Costumes Design** Viorica Petrovici **Music** Armand Amar

Producer Alain Attal **Production** Les Productions du Trésor **Co-producer** Pierre-Ange Le Pogam, Daniel Goudineau, Radu Mihaileanu, Vlad Paunescu, André Logie, Frederique Larmagnac, Valerio De Paolis **Co-production** Europacorp, France 3 Cinema, OÏ OÏ OÏ Productions, Castel Films, Panache Productions, RTBF, Bim Distribuzione **Italian Distribution** BIM Distribuzione **World Sales** Wild Bunch 99 rue de la Verrerie - 75004 Paris (France) - T. +33 1 5301 5032 - F. +33 1 5301 5049 www.wildbunch.biz

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IO, DON GIOVANNI

DIRECTED BY CARLOS SAURA

Out of Competition / Anteprima

Italy, Spain * 2009 * Color * 35 mm * 127' * Italian, German

I, DON GIOVANNI

Venice, 1763 - writer Lorenzo da Ponte is leading a pleasure-seeking life. He was originally a priest but his numerous affairs force him to be exiled to Vienna. Supported by his friend and mentor Giacomo Casanova, da Ponte is introduced to the King's favourite composer, Salieri, and a newcomer named Wolfgang Amadeus Mozart. Seeing an opportunity to undermine Mozart's ascension, Salieri tricks Mozart into hiring this unknown libertine as his librettist. But da Ponte's own nature and sentimental wanderings in Vienna will nurture his inspiration and lead to one of Mozart's most bold and powerful compositions: Don Giovanni.

Carlos Saura was born in Huesca in 1932, debuted as a filmmaker in the 1950s, and attracted the notice of Spanish critics - and censors - with his very first feature, *Los Golfos* (*The Delinquents*, 1959). *La caza* (The Hunt, 1965) winner of the Silver Bear for Best Director at the Berlin Film Festival, established him as one of Europe's most promising filmmakers. Saura went on to make, among others, the much honoured *Cria Cuervos* (*Cria!*, 1975), *Carmen* (1983) as well as *Ay, Carmela!* (1990), *Dispara!* (*Shoot!*, 1993), *Flamenco* (1995), and *Tango* (1998). His most recent films include *Goya en Burdeos* (*Goya in Bordeaux*, 1999) *Buñuel y la mesa del rey Salomon* (*Buñuel and King Solomon's Table,* 2001), e *Fados* (2007).

Cast Lorenzo Balducci (Lorenzo Da Ponte), Lino Guanciale (Mozart), Emilia Verginelli (Annetta), Tobias Moretti (Casanova), Ennio Fantastichini (Salieri), Ketevan Kemolidze (Adriana Ferrarese/Donna Elvira)

Screenplay Carlos Saura, Raffaello Uboldi, Alessandro Vallini **Cinematography** Vittorio Storaro **Editing** Julia Juaniz **Production Design** Paola Bizzarri, Luis Ramirez **Costumes Design** Marina Roberti, Birgitt Hutter **Music** by Mozart directed and arranged by Nicola Tescari

Producer Andrea Occhipinti, Andres Vicente Gomez, Igor Uboldi **Production** Edelweiss Production **Co-production** Intervenciones Novo Film 2006, AIE. Radio Plus **Italian Distribution** Lucky Red **World Sales** Roissy Films - 58 rue Pierre Charron - 75008 Paris (France) - T. +33 1 5353 5050 F. +33 1 4289 2693 - www.roissyfilms.com

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JULIE & JULIA

DIRECTED BY NORA EPHRON

Out of Competition / Anteprima

U.S.A. * 2009 * Color * 2K D-Cinema * 123' * English

Julia Child is known as the woman who forever changed the way America cooks but, in 1948, Julia Child was just an American woman living in France. Her husband's job had brought them to Paris; restless and high-spirited, she yearned for something to keep her busy.
Fifty years later, Julie Powell is stuck. Pushing 30, living in Queens and still working in a cubicle as her friends climb the career ladder, she seizes on a seemingly insane plan to focus her energies: spend exactly a year cooking all 524 recipes in Julia Child's "Mastering the Art of French Cooking" - and write a blog about her experiences. The witty writer, screenwriter, and director Nora Ephron is back at the top of her game.

Nora Ephron is a journalist, novelist, playwright, screenwriter and director. Her film credits include *Silkwood* (1983), *Heartburn* (1986), *When Harry Met Sally* (1989), *Sleepless in Seattle* (1993), *You've Got Mail* (1998), and the play "Imaginary Friends".
She received three Oscar® nominations for screenwriting. Her books include "Crazy Salad", "Scribble, Scribble" and "Heartburn". Her latest book is "I Feel Bad About My Neck. And Other Thoughts on Being a Woman".

Cast Meryl Streep (Julia Child), Amy Adams (Julie Powell), Stanley Tucci (Paul Child), Chris Messina (Eric Powell), Linda Emond (Simone Beck)

Screenplay Nora Ephron (based on the books "Julie & Julia" by Julie Powell and "My Life in France" by Julia Child with Alex Prud'homme) **Cinematography** Stephen Goldblatt **Editing** Richard Marks **Production Design** Mark Ricker **Costumes Design** Ann Roth **Music** Alexandre Desplat

Producer Nora Ephron, Laurence Mark, Amy Robinson, Eric Steel **Production** Easy There Tiger, Amy Robinson, Lawrence Mark **Italian Distribution** Sony Pictures Releasing Italia **World Sales** Sony Pictures Releasing - 10202 West Washington Boulevard - 90232-3195 Culver City, Los Angeles CA (USA) T. +1 310 244 4000 - www.sonypictures.com

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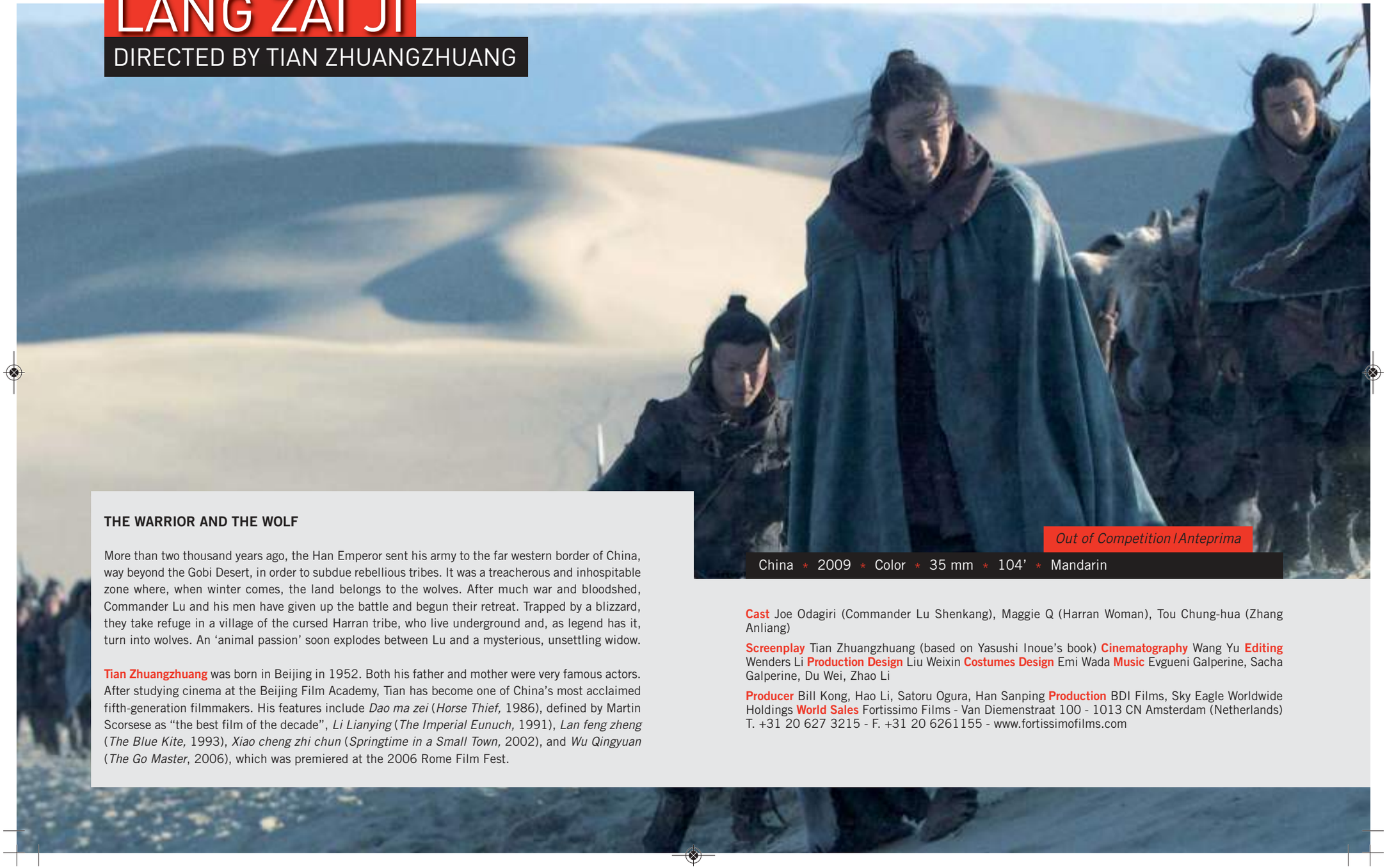
LANG ZAI JI

DIRECTED BY TIAN ZHUANGZHUANG



Out of Competition / Anteprima

China * 2009 * Color * 35 mm * 104' * Mandarin

THE WARRIOR AND THE WOLF

More than two thousand years ago, the Han Emperor sent his army to the far western border of China, way beyond the Gobi Desert, in order to subdue rebellious tribes. It was a treacherous and inhospitable zone where, when winter comes, the land belongs to the wolves. After much war and bloodshed, Commander Lu and his men have given up the battle and begun their retreat. Trapped by a blizzard, they take refuge in a village of the cursed Harran tribe, who live underground and, as legend has it, turn into wolves. An 'animal passion' soon explodes between Lu and a mysterious, unsettling widow.

Tian Zhuangzhuang was born in Beijing in 1952. Both his father and mother were very famous actors. After studying cinema at the Beijing Film Academy, Tian has become one of China's most acclaimed fifth-generation filmmakers. His features include *Dao ma zei* (*Horse Thief,* 1986), defined by Martin Scorsese as "the best film of the decade", *Li Lianying* (*The Imperial Eunuch,* 1991), *Lan feng zheng* (*The Blue Kite,* 1993), *Xiao cheng zhi chun* (*Springtime in a Small Town,* 2002), and *Wu Qingyuan* (*The Go Master*, 2006), which was premiered at the 2006 Rome Film Fest.

Cast Joe Odagiri (Commander Lu Shenkang), Maggie Q (Harran Woman), Tou Chung-hua (Zhang Anliang)

Screenplay Tian Zhuangzhuang (based on Yasushi Inoue's book) **Cinematography** Wang Yu **Editing** Wenders Li **Production Design** Liu Weixin **Costumes Design** Emi Wada **Music** Evgueni Galperine, Sacha Galperine, Du Wei, Zhao Li

Producer Bill Kong, Hao Li, Satoru Ogura, Han Sanping **Production** BDI Films, Sky Eagle Worldwide Holdings **World Sales** Fortissimo Films - Van Diemenstraat 100 - 1013 CN Amsterdam (Netherlands) T. +31 20 627 3215 - F. +31 20 6261155 - www.fortissimofilms.com

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OGGI SPOSI

DIRECTED BY LUCA LUCINI

Out of Competition / Anteprima

Italy * 2009 * Color * 35 mm * 118' * Italian

JUST MARRIED

Four weddings, endless vicissitudes, and only one goal: finally say 'I do'. Nicola, a policeman in Puglia, is a reformed ladies' man with his heart set on marrying the daughter of the Indian ambassador. Salvatore and Chiara, a young couple with uncertain job prospects and a baby on the way, figure out how to get married for practically nothing: have their guests crash the wedding of Sabrina the showgirl and the wealthy financier Attilio Panecci. Meanwhile, a Roman prosecutor, Fabio Di Caio, is likewise hellbent on crashing the wedding of the century, but he also has to talk his elderly father out of marrying a twenty-year-old masseuse.

Luca Lucini, born in Milan in 1967, directed his first feature, *Tre metri sopra il cielo* (*Three Steps Over Heaven*) in 2004, a precursor to what would be called 'generational movies'. In 2005 he directed the sentimental comedy *L'uomo perfetto*. As a director of television commercials, he has won many awards, among them a Bronze Lion at the Cannes' Lions Festival and the Grand Prix for Advertising. *Amore, bugie e calcetto* came out in 2008, which Lucini both wrote and directed. In 2009 he directed *Solo un padre*.

Cast Luca Argentero (Nicola Impanato), Moran Atias (Alopa), Dario Bandiera (Salvatore Sciacca), Carolina Crescentini (Giada), Francesco Montanari (Attilio Panecci), Filippo Nigro (Fabio Di Caio), Gabriella Pession (Sabrina Monti), Michele Placido (Sabino Impanato), Renato Pozzetto (Renato Di Caio), Isabella Ragonese (Chiara Malagò), Lunetta Savino (Violetta Impanato), Hassani Shapi (Ambasciatore)

Screenplay Fabio Bonifacci with the collaboration of Fausto Brizzi and Marco Martani **Cinematography** Manfredo Archinto **Editing** Fabrizio Rossetti **Production Design** Marco Belluzzi **Costumes Design** Roberto Chiocchi **Music** Giuliano Taviani, Carmelo Travia

Producer Riccardo Tozzi, Giovanni Stabilini, Marco Chimenz **Production** Cattleya - P.le Valerio Massimo, 7 - 00162 Rome (Italy) - T. +39 06 367 201 - F. +39 06 367 2050 - www.cattleya.it **Italian Distribution** Universal Pictures

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A SERIOUS MAN

DIRECTED BY JOEL COEN, ETHAN COEN

Out of Competition / Anteprima

U.S.A. * 2009 * Color * 35 mm * 106' * English

The film takes place in 1967 in Minneapolis, Joel and Ethan Coen's hometown, and follows the life of nebbish Larry Gopnik as it suddenly falls apart. An upright Jewish college teacher, Gopnik has a wife who is leaving him for his colleague Sy Ableman, while his children secretly dip into his wallet, Danny so he can buy joints, Sarah so she can save up for a nose job. To top it off, he has a brother who's a mooching moron, a student who says he takes bribes, and a series of eccentric rabbis for spiritual consolation, who only want to bring him back into the fold. Black humour, grotesque comedy, so cultured there's even an irresistible prologue in old Yiddish. The theological and philosophical concerns that have always leavened the Coen brothers' films have a field day in *A Serious Man*, and the moral reckoning is ruthless, as usual, despite the slew of gags.

Joel Coen and **Ethan Coen** are directors, scriptwriters and producers. Among their films, *Blood Simple* (1984), *Raising Arizona* (1987), *Miller's Crossing* (1990), *Barton Fink* (1991), which won both Best Director and the Palme d'Or at the Cannes Film Festival, *Fargo* (1996), which earned an Academy Award® for best original screenplay, *The Big Lebowski* (1998), *O Brother, Where Art Thou?* (2000), *The Man Who Wasn't There* (2001), *The Ladykillers* (2004), the first film where both Joel and Ethan are given directing and producing credits, *No Country for Old Men* (2007), which won best picture, best director and best screenplay at the 2007 Academy Awards®, and *Burn After Reading* (2008).

Cast Michael Stuhlbarg (Larry Gopnik), Richard Kind (Uncle Arthur), Sari Lennick (Judith Gopnik)

Screenplay Joel Coen, Ethan Coen **Cinematography** Roger Deakins **Editing** Roderick Jaynes **Production Design** Jess Gonchor **Costumes Design** Mary Zophres **Music** Carter Burwell

Producer Joel Coen, Ethan Coen **Production** Working Title Films, Mike Zoss Productions **Italian Distribution** Medusa **World Sales** Focus Features International - Oxford House, 4th Floor, 76 Oxford St. W1D 1BS London (UK) - T. +44 207 307 1330 - F. +44 207 307 1348

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CINEMA

TRIBUTE TO HEATH LEDGER
Screening of his unissued directorial works and encounter with The Masses

Out of Competition / Anteprima
Extra

THE IMAGINARIUM OF DOCTOR PARNASSUS
TERRY GILLIAM

RED RIDING TRILOGY

Out of Competition / Anteprima
Extra

RED RIDING: 1974 JULIAN JARROLD
RED RIDING: 1980 JAMES MARSH
RED RIDING: 1983 ANAND TUCKER

POPIEŁUSZKO, WOLNOŚĆ JEST W NAS
RAFAŁ WIECZYŃSKI

TRIBUTE TO LUCIANO EMMER
LE RAGAZZE DI PIAZZA DI SPAGNA
LUCIANO EMMER

DIVE ALLO SPECCHIO GILLES JACOB

OMAGGIO A ROMA FRANCO ZEFFIRELLI

LA MAGLIETTA ROSSA MIMMO CALOPRESTI

L'UOMO DALLA BOCCA STORTA
EMANUELE SALCE, ANDREA PERGOLATI

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TRIBUTE TO HEATH LEDGER

It is, as Chandler would put it, a "long goodbye". Australian actor Heath Ledger died on January 2008, at 28. But he is still here surrounding us - and words are not a trite assertion - on billboards and cinema screens. *The Dark Knight*, released after Heath's death, became the biggest box office hit of all time after *Titanic*, above all as a result of his insane Joker, frightening but adored, awarded with an Oscar®. And now we are due to see the release of *The Imaginarium of Doctor Parnassus*, salvaged by director Terry Gilliam with the help of three remarkable friends (Johnny Depp, Colin Farrell and Jude Law) who interpreted the scenes that Heath left unfinished. But there is more. Heath had a secret, one he shared with very few trusted friends sworn to secrecy. He was, to paraphrase Kipling this time, The Man who Would Be (Director). He was studying "directing" and was part of a group of artists in Los Angeles, going under the ironically-chosen name The Masses, even though their projects were far from populist and commercial. Heath became a patron of this collective, joining this exclusive almost Renaissance-like artistic club. He "went to the office" and learnt the creative process of filmmaking first-hand: writing, shooting and editing. He directed six music videos (music was his great passion) using various techniques, each time experimenting with something new. He was preparing his directorial debut, splitting time between two screenplays, a biopic of the singer Nick Drake (already featured in one of Heath's music videos), and the adaptation of a novel by Walter Tevis, author of the bestsellers-turned-blockbusters *The Hustler*, its sequel *The Color of Money and The Man Who Fell to Earth*, starring David Bowie, whose cover version of the song "Quicksand" featured in another of Heath's music videos. The novel for which Heath had written the screenplay was "The Queen's Gambit"; and Heath was a fan of the "game of kings" - indeed his chessboard is still in The Masses' office, in the Hancock Park area in Los Angeles, along with his surfboard. The Masses has opened his archive of unpublished material and two of its members, director John Amato and producer Sara Cline, will comment on the works on stage, for the first time resenting Heath Ledger, not the actor, but the director.

The tribute to Heath Ledger is curated by
MARCO GIOVANNINI

THE IMAGINARIUM OF DOCTOR PARNASSUS

DIRECTED BY TERRY GILLIAM

PARNASSUS - L'UOMO CHE VOLEVA INGANNARE IL DIAVOLO

Screenplay Terry Gilliam, Charles McKeown **Cinematography** Nicola Pecorini **Editing** Mick Audsley **Production Design** Anastasia Masaro **Costumes Design** Monique Prudhomme **Music** Mychael Danna, Jeff Danna **Producer** William Vince, Amy Gilliam, Samuel Hadida, Terry Gilliam **Production** Infinity Features Entertainment, Poo Poo Pictures **Italian Distribution** Moviemax Italia **World Sales** Mandate International - 2700 Colorado Avenue, Suite 200 - 90404 Santa Monica, CA (USA) T. + 1 310 360 1441 - www.mandateinternational.com

France, Canada, UK * 2009 * Color * 35 mm * 122' * English

RED RIDING TRILOGY

Created for British television and broadcast by Channel 4 in spring 2009, *Red Riding Trilogy* is an extraordinary three film crime thriller series, each made by different directors: the first episode *1974* is by Julian Jarrold (*Becoming Jane*); the second, *1980*, is directed by James Marsh (*Man on Wire*, Oscar® for Best Documentary, presented at Rome in 2008); the third, *1983*, is by Anand Tucker. Inspired by the 'Red Riding Quartet', the four cult noir novels by David Peace ('1974', '1977', '1980' and '1983'), these three chapters trace the investigation into the serial killer who murdered a number of young girls in the Yorkshire countryside. The deepest, mystery filled Northern England sets the backdrop for stories of political corruption, religious fanatics and suspicions of paedophilia that interweave recurring personalities and performers over the years, involving all levels of the local community. One of the examples of the happy marriage between TV drama and cinema, now *Red Riding Trilogy* screens as an international premiere at the Rome Film Festival. This is the start of its path to the big screen, helped by the tight writing, and the tense atmosphere of gloom and sensuality used by the various directors, helped by its extraordinary cast: Sean Bean (*Lord of the Rings*), Mark Addy, Warren Clarke, Paddy Considine, Rebecca Hall (*Vicky Cristina Barcelona*), Sean Harris and Peter Mullan. An event that unites genre and auteur cinema, encompassing both the Out of Competition Anteprima and Extra sections, to present a fascinating and innovative cinema-TV hybrid.

1974 DIRECTED BY JULIAN JARROLD
1980 DIRECTED BY JAMES MARSH
1983 DIRECTED BY ANAND TUCKER

1974. A time of paranoia, mistrust and institutionalised police corruption in Yorkshire. Rookie journalist Eddie Dunford searches for the truth in a police investigation into a series of child abductions. ***1980.*** The Ripper has tyrannised Yorkshire for six long years and with the local police failing to make any progress, the Home Office sends in officer Peter Hunter, who finds himself increasingly isolated when his version of events challenges their official line. ***1983.*** Another young girl has disappeared and there are alarming similarities to the abductions in 1974, forcing the Detective Chief Superintendent Maurice Jobson to come to terms with the fact that he may have helped convict the wrong man.

UK * 2009 * Color * 35 mm * 105' - 96' - 96' * English

1974 Cast Andrew Garfield (Eddie Dunford), Rebecca Hall (Paula Garland), Sean Bean (John Dawson)
1980 Cast Paddy Considine (Peter Hunter), Peter Mullan (Martin Laws), Warren Clarke (Bill Molloy)
1983 Cast David Morrissey (Maurice Jobson), Mark Addy (John Piggott), Sean Bean (John Dawson)

Screenplay Tony Grisoni (based on David Peace's book) **Cinematography** Rob Hardy **Editing** Andrew Hume **Production Design** Cristina Casali **Costumes Design** Natalie Ward **Music** Adrian Johnston **Producer** Andrew Eaton, Anita Overland, Wendy Brazington **Production** Revolution Films **Co-production** Channel 4 **World Sales** Studio Canal - 1, Place du Spectacle - 92130 Issy les Moulineaux (France) T. +33 1 7135 3535 - www.studiocanal.com

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JERZY POPIEŁUSZKO

The life of Father Jerzy Popiełuszko, the "chaplain of Solidarność", and his sacrifice. Now a symbol of courage for Poland's fight for truth and freedom, Popiełuszko was a parish priest in a working-class neighbourhood in Warsaw when he was seized by three secret service agents on October 19, 1984, and assassinated. After he was beaten to a pulp, his body was dumped in the freezing waters of the Vistula. Over half a million people attended his funeral, and the public outrage over the killing resonated far beyond the national borders, sowing the seeds for the fall of the communist regime in Poland. The film directed by Rafał Wieczyński was made in seven months and featured a cast of seven thousand, actors and extras included, among whom Cardinal Józef Glemp, primate of Poland, stands out, playing himself. Moreover, in the impressive crowd scenes that re-evoke the heated atmosphere of the resistance movement, when martial law was invoked to crush the revolt by the first independent trade union in the Soviet bloc, can be seen several people who took part in the movement itself. Lech Wałesa will be in Rome to attend the screening of the film, in time to celebrate the twenty-fifth anniversary of the death of Father Jerzy Popiełuszko on the evening of October 19.

Our thanks to the Polish Embassy to the Holy See and its Ambassador Extraordinary and Plenipotentiary Hanna Suchocka.

POPIEŁUSZKO. WOLNOSC JEST W NAS

DIRECTED BY RAFAŁ WIECZYŃSKI

POPIEŁUSZKO, FREEDOM IS WITHIN US - POPIEŁUSZKO

Jerzy Popiełuszko is just a young priest sent by chance to the strikers at Gdańsk. But this means he is associated with the workers and trade unionists in the Solidarność movement opposing the communist regime in Poland. Father Jerzy's sermons condemn the government's lies and express the disquiet of the population, threatened by martial law and armed tanks on the streets. The secret services infiltrate the people closest to the priest before then kidnapping, torturing and killing him. Thousands of ordinary Poles attended his funeral and, from that moment on, they were no longer afraid to demand the truth. One of the protagonists of recent Polish history as recounted by **Rafał Wieczyński**, a young director making documentaries and films for the cinema and TV.

Poland * 2009 * Color * 35 mm * 149' * Polish

Cast Adam Woronowicz (Father Jerzy Popiełuszko), Zbigniew Zamachowski (Ireneusz), Marek Frąckowiak (Father Teofil Bogucki), Joanna Joanna Jeżewska (Roma), Radosław Pazura (Piotr)

Screenplay Rafał Wieczyński **Cinematography** Grzegorz Kędzierski **Editing** Marek Ciszewski **Production Design** Andrzej Kowalczyk **Producer** Julita Świercz Wieczyńska **Production** Focus Producers - ul. Puławska 61 - 02-595 Warsaw (Poland) - T./F. +48 22 845 4994 **Co-Producer** Lech Jaworski **Co-Production** IF Max Film with Polish Film Institute and Masovia Region **Italian Distribution** Rainieri Made Srl

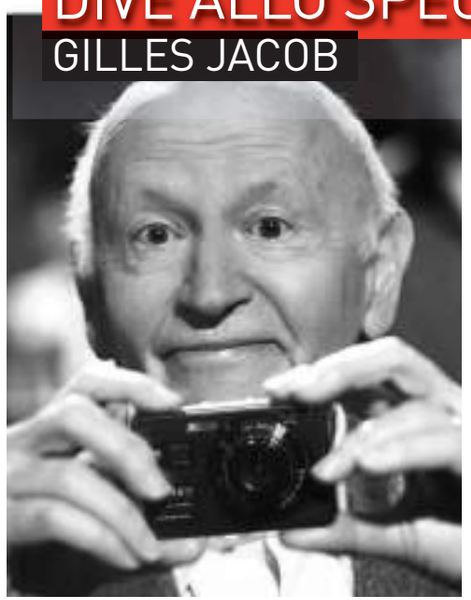
OMAGGIO A ROMA

FRANCO ZEFFIRELLI

Omaggio a Roma is a short film commissioned by the Roman municipal authority to promote the image of Rome around the world.
This is Rome seen through the eyes of one of Italian cinema's greatest maestros: Franco Zeffirelli. While actually a Florentine by birth, he uses this opportunity to express all his love for the Eternal City. His camera crosses the Italian capital to depict the countless aspects that make Rome the most beautiful city in the world: Castel St. Angelo, the Colosseum, St. Peter's, the squares and the fountains but also the setting for *La dolce vita* and *Roman Holiday*.
Rome's history, civilisation and art as well as its fictitious apparitions, illustrated through fragments of 1950s films. A perfect fusion of past and present painting a portrait of Rome that has perhaps never been seen before. And the city is made even greater thanks to Andrea Bocelli and Monica Bellucci, two Italian icons in the world, here playing the roles of Mario and Tosca, the characters from Puccini's opera, which best represents Rome and the Roman spirit.

DIVE ALLO SPECCHIO

GILLES JACOB



My intention behind the screening of the short film *Dive allo specchio* is to pay tribute to its author, Gilles Jacob, currently President of the Cannes Film Festival. Apart from other important positions held at the French Festival, he has enjoyed equal success and popularity throughout his illustrious and varied career as a cinema historian, a militant critic and as a writer. *Dive allo specchio* illustrates his love for the cinema and his equally burning passion for Italian cinema, with skilful research, thoughtful citations and emotional memories. Like that of Monica Vitti, to whom the film is dedicated, as if sending her wishes for a speedy recovery.
And for this I also thank him, in the spirit of our long-lasting friendship.

GIAN LUIGI RONDI

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OMAGGIO A LUCIANO EMMER

He started to make films before turning twenty and never stopped until he died, in his nineties. How many directors in film history have known how to keep their passion for the big screen and their intimacy with its language? Luciano Emmer knew the art in all its expressions. He was part of that small but prestigious group which established Italian cinema as an art and an industry at the end of the war. While labelled as the author of a "minor" Neorealism, films such as *Domenica d'agosto* (*Sunday in August*), a work many have tried to imitate even to this day, or Camilla (a charming popular tale set in a block of flats: an idea that greatly appealed to Zavattini or Germi), are more advanced than those by Rossellini or De Santis, when one considers Italian cinema's evolution towards its future in comedy. He worked with Pasolini on a underrated film, *La ragazza in vetrina* (*Girl in the Window*), creating a measured portrait of Italian emigration abroad. He re-invented the relationship between cinema and the history of art, transforming Giotto into the first director in history (in *Racconto di un affresco* and *Il cantico delle creature*). And in just one night he created and produced the famous title sequence for 'Carosello', with animated scenic backdrops from the Bel Paese (woodlands, monuments, pavilions, squares and suggestive views), which advanced towards the viewer as if in a Baroque toy theatre. Then he was the most humanist and witty author of advertising in Italy. He continued to make films right to the very end, remaining curious about themes touching on childhood and adolescence, the technology used to create moving images and communication. He was surrounded by a family of film buffs and critics, generations very different to his own. In his final years this group turned him into a unique figure, worthy of esteem bordering on cult status.

GIAN LUIGI RONDI

LE RAGAZZE DI PIAZZA DI SPAGNA

DIRECTED BY LUCIANO EMMER

The love lives of three Roman girls, close friends who work as seamstresses for a fashion house located near the Spanish Steps. Marisa is having trouble with her boyfriend Augusto because she wants to become a model. Elena tries to commit suicide when she discovers the man she intended on marrying is an opportunist, only interested in her modest family flat. Lucia is attracted to tall, well-built men but will end up falling in love with a small, willowy jockey. With a screenplay by Sergio Amidei, who had previously collaborated with Emmer on *Domenica d'agosto* (*Sunday in August*,1950) and *Parigi è sempre Parigi* (*Paris Is Always Paris*, 1951), this film mixes humour and romance, anticipating a trend later dubbed as 'pink Neorealism'.

Italy * 1950 * Black & White * 35 mm * 99' * Italian

Cast Cosetta Greco (Elena), Lucia Bosè (Marisa), Eduardo De Filippo (Sor Vittorio), Renato Salvatori (Augusto), Marcello Mastroianni (Marcello), Ave Ninchi (Marisa's mother)

Screenplay Sergio Amidei, Karin Valde, Fausto Tozzi **Cinematography** Rodolfo Lombardi **Editing** Jolanda Benvenuti **Production Design** Mario Garbuglia **Music** Carlo Innocenzi **Producer** Rudy Solmson **Production** Astoria Film **Print Source** Cineteca Nazionale

L'UOMO DALLA BOCCA STORTA

DIRECTED BY EMANUELE SALCE, ANDREA PERGOLARI

THE MAN WITH THE CROOKED MOUTH

Anecdotes and archive material for this reappraisal of Luciano Salce, an extraordinarily modern model for filmmakers today in his use of all mediums to their best advantage (live theatre, the big screen, radio, and television variety shows). As an actor, Salce was one of the "Gobbi," a historic vaudeville ensemble that also featured Franca Valeri, Alberto Bonucci, and Vittorio Caprioli; as a stage director, he was one of the first to direct Vittorio Gassman in a comedy. On the big screen, Salce was a lot more complex than the critics of the day cared to admit; he directed the most popular stereotypical character in contemporary Italian film (*Fantozzi*), and turned the real history of the country into comedy (*Il Federale*, or *The Fascist*). Lastly, on television he proved to be an entertainer who was a natural at engaging the television camera with his humorous sketches.

Italy * 2009 * Color and B/W * Beta SP PAL * 59' * Italian

Screenplay Emanuele Salce, Andrea Pergolari **Cinematography** Mauro Ricci **Editing** Nicola Tranquillino **Production** Baires Film

LA MAGLIETTA ROSSA

DIRECTED BY MIMMO CALOPRESTI

In the 1976 final of the Davis Cup between Italy and Chile, tennis player Adriano Panatta wore a red t-shirt and persuaded his partner Paolo Bertolucci to do the same. This was a significant gesture in Pinochet's Chile; though perhaps more provocative than political. **Mimmo Calopresti** returns to the documentary format, filming Panatta as he recalls the two months prior to his consecration in the annals of world tennis and remembers the game played wearing the red t-shirt, shot in Super8 by Italians in the audience. The tennis player's words, together with archive footage of the demonstrations and debates raging on the radio, television and in the papers, reconstruct the period's cultural and political climate in Italy, which questioned nationalistic rhetoric and indifference in sport.

Italy * 2009 * Color * Beta Digital PAL * 50' * Italian

Screenplay Mimmo Calopresti **Cinematography** Paolo Ferrari, Maurizio Cartolano **Editing** Raimondo Aiello **Music** Saro Cosentino **Producer** Simona Banchi, Valerio Terenzio **Production** Gruppo Ambra - Via Guglielmo Pepe 43-47 - 00185 Rome (Italy) - T. +39 06 492 7151 - F. +39 06 492 715 208 - www.ambrajovinelli.org **Co-producer** Flavia Parnasi

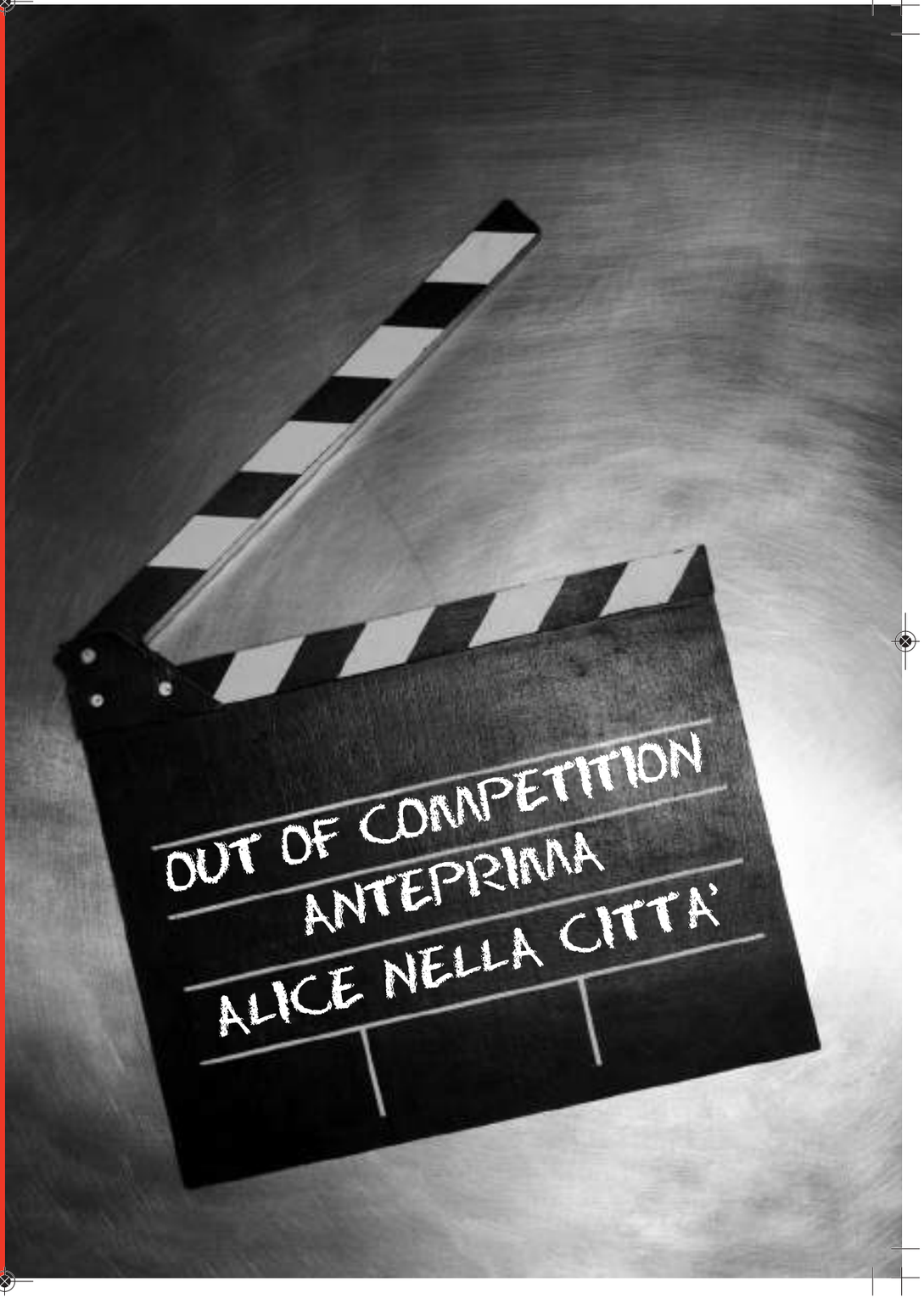
CINEMA

OUT OF COMPETITION / ANTEPRIMA
ALICE NELLA CITTÀ

ASTRO BOY DAVID BOWERS

HACHIKO: A DOG'S STORY LASSE HALLSTRÖM

THE TWILIGHT SAGA EVENT: NEW MOON



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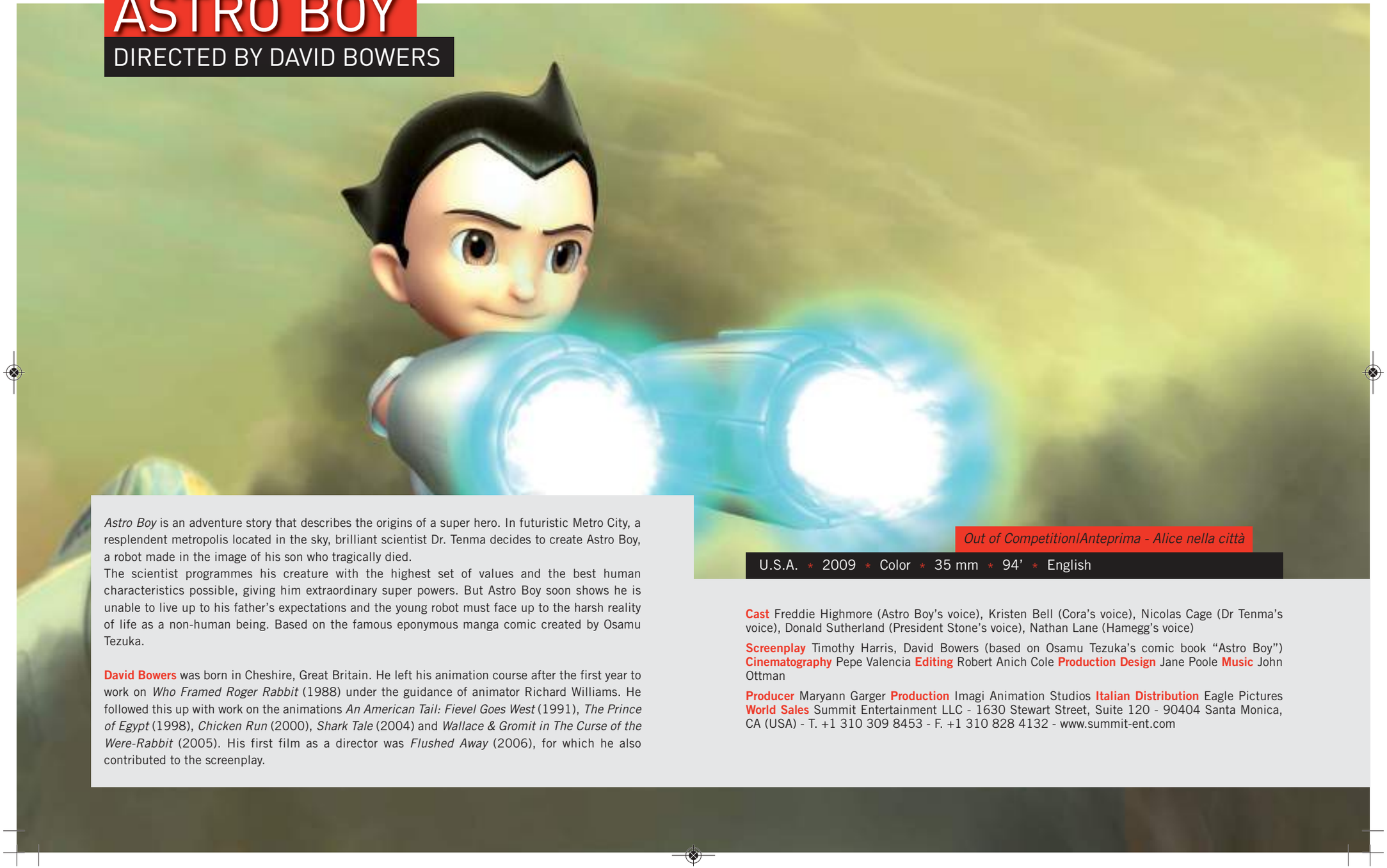
ASTRO BOY

DIRECTED BY DAVID BOWERS



Out of Competition/Anteprima - Alice nella città

U.S.A. * 2009 * Color * 35 mm * 94' * English

Astro Boy is an adventure story that describes the origins of a super hero. In futuristic Metro City, a resplendent metropolis located in the sky, brilliant scientist Dr. Tenma decides to create Astro Boy, a robot made in the image of his son who tragically died.
The scientist programmes his creature with the highest set of values and the best human characteristics possible, giving him extraordinary super powers. But Astro Boy soon shows he is unable to live up to his father's expectations and the young robot must face up to the harsh reality of life as a non-human being. Based on the famous eponymous manga comic created by Osamu Tezuka.

David Bowers was born in Cheshire, Great Britain. He left his animation course after the first year to work on *Who Framed Roger Rabbit* (1988) under the guidance of animator Richard Williams. He followed this up with work on the animations *An American Tail: Fievel Goes West* (1991), *The Prince of Egypt* (1998), *Chicken Run* (2000), *Shark Tale* (2004) and *Wallace & Gromit in The Curse of the Were-Rabbit* (2005). His first film as a director was *Flushed Away* (2006), for which he also contributed to the screenplay.

Cast Freddie Highmore (Astro Boy's voice), Kristen Bell (Cora's voice), Nicolas Cage (Dr Tenma's voice), Donald Sutherland (President Stone's voice), Nathan Lane (Hamegg's voice)

Screenplay Timothy Harris, David Bowers (based on Osamu Tezuka's comic book "Astro Boy") **Cinematography** Pepe Valencia **Editing** Robert Anich Cole **Production Design** Jane Poole **Music** John Ottman

Producer Maryann Garger **Production** Imagi Animation Studios **Italian Distribution** Eagle Pictures **World Sales** Summit Entertainment LLC - 1630 Stewart Street, Suite 120 - 90404 Santa Monica, CA (USA) - T. +1 310 309 8453 - F. +1 310 828 4132 - www.summit-ent.com

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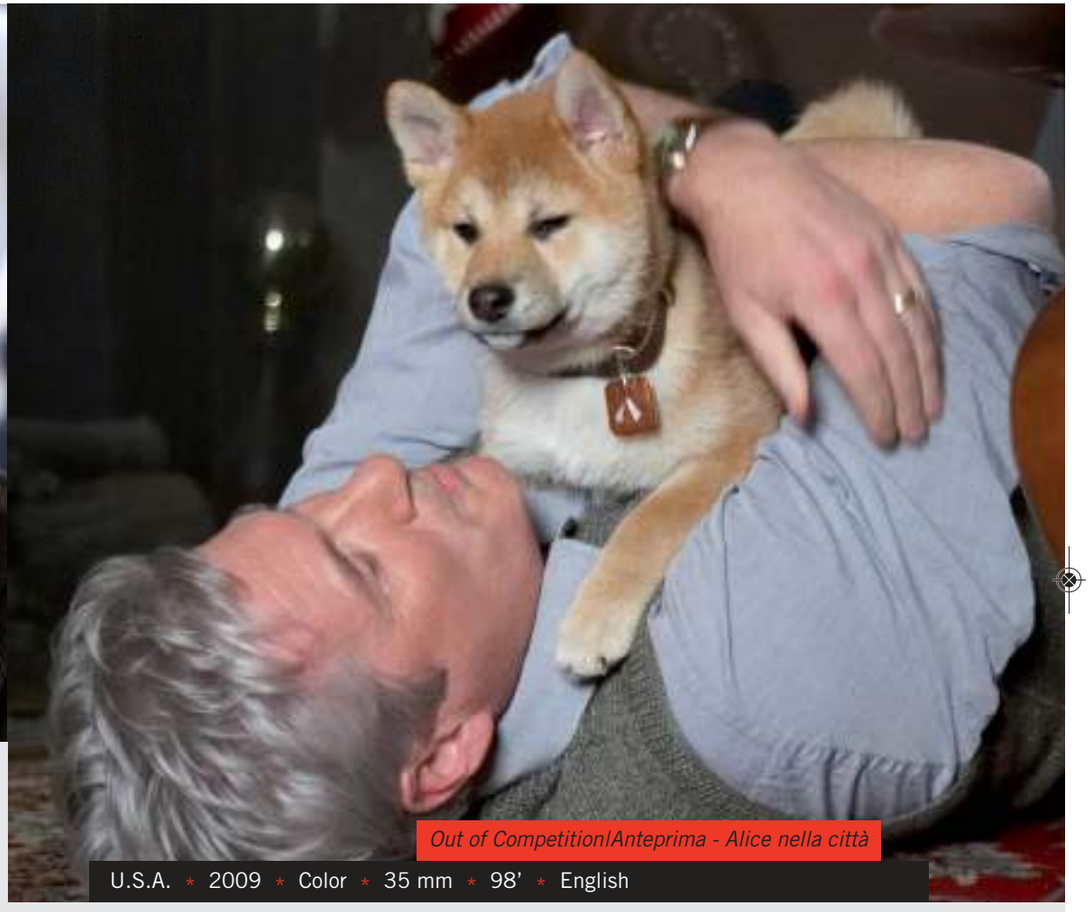
HACHIKO: A DOG'S STORY

DIRECTED BY LASSE HALLSTRÖM



Out of Competition\|Anteprima - Alice nella città

U.S.A. * 2009 * Color * 35 mm * 98' * English

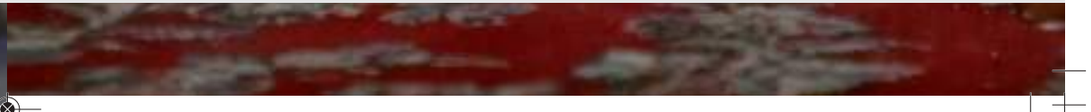
Hachiko: A Dog's Story is a heartwarming American remake of Seijirô Kôyama's Japanese film *Hachikō Monogatari*, based on a true story about a loyal Akita dog named Hachiko. This special dog, nicknamed Hachi, accompanies his master Parker, a university professor, to the train station every morning to see him off and then returns to the station each afternoon to greet him at the end of his day. The emotionally complex nature of what unfolds when their uncomplicated routine becomes interrupted is what makes Hachi's story a tale for the ages; a dog's faithful devotion to his master exposes the great power of love and how this simplest of acts can become the greatest gesture of all. Lasse Hallström and Richard Gere have already worked together in *The Hoax*, which was premiered at the 2006 International Rome Film Festival.

Lasse Hallström began his career in his native Sweden working in television and on shorts. His first Academy Award® nomination came with 1985's *Mitt liv som hund (My Life As A Dog)*. In 1993 he directed *What's Eating Gilbert Grape*, followed by *Something to Talk About* (1995). *Chocolat,* his adaptation of Joanna Harris' book, earned five Academy Award® nominations. Hallström received a second Oscar® nomination for his work on *The Cider House Rules* (1999). Among his recent films, *Casanova* (2005) and *The Hoax* (2006).

Cast Richard Gere (professor Parker), Joan Allen (Cate), Sarah Roemer (Andy), Cary-Hiroyuki Tagawa (Ken), Jason Alexander (Carl), Davenia McFadden (Mary Anne)

Screenplay Stephen P. Lindsey **Cinematography** Ron Fortunato **Editing** Kristina Boden **Production Design** Chad Detwiller **Costumes Design** Deborah Newhall **Music** Jan A.P. Kaczmarek

Producer Vicki Shigekuni Wong, Bill Johnson, Richard Gere **Production** Inferno Productions **Co-producer** Dean Schnider **Co-production** Scion Films **Italian Distribution** Lucky Red **World Sales** Inferno Distribution - 1888 Century Park East, #1180 - 90067 Los Angeles (USA) T.+1 310 598 2550 - F. +1 310 598 2551 - www.inferno-entertainment.com



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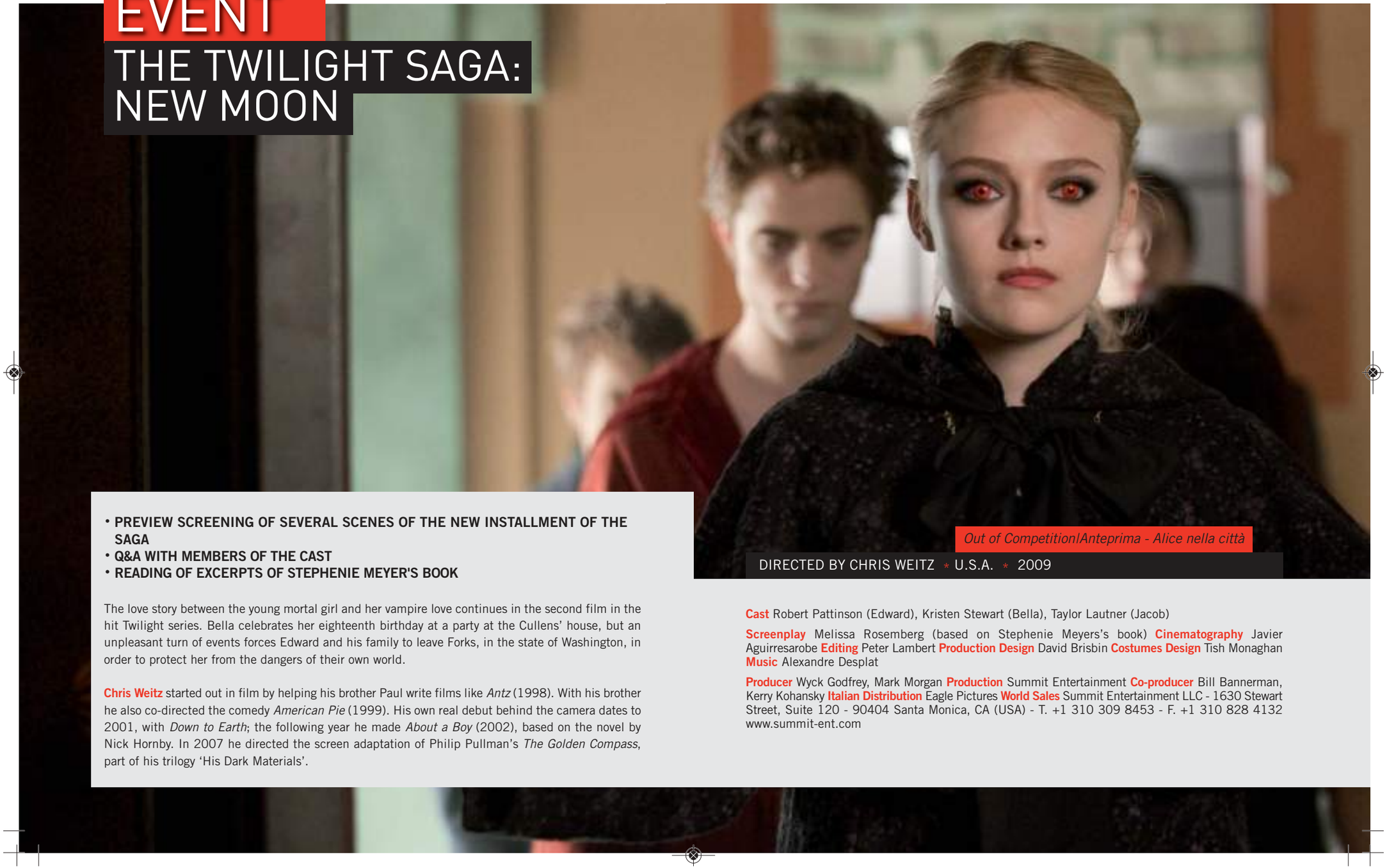
EVENT

THE TWILIGHT SAGA: NEW MOON



- **PREVIEW SCREENING OF SEVERAL SCENES OF THE NEW INSTALLMENT OF THE SAGA**
- **Q&A WITH MEMBERS OF THE CAST**
- **READING OF EXCERPTS OF STEPHENIE MEYER'S BOOK**

The love story between the young mortal girl and her vampire love continues in the second film in the hit Twilight series. Bella celebrates her eighteenth birthday at a party at the Cullens' house, but an unpleasant turn of events forces Edward and his family to leave Forks, in the state of Washington, in order to protect her from the dangers of their own world.

Chris Weitz started out in film by helping his brother Paul write films like *Antz* (1998). With his brother he also co-directed the comedy *American Pie* (1999). His own real debut behind the camera dates to 2001, with *Down to Earth*; the following year he made *About a Boy* (2002), based on the novel by Nick Hornby. In 2007 he directed the screen adaptation of Philip Pullman's *The Golden Compass*, part of his trilogy 'His Dark Materials'.

Out of Competition/Anteprima - Alice nella città

DIRECTED BY CHRIS WEITZ * U.S.A. * 2009

Cast Robert Pattinson (Edward), Kristen Stewart (Bella), Taylor Lautner (Jacob)

Screenplay Melissa Rosemberg (based on Stephenie Meyers's book) **Cinematography** Javier Aguirresarobe **Editing** Peter Lambert **Production Design** David Brisbin **Costumes Design** Tish Monaghan **Music** Alexandre Desplat

Producer Wyck Godfrey, Mark Morgan **Production** Summit Entertainment **Co-producer** Bill Bannerman, Kerry Kohansky **Italian Distribution** Eagle Pictures **World Sales** Summit Entertainment LLC - 1630 Stewart Street, Suite 120 - 90404 Santa Monica, CA (USA) - T. +1 310 309 8453 - F. +1 310 828 4132 www.summit-ent.com

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CINEMA

DOCUMENTARIES IN COMPETITION

AMERICAN PRINCE/AMERICAN BOY: A PROFILE OF STEVEN PRINCE
MARTIN SCORSESE, TOMMY PALLOTTA

CON ARTIST MICHAEL SLADEK

FRATELLI D'ITALIA CLAUDIO GIOVANNESI

GARBO, THE MAN WHO SAVED THE WORLD
EDMON ROCH

I KNEW IT WAS YOU RICHARD SHEPARD

L'ITALIA DEL NOSTRO SCONTENTO
ELISA FUKSAS, FRANCESCA MUCI, LUCREZIA LE MOLI

LATTA E CAFÈ ANTONELLO MATARAZZO

MAMACHAS DEL RING BETTY M PARK

THE ONE MAN BEATLES COSIMO MESSERI

PIN2011 - ERINNERUNG AN DIE STRASSE
TORSTEN KÖNIGS

SEVERE CLEAR KRISTIAN FRAGA

SONS OF CUBA ANDREW LANG

OUT OF COMPETITION

THE AFTERLIGHT ALEXEI KALEINA, CRAIG MACNEILL

BANCS PUBLICS (VERSAILLES RIVE DROITE)
BRUNO PODALYDÈS

BUNNY AND THE BULL PAUL KING

CORKED! PAUL HAWLEY, ROSS CLENDENEN

HET LEVEN UIT EEN DAG MARK DE CLOE

JYURYOKU PIERROT JUNICHI MORI

MOJA KREW MARCIN WRONA

REWIZYTA KRZYSZTOF ZANUSSI

SIMON KONIANSKI MICHA WALD

TOKYO NINGEN KIGEKI KOJI FUKADA

SPECIAL EVENTS

RUPI DEL VINO ERMANNO OLMI

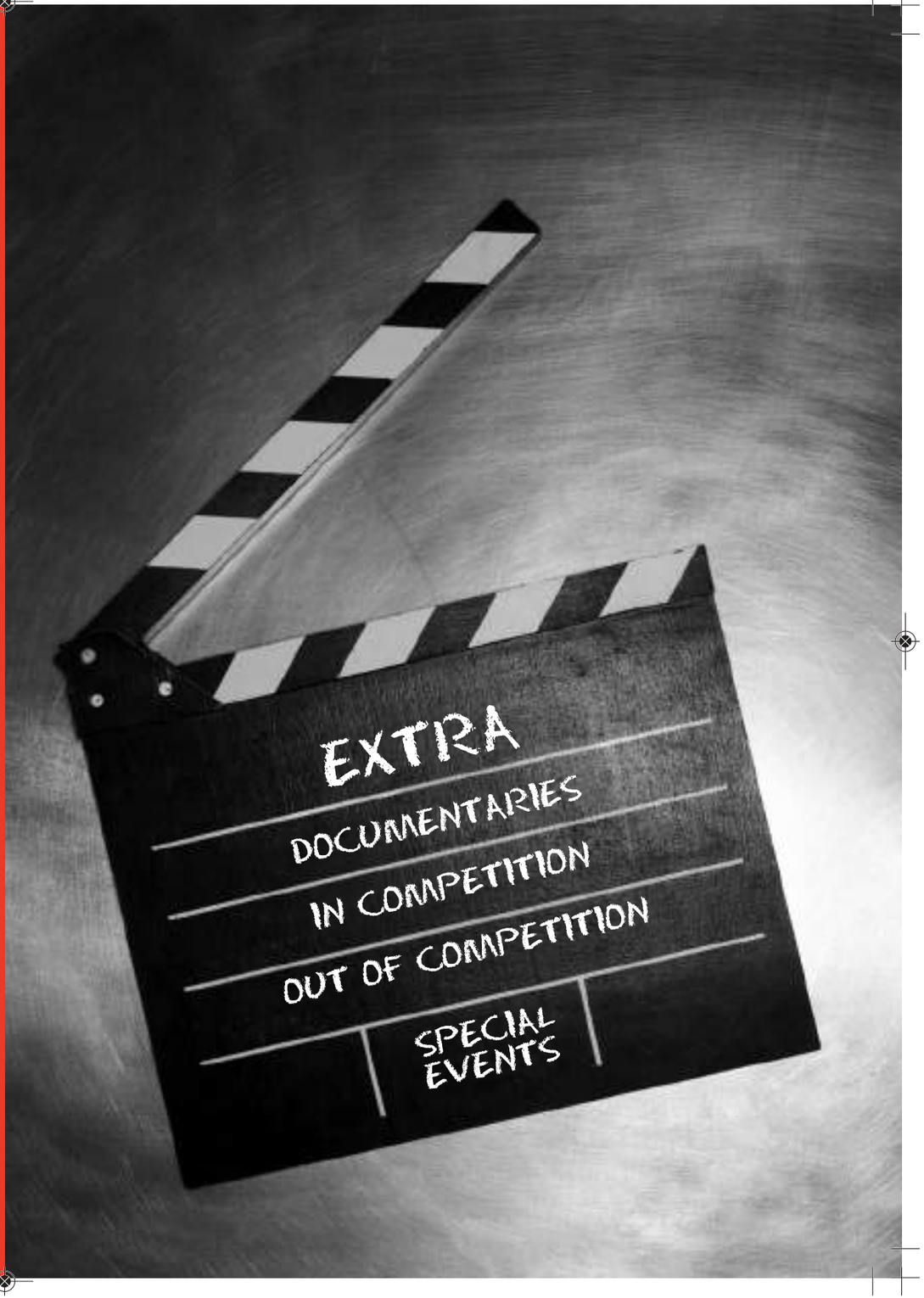
IMMOTA MANET GIANFRANCO PANNONE

L'AQUILA BELLA MÉ PIETRO PELLICCIONE, MAURO RUBEO

MARIA LAI: ANSIA D'INFINITO
CLARITA DI GIOVANNI

H.O.T. - HUMAN ORGAN TRAFFIC
ROBERTO ORAZI

I GIOVANI AUTORI DELL'ANIMAZIONE: UNIVERSITY OF SOUTHERN CALIFORNIA
AA. VV.



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AMERICAN PRINCE AMERICAN BOY: A PROFILE OF STEVEN PRINCE

DIRECTED BY MARTIN SCORSESE, TOMMY PALLOTTA

Documentaries in Competition

U.S.A. * 2009 * Color * Beta Digital NTSC * 104' * English

In 1978 Scorsese filmed a documentary about his friend Steven Prince. In this film, lost for many years, the director of *Raging Bull* and *Goodfellas* reveals a life "much more fascinating than any screenplay could dream up", set at the end of an era, surprising and dangerous, driven by a fearless nature that rushed headlong into every new adventure, able to survive unscathed (or almost) through drugs, crime and cinema. Thirty years later, the director Tommy Pallotta tracks down Prince to make a new chapter in his life's saga. His childhood, the highs, the arms dealing and a series of octane fuelled stories that Tarantino has admitted provided him with inspiration. Two unmissable auteur portraits.

Martin Scorsese is one of the major exponents of contemporary cinema. He has won an array of the most important international filmmaking prizes, including an Oscar®, two Palme d'Ors and two Golden Globes. In 1990, together with other prestigious filmmakers, he created The Film Foundation, aninstitution working to restore and safeguard the world's cinema heritage.
Tommy Pallotta was born in 1968 in Houston, Texas. He worked as an actor and as a production assistant on the film *Slacker* (1991) by Richard Linklater. In 1997 he wrote, produced and directed his first film,*High Road*. He went on to produce animation films for cinema and television, as *Roadhead* (1999) by Bob Sabiston and *A Scanner Darkly* (2006) by Richard Linklater.

With Steven Prince, Martin Scorsese, Tommy Pallotta, Richard Linklater

AMERICAN BOY: A PROFILE OF STEVEN PRINCE (1978)
Director Martin Scorsese **Cinematography** Michael Chapman **Editing** Amy Jones, Bertarm Lovitt

Producer Bertarm Lovitt

AMERICAN PRINCE (2009)
Director Tommy Pallotta **Screenplay** David Cash **Cinematography** Sara Mora Ivicevich **Editing** Josh Cramer **Music** Dominic Matar

Producer Tommy Pallotta, Josh Cramer **Production** Submarine **World Sales** Katapult Film Sales - 24 Rue Lamartine - 75009 Paris (France) - T. +33 1 5602 6000 - F. +33 1 5602 6001 www.katapultfilms.com

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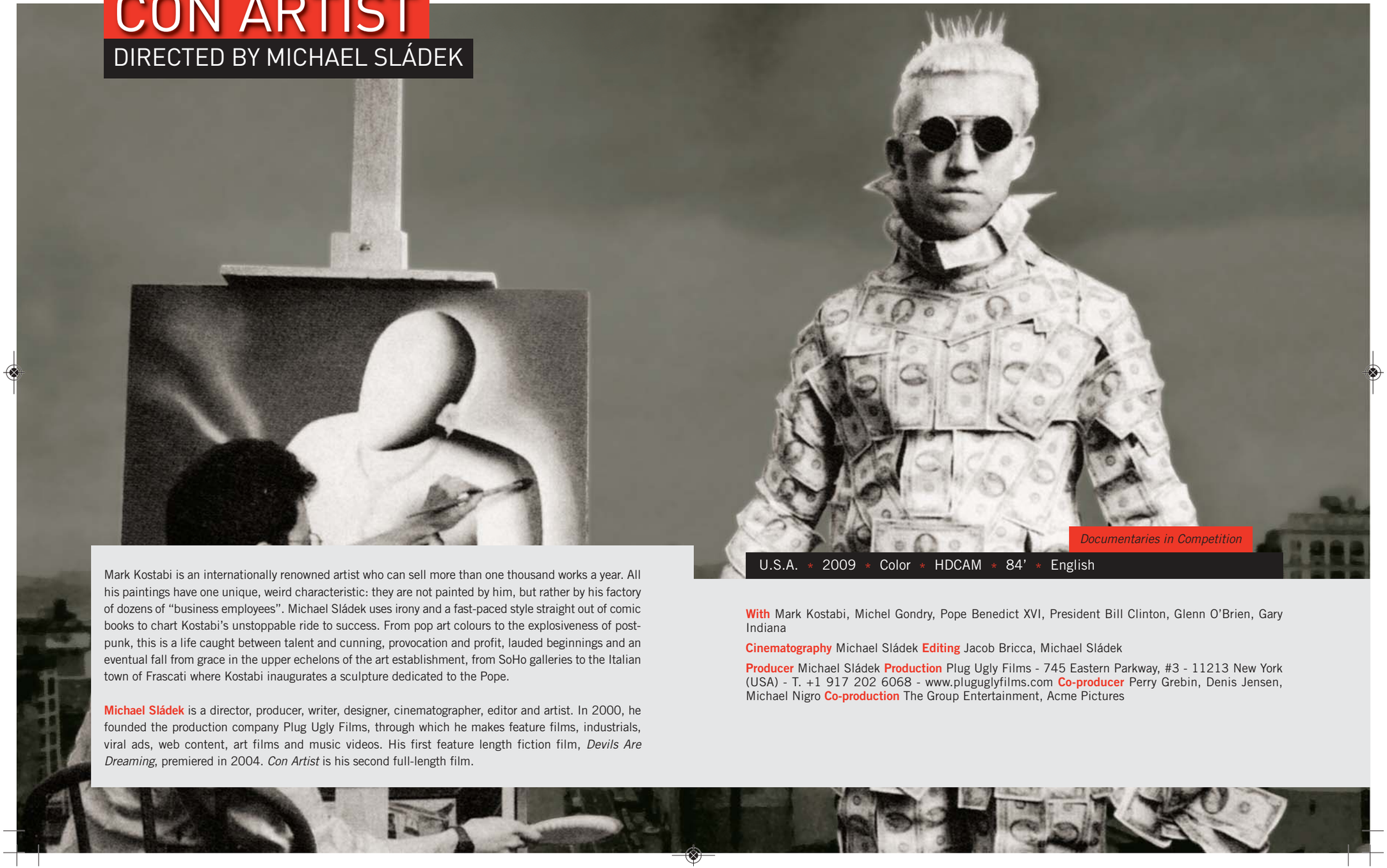
CON ARTIST

DIRECTED BY MICHAEL SLÁDEK



Documentaries in Competition

U.S.A. * 2009 * Color * HDCAM * 84' * English

Mark Kostabi is an internationally renowned artist who can sell more than one thousand works a year. All his paintings have one unique, weird characteristic: they are not painted by him, but rather by his factory of dozens of "business employees". Michael Sládek uses irony and a fast-paced style straight out of comic books to chart Kostabi's unstoppable ride to success. From pop art colours to the explosiveness of post-punk, this is a life caught between talent and cunning, provocation and profit, lauded beginnings and an eventual fall from grace in the upper echelons of the art establishment, from SoHo galleries to the Italian town of Frascati where Kostabi inaugurates a sculpture dedicated to the Pope.

Michael Sládek is a director, producer, writer, designer, cinematographer, editor and artist. In 2000, he founded the production company Plug Ugly Films, through which he makes feature films, industrials, viral ads, web content, art films and music videos. His first feature length fiction film, *Devils Are Dreaming*, premiered in 2004. *Con Artist* is his second full-length film.

With Mark Kostabi, Michel Gondry, Pope Benedict XVI, President Bill Clinton, Glenn O'Brien, Gary Indiana

Cinematography Michael Sládek **Editing** Jacob Bricca, Michael Sládek

Producer Michael Sládek **Production** Plug Ugly Films - 745 Eastern Parkway, #3 - 11213 New York (USA) - T. +1 917 202 6068 - www.pluguglyfilms.com **Co-producer** Perry Grebin, Denis Jensen, Michael Nigro **Co-production** The Group Entertainment, Acme Pictures

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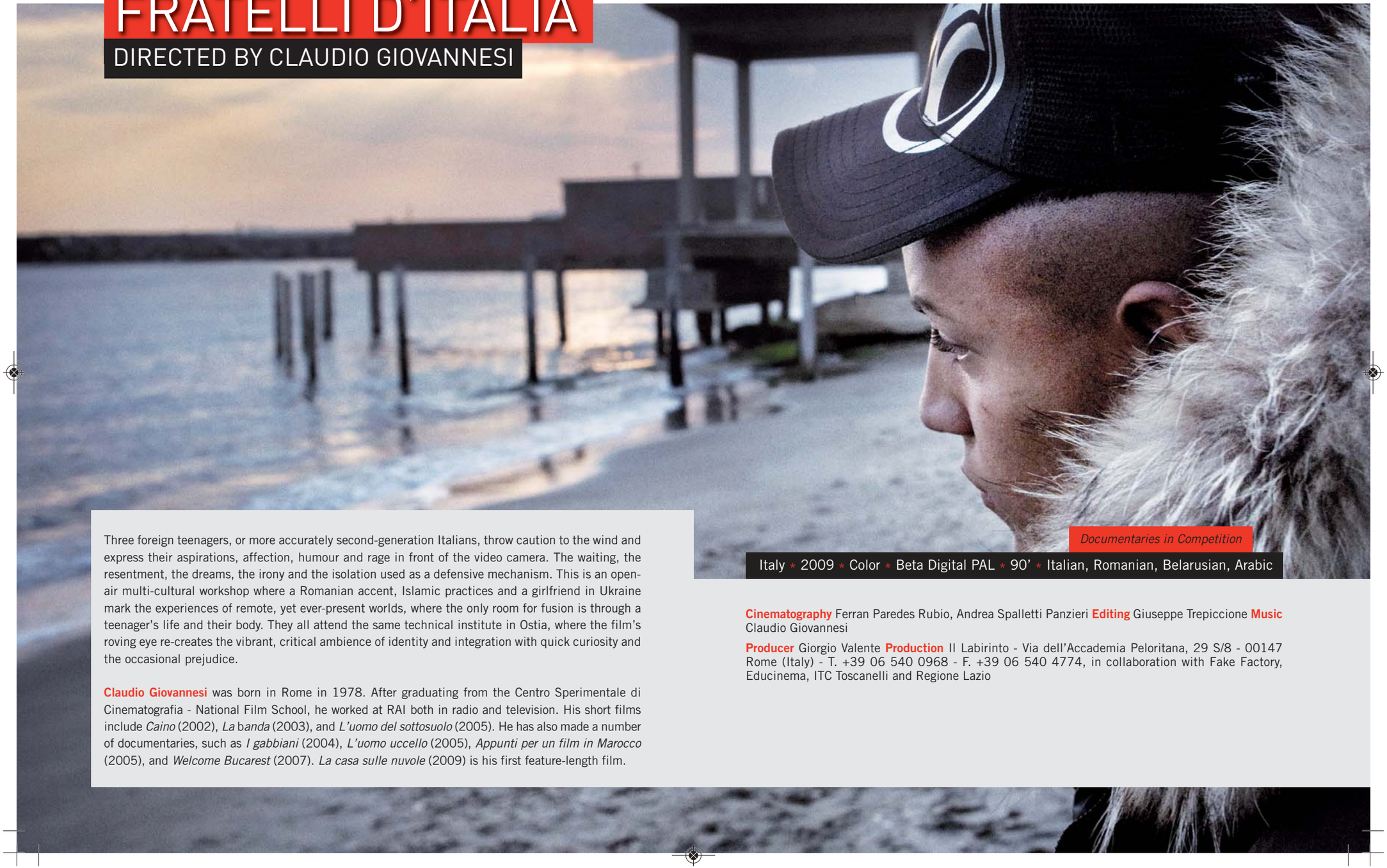
FRATELLI D'ITALIA

DIRECTED BY CLAUDIO GIOVANNESI



Documentaries in Competition

Italy * 2009 * Color * Beta Digital PAL * 90' * Italian, Romanian, Belarusian, Arabic

Three foreign teenagers, or more accurately second-generation Italians, throw caution to the wind and express their aspirations, affection, humour and rage in front of the video camera. The waiting, the resentment, the dreams, the irony and the isolation used as a defensive mechanism. This is an open-air multi-cultural workshop where a Romanian accent, Islamic practices and a girlfriend in Ukraine mark the experiences of remote, yet ever-present worlds, where the only room for fusion is through a teenager's life and their body. They all attend the same technical institute in Ostia, where the film's roving eye re-creates the vibrant, critical ambience of identity and integration with quick curiosity and the occasional prejudice.

Claudio Giovannesi was born in Rome in 1978. After graduating from the Centro Sperimentale di Cinematografia - National Film School, he worked at RAI both in radio and television. His short films include *Caino* (2002), *La banda* (2003), and *L'uomo del sottosuolo* (2005). He has also made a number of documentaries, such as *I gabbiani* (2004), *L'uomo uccello* (2005), *Appunti per un film in Marocco* (2005), and *Welcome Bucarest* (2007). *La casa sulle nuvole* (2009) is his first feature-length film.

Cinematography Ferran Paredes Rubio, Andrea Spalletti Panzieri **Editing** Giuseppe Trepiccione **Music** Claudio Giovannesi

Producer Giorgio Valente **Production** Il Labirinto - Via dell'Accademia Peloritana, 29 S/8 - 00147 Rome (Italy) - T. +39 06 540 0968 - F. +39 06 540 4774, in collaboration with Fake Factory, Educinema, ITC Toscanelli and Regione Lazio

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GARBO, THE MAN WHO SAVED THE WORLD

DIRECTED BY EDMON ROCH

Documentaries in Competition

Spain * 2008 * Color and B/W * 35 mm * 88' * English, German, Spanish

GARBO, L'UOMO CHE HA SALVATO IL MONDO

1940. Juan Pujol is a former chicken farmer who decides to start a career as an international spy. First he tries to get enlisted by the British, then the Nazis and again with the Allies, who inexplicably decide to entrust him with a series of missions under the code name 'Garbo'. His contribution to the Allies' victory in the Second World War remains an exciting conjecture. A British writer sets off on the trail of this extraordinary accidental hero. Moving between fact and fiction, Edmon Roch recounts a biography halfway between Peter Sellers and James Bond, with a rich and spirited use of quotations from films.

Edmon Roch founded the Barcelona-based production company Ikiru Films in 2004. He has written, directed and produced five short feature films, among them the award-winning *Blood* (1994). His credits as a producer include Whit Stillman's *Barcelona* (1994) and *The Last Days of Disco* (1998), and Jean-Jacques Annaud's *Seven Years in Tibet* (1997). *Garbo, the Man Who Saved the World* is his first long feature film as a director.

Screenplay Edmon Roch, Isaki Lacuesta, María Hervera **Cinematography** Beth Rourich, Joachim Bergamin, Gabriel Guerra **Editing** Alexander Adams **Music** Fernando Velázquez

Producer Edmon Roch **Production** Ikiru Films - C/ Maignon 26 3º - 08024 Barcelona (Spain) T. +34 932 192 077 - F. +34 932 192 092 - www.ikirufilms.com **Co-producer** Sandra Hermida, Belén Bernuy **Co-production** Colosé Producciones, Centuria Films

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I KNEW IT WAS YOU

DIRECTED BY RICHARD SHEPARD

Documentaries in Competition

U.S.A. * 2009 * Color * HDCAM * 40' * English

John Cazale is an actor whose name probably does not mean anything to most people - but who has actually been the subject of long discussions by Coppola, Al Pacino and Sidney Lumet during their encounters at the International Rome Film Festival. Cazale died in 1978 at the age of forty two, with only five films to his name: *The Conversation*, *Dog Day Afternoon*, *The Deer Hunter* and *The Godfather, Parts One and Two* (where he played Fredo). Interviews with Al Pacino, Francis Ford Coppola, Robert De Niro and Meryl Streep (his partner at the time of his death) look back at the life and career of one of Hollywood's most surprising actors: the perfect yet indiscernible technique, the wandering spirit and the untimely ending.

Richard Shepard was born in New York City and attended the NYU's film school. He has written, directed and produced six independent features, among which *The Matador* (2005) and *The Hunting Party* (2007). Besides, he has written numerous screenplays and directed several television shows, such as the Emmy-winning *Ugly Betty* and *Criminal Minds*.

With Al Pacino, Meryl Streep, Gene Hackman, Robert De Niro, Richard Dreyfuss, Sidney Lumet, Philip Seymour Hoffman, Steve Buscemi, Brett Ratner

Cinematography Jim Mullen, Kort Waddell **Editing** Adam Lichtenstein **Music** Adam Gorgoni

Producer Brett Ratner, Stacey Reiss, Richard Shepard **Production** IKIWY **World Sales** Content Film - 19 Heddon Street - W1B 4BG London (UK) - T. +44 20 7851 6500 - F. +44 20 7851 6506 - www.contentfilm.com

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L'ITALIA DEL NOSTRO SCONTENTO

DIRECTED BY ELISA FUKSAS, FRANCESCA MUCI, LUCREZIA LE MOLI

Green, White, Red: three colours for three chapters, each touching a strand of contemporary Italian life. In the first on the environment, Elisa Fuksas recounts the scourge of uncontrolled building that continues to ruin the countryside without any qualms for aesthetics. In the second chapter on young people, Francesca Muci debunks many commonly held views and caricatures usually used to describe an entire generation. In the final part, Lucrezia Le Moli paints a lucid, sincere, impartial and revelatory picture of the Italians' perception of politics.
Three small yet great investigations pervaded with a disconcerting wisdom and a mature, competent sense of the cinema of the real.

Elisa Fuksas, born in Rome, graduated in Architecture. Her first short film, *Marni* (2005), was presented at the Taormina Film Festival. In 2007, she won the Nastro d'Argento for her short *Please Leave a Message*. In 2009 she made the documentary *FFR: for future reference*. **Francesca Muci** was born in Nardò. As a screenwriter and assistant director she made the documentary *Tessere di Pace in Medio Oriente* (2007) together with Luca Archibugi, and she worked on *Oro di Cuba* (*Cuba's Gold*) by Giuliano Montaldo (2008). **Lucrezia Le Moli** was born in Germany. After directing the short film *Il gatto nero* (2003), presented at the Turin Film Festival, she collaborated on the screenplay of a number of independent films, such as Francesco Campanini's *Il Solitario* (*Solitaire*, 2009).

Documentaries in Competition Extra - Focus

Italy * 2009 * Color * Beta Digital PAL * 85' * Italian

Based on Franco Scaglia's idea **Screenplay** Elisa Fuksas, Daniela Giammusso, Francesca Muci, Andrea Di Consoli, Michele Rossi, Lucrezia Le Moli,Andrea Porcheddu, Giacomo Goldkorn **Cinematography** Luca Ranzato, Bruno Fundarò **Editing** Eleonora Cao, Simona Paggi, Cristina Flamini **Music** Andrea Mariano

Production Rai Cinema - P.za Adriana, 12 - 00193 Rome (Italy) - T. +39 06 684 701 - F. +39 06 687 1638 - www.raicinema.it, Faro Film - Via dell'Olmata, 30 - 00184 Rome (Italy)

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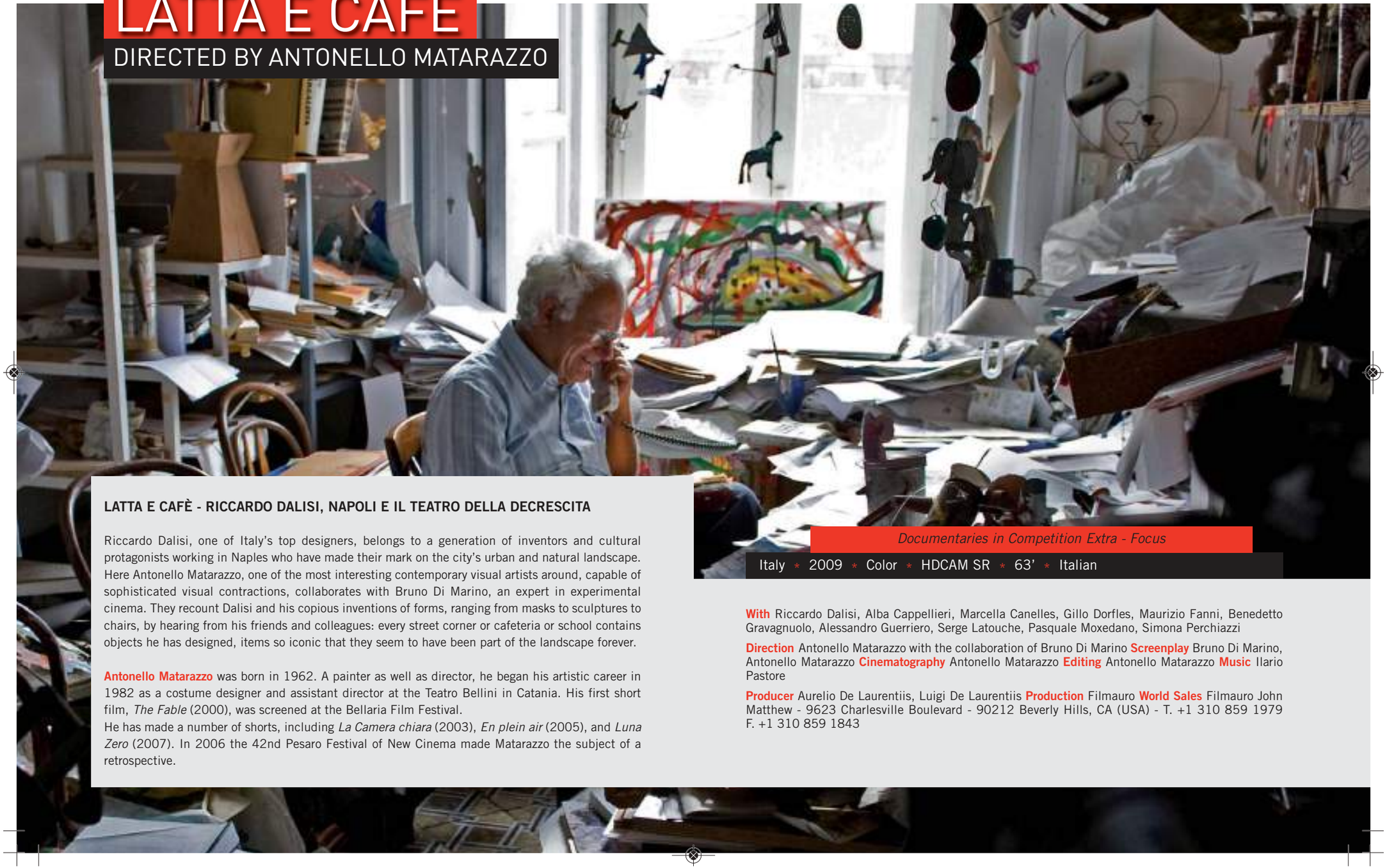
LATTA E CAFÈ

DIRECTED BY ANTONELLO MATARAZZO



Documentaries in Competition Extra - Focus

Italy * 2009 * Color * HDCAM SR * 63' * Italian

With Riccardo Dalisi, Alba Cappellieri, Marcella Canelles, Gillo Dorfles, Maurizio Fanni, Benedetto Gravagnuolo, Alessandro Guerriero, Serge Latouche, Pasquale Moxedano, Simona Perchiazzi

Direction Antonello Matarazzo with the collaboration of Bruno Di Marino **Screenplay** Bruno Di Marino, Antonello Matarazzo **Cinematography** Antonello Matarazzo **Editing** Antonello Matarazzo **Music** Ilario Pastore

Producer Aurelio De Laurentiis, Luigi De Laurentiis **Production** Filmauro **World Sales** Filmauro John Matthew - 9623 Charlesville Boulevard - 90212 Beverly Hills, CA (USA) - T. +1 310 859 1979 F. +1 310 859 1843

LATTA E CAFÈ - RICCARDO DALISI, NAPOLI E IL TEATRO DELLA DECRESCITA

Riccardo Dalisi, one of Italy's top designers, belongs to a generation of inventors and cultural protagonists working in Naples who have made their mark on the city's urban and natural landscape. Here Antonello Matarazzo, one of the most interesting contemporary visual artists around, capable of sophisticated visual contractions, collaborates with Bruno Di Marino, an expert in experimental cinema. They recount Dalisi and his copious inventions of forms, ranging from masks to sculptures to chairs, by hearing from his friends and colleagues: every street corner or cafeteria or school contains objects he has designed, items so iconic that they seem to have been part of the landscape forever.

Antonello Matarazzo was born in 1962. A painter as well as director, he began his artistic career in 1982 as a costume designer and assistant director at the Teatro Bellini in Catania. His first short film, *The Fable* (2000), was screened at the Bellaria Film Festival.
He has made a number of shorts, including *La Camera chiara* (2003), *En plein air* (2005), and *Luna Zero* (2007). In 2006 the 42nd Pesaro Festival of New Cinema made Matarazzo the subject of a retrospective.

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MAMACHAS DEL RING

DIRECTED BY BETTY M PARK

Documentaries in Competition

Bolivia, U.S.A. * 2009 * Color * HDCAM * 75' * Spanish

Cinematography Alexander Ramirez Muñoz **Editing** Betty M Park **Animation** Christophe López-Huici **Music** M.G. Espar

Producer Betty M Park **Production** My Tragic Uncle Productions - 300 Cumberland Street. #4 - 11238 New York (USA) - T. +1 347 581 5680 - www.mamachasdelring.com

MAMACHAS OF THE RING

On the slopes of the Bolivian Andes, a group of indomitable local women organise a female championship of 'lucha libre' - the equivalent of American wrestling - coming up against the indifference and prejudices of the whole country. But they soon become the public's darlings and find themselves having to face a much more unpalatable battle, this time against jealousy and those who want to exploit their victorious image. The unbridled visual talent of director Betty M Park integrates stop-motion animation into a story of female liberation told in flashy colours, where dignity and tradition, documentary and caricature combine to fight the abuse of power. A unique foray in this genre.

Betty M Park is a Korean-American filmmaker based in New York. She has served as editor for various networks and her works in this field includes the documentary *The Innocence Project* and the series *The Paper*, *Made*, *My Life Translated* and *My Super Sweet Sixteen*. Her comedic short film, *Hairwolf*, screened at many international film festivals. The documentary *Mamachas del Ring* is her debut as a feature film director.

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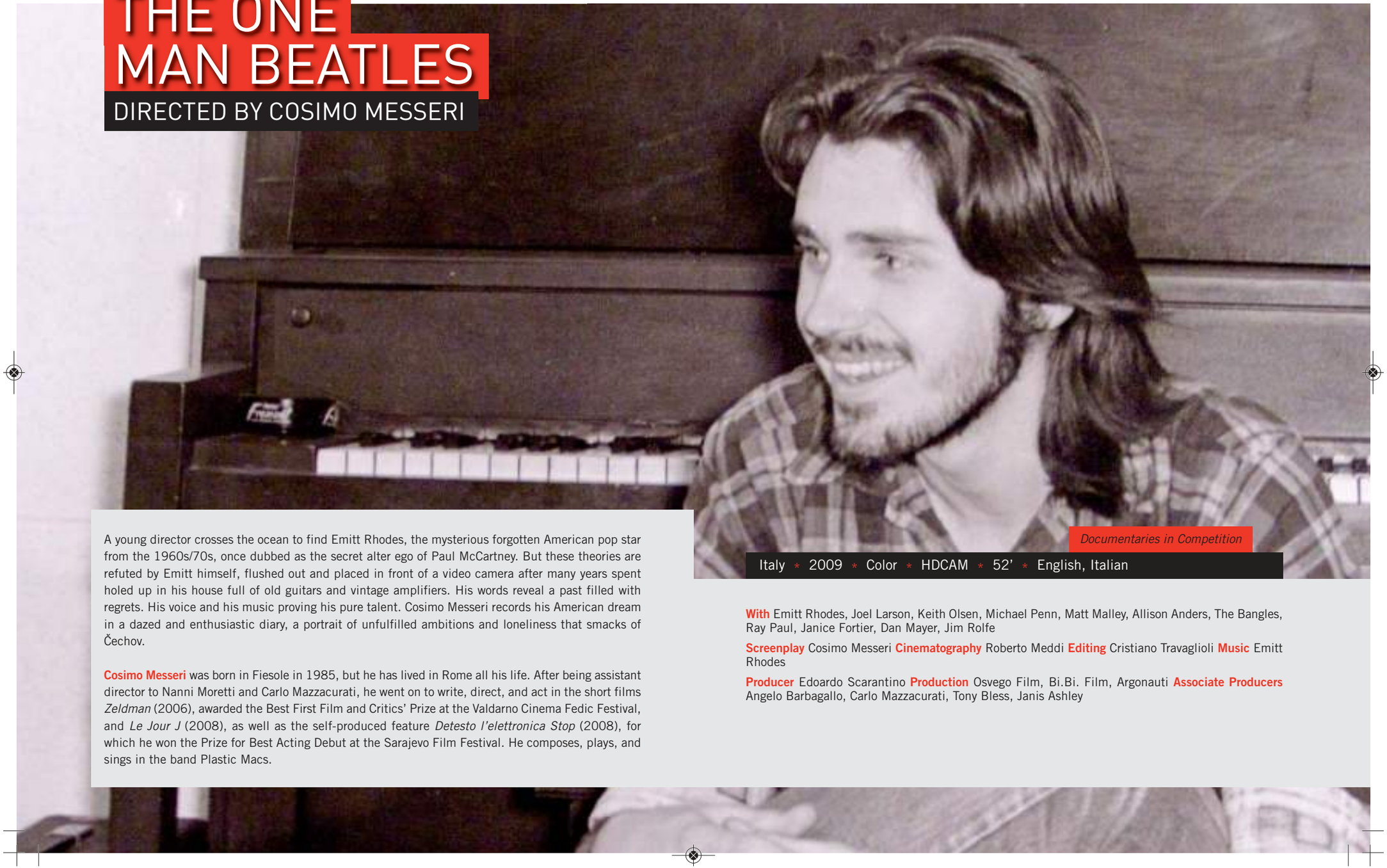
THE ONE MAN BEATLES

DIRECTED BY COSIMO MESSERI



Documentaries in Competition

Italy * 2009 * Color * HDCAM * 52' * English, Italian

A young director crosses the ocean to find Emitt Rhodes, the mysterious forgotten American pop star from the 1960s/70s, once dubbed as the secret alter ego of Paul McCartney. But these theories are refuted by Emitt himself, flushed out and placed in front of a video camera after many years spent holed up in his house full of old guitars and vintage amplifiers. His words reveal a past filled with regrets. His voice and his music proving his pure talent. Cosimo Messeri records his American dream in a dazed and enthusiastic diary, a portrait of unfulfilled ambitions and loneliness that smacks of Čechov.

Cosimo Messeri was born in Fiesole in 1985, but he has lived in Rome all his life. After being assistant director to Nanni Moretti and Carlo Mazzacurati, he went on to write, direct, and act in the short films *Zeldman* (2006), awarded the Best First Film and Critics' Prize at the Valdarno Cinema Fedic Festival, and *Le Jour J* (2008), as well as the self-produced feature *Detesto l'elettronica Stop* (2008), for which he won the Prize for Best Acting Debut at the Sarajevo Film Festival. He composes, plays, and sings in the band Plastic Macs.

With Emitt Rhodes, Joel Larson, Keith Olsen, Michael Penn, Matt Malley, Allison Anders, The Bangles, Ray Paul, Janice Fortier, Dan Mayer, Jim Rolfe

Screenplay Cosimo Messeri **Cinematography** Roberto Meddi **Editing** Cristiano Travaglioli **Music** Emitt Rhodes

Producer Edoardo Scarantino **Production** Osvego Film, Bi.Bi. Film, Argonauti **Associate Producers** Angelo Barbagallo, Carlo Mazzacurati, Tony Bless, Janis Ashley

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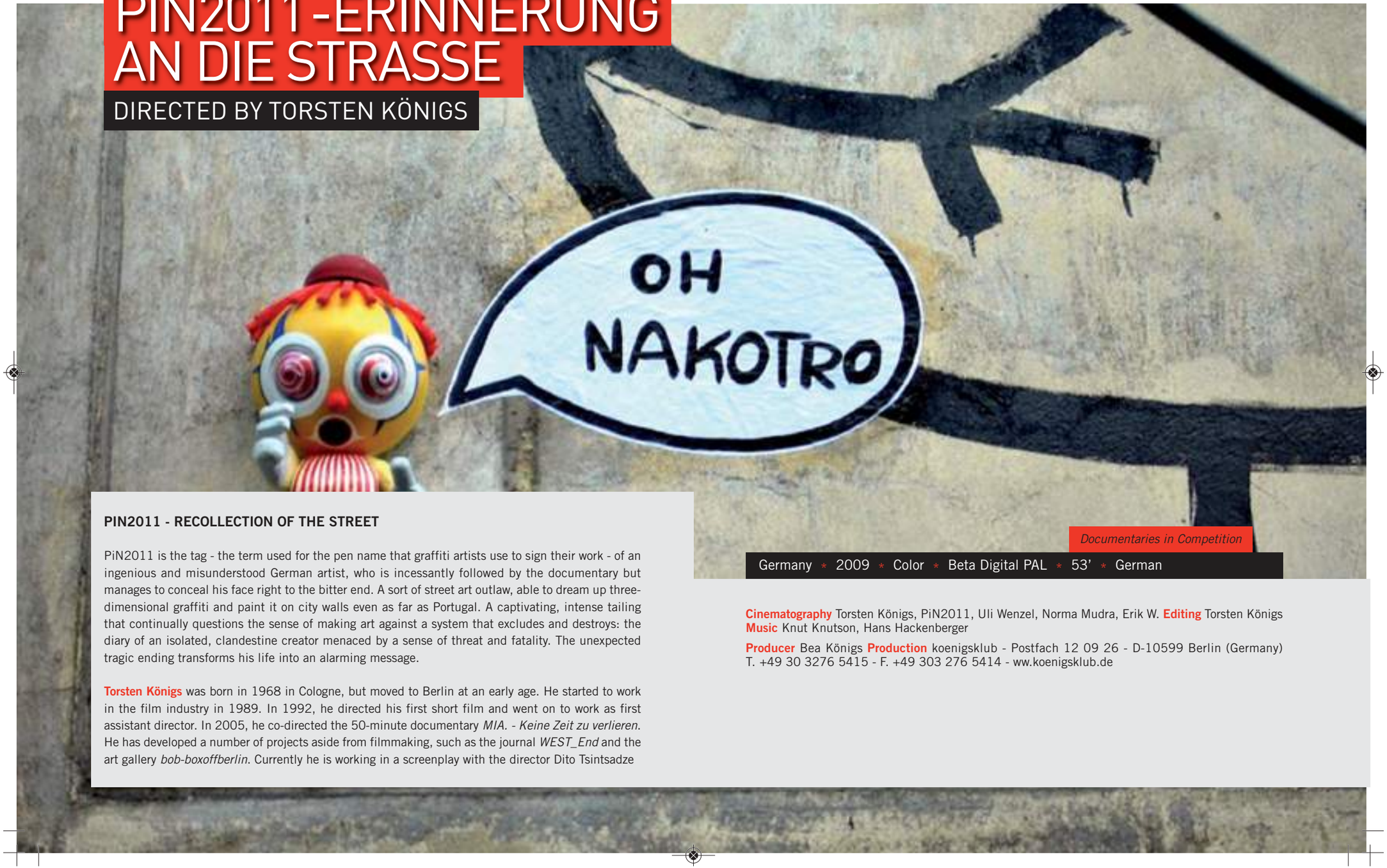
PIN2011 -ERINNERUNG AN DIE STRASSE

DIRECTED BY TORSTEN KÖNIGS



Documentaries in Competition

Germany * 2009 * Color * Beta Digital PAL * 53' * German

PIN2011 - RECOLLECTION OF THE STREET

PiN2011 is the tag - the term used for the pen name that graffiti artists use to sign their work - of an ingenious and misunderstood German artist, who is incessantly followed by the documentary but manages to conceal his face right to the bitter end. A sort of street art outlaw, able to dream up three-dimensional graffiti and paint it on city walls even as far as Portugal. A captivating, intense tailing that continually questions the sense of making art against a system that excludes and destroys: the diary of an isolated, clandestine creator menaced by a sense of threat and fatality. The unexpected tragic ending transforms his life into an alarming message.

Torsten Königs was born in 1968 in Cologne, but moved to Berlin at an early age. He started to work in the film industry in 1989. In 1992, he directed his first short film and went on to work as first assistant director. In 2005, he co-directed the 50-minute documentary *MIA. - Keine Zeit zu verlieren.* He has developed a number of projects aside from filmmaking, such as the journal *WEST_End* and the art gallery *bob-boxoffberlin.* Currently he is working in a screenplay with the director Dito Tsintsadze

Cinematography Torsten Königs, PiN2011, Uli Wenzel, Norma Mudra, Erik W. **Editing** Torsten Königs
Music Knut Knutson, Hans Hackenberger

Producer Bea Königs **Production** koenigsklub - Postfach 12 09 26 - D-10599 Berlin (Germany)
T. +49 30 3276 5415 - F. +49 303 276 5414 - ww.koenigsklub.de

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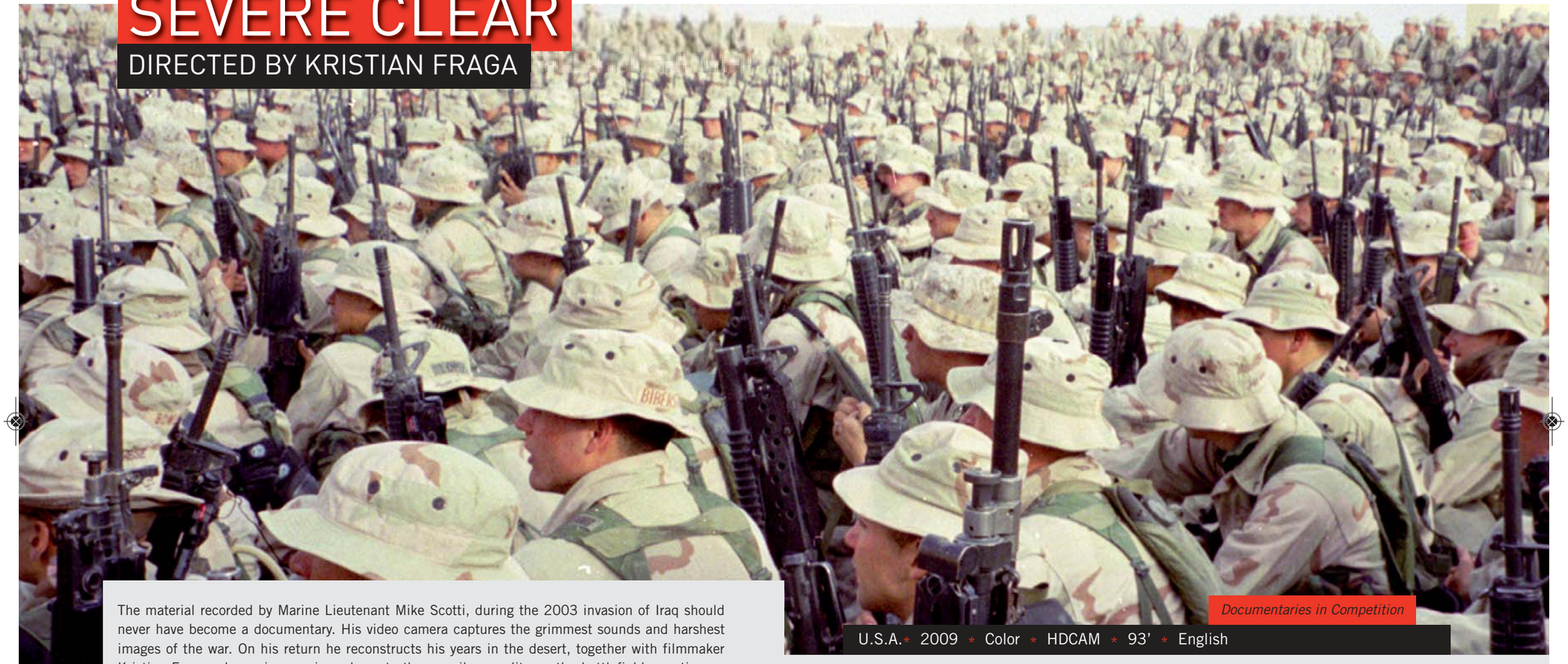
SEVERE CLEAR

DIRECTED BY KRISTIAN FRAGA



Documentaries in Competition

U.S.A. * 2009 * Color * HDCAM * 93' * English

The material recorded by Marine Lieutenant Mike Scotti, during the 2003 invasion of Iraq should never have become a documentary. His video camera captures the grimmest sounds and harshest images of the war. On his return he reconstructs his years in the desert, together with filmmaker Kristian Fraga, where cinema gives shape to the merciless reality on the battlefield, creating an explosive product. In the era of 'war on television', which often conceals the truth and creates a distance between what we see and what actually happens, *Severe Clear* will project the spectator into a throbbing and threatening experience, reworked with a unique style.

Kristian Fraga graduated at New York University's Tisch School of the Arts. In 1997 he and Marc Perez founded Sirk Productions, a New York-based film and television production company. Together, they produced the restoration of the first Robin Hood film shot in 1912. In 2001 Fraga directed the documentary *Inside Reel: Digital Filmmaking.* He serves as producer on the television series *The Inside Reel*, currently at its 10th season. In 2005, he directed the feature length documentary *Anytown, USA.*

Screenplay Kristian Fraga **Shot by** Mike Scotti, Tim Lynch, Joe Holecko, Cap. Jeimar Patacsil **Editing** Kristian Fraga **Music** Cliff Martinez

Producer Marc J. Perez, Kristian Fraga **Production** Sirk Productions **Co-producer** Sehban Zaidi **World Sales** Sirk Productions - 12 West 31st Street - 5th Floor - 10001 New York (USA) - T. +1 212 244 4934 F. +1 212 244 5429 - www.sirkproductions.com

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SONS OF CUBA

DIRECTED BY ANDREW LANG

Documentaries in Competition

U.K. * 2009 * Color * HDCAM SR * 88' * Spanish

The Havana Boxing Academy is the place where Cuba trains some of the best boxers in the world. Access is reserved to nine-year-old kids who stay at the centre during the whole period of their athletic training. Boxing is often the only escape route from poverty and destitution, but it is also the opportunity to honour the power of the Cuban revolution on the world stage. Andrew Lang enters into a hitherto inaccessible arena, illustrating the daily lives of three young aspiring Olympic champions over an eight month period of tough training. Competitive spirit and physical discipline combine with suffering and conflicts that make their childhood heroic and touching.

Andrew Lang is a 27-year-old filmmaker. He has been making *Sons of Cuba*, his first feature film, for the last three years. His filmmaking career began with short courses at the Universidad Catolica (Chile) in 2003, and at the EICTV (Cuba) in 2005.

Cinematography Andrew Lang, Domingo Triana Machin **Editing** Simon Rose **Music** Jack Ketch

Producer Andrew Lang, Francine Heywood, Laura Giles, Mandy Chang **Production** Windfall Films, Sons of Cuba **Co-producer** Dania Ilisastigui Aviles **Co-production** ITVS, WNET.ORG **World Sales** Roco Films International - 80 Liberty Ship Way, Suite 5 - 94965 Sausalito, CA (USA) - T. +1 415 332 6471 F. +1 415 332 6798 - www.rocofilms.com

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THE AFTERLIGHT

DIRECTED BY ALEXEI KALEINA, CRAIG MACNEILL

Out of Competition

U.S.A. * 2009 * Color * HDCAM * 87' * English

A young couple moves to an isolated country house to forget their troubled past, but a series of events connected to the passing of time, their discovery of strange objects, and chance encounters with the others around them soon transforms the lives of all concerned.
The Afterlight is a highly evocative debut that proudly acknowledges its debt to Antonioni (and, possibly, Russian and Lithuanian cinema, in the lyrical rendering of the countryside and the enigma of the characters' thoughts). The two young filmmakers, Alexei Kaleina and Craig Macneill, speak fluently and eloquently - the language of a cinema in which the story takes flight like a breeze consisting of pure images.

Craig Macneill was born in Boston. His work has been exhibited in festivals, galleries and exhibitions worldwide. His short film *Late Bloomer* was an official selection at the 2005 Sundance Film Festival. Most recently, he completed a short film he wrote and directed, titled *Lobos*, shot entirely in Spain. **Alexei Kaleina** was born in New York City. His short films and video works have been shown and exhibited throughout North America and the UK. He is also a regular speaker at Manhattan's Rubin Museum of Art, introducing and discussing various screenings there. *The Afterlight* is the first collaboration between Alexei Kaleina and Craig Macneill and their first feature film.

Cast Michael Kelly (Andrew), Jicky Schnee (Claire), Ana Asensio (Maria), Rip Torn (Carl), Morgan Taddeo (Lucy), Rhoda Polley (Carol)

Screenplay Alexei Kaleina, Craig Macneill **Cinematography** Zoë White **Editing** Alexei Kaleina, Craig Macneill **Production Design** Chloe Lee **Music** Nathan Matthew David

Producer Alexandre Fuchs, Pegah Easton **Production** Wintersea Films - 75 Pierrepont Street #2F - 11201 New York (USA) - T. +1 646 765 6806- F. +1 214 889 1324 **Co-producer** Alexei Kaleina, Craig Macneill

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BANCS PUBLICS (VERSAILLES RIVE DROITE)

DIRECTED BY BRUNO PODALYDÈS

Out of Competition

France * 2009 * Color * 35 mm * 110' * French

PARK BENCHES

A black banner that says 'man alone' is draped from a window of a Parisian apartment building. Is it a joke or a cry for help? The office workers across the street wonder. While they start investigating, in a square in Versailles conversations of every kind overlap, and in a home-improvement store the help and the customers clash ludicrously. A superb array of French actors (including Mathieu Amalric, Pierre Arditi, Josiane Balasko, Catherine Deneuve, and Chiara Mastroianni) populate this bizarre, lunar comedy with its surreal score and madcap escapes.

Bruno Podalydès, born in Boulogne-Billancourt in 1961, is an actor, screenwriter and director. He made his debut as a director with *Versailles Rive-Gauche* (*A Night in Versailles*, 1992), winning the César for Best Short Film. In 1998 he made his first feature *Dieu seul me voit (Versailles-Chantiers) (Only God Sees Me),* which was awarded the César for Best First Work. His films include *Liberté-Oléron* (2001), *Le Mystère de la chambre jaune* (2003), *Le Parfum de la dame en noir* (2005), and *Montmartre*, a segment of the multi-directed film *Paris, je t'aime* (*Paris, I Love You*, 2006).

Cast Catherine Deneuve (client), Chiara Mastroianni (Marianne's mother), Mathieu Amalric (father with baby carriage), Emmanuelle Devos (Arthur's mother), Josiane Balasko (Solange Renivelle), Pierre Arditi (Mr. Borelly), Thierry Lhermitte (doctor), Bernard Campan (mistrustful neighbor), Julie Depardieu (mistrustful neighbor's wife), Micheline Dax (philosopher)

Screenplay Bruno Podalydès **Cinematography** Yves Cape **Editing** Emmanuelle Castro **Production Design** Marie Cheminal **Costumes Design** Dorothée Guiraud **Music** David Lafore, Ezechiel Pailhes

Production Why Not Productions **Co-production** Ugc, France 2 Cinema **World Sales** Wild Bunch - 99 rue de la Verrerie - 75004 Paris (France) - T +33 1 5301 5020 - F. +33 1 5301 5049 www.wildbunch.biz

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BUNNY & THE BULL

DIRECTED BY PAUL KING

Out of Competition

U.K. * 2009 * Color * 35 mm * 95' * English

Stephen Turnbull hasn't left his own apartment for months, a cocoon that shelters but also suffocates him. Shocked when he is forced to give up his comforting routine, Stephen rummages around in his mind, trying to learn why he has become completely alienated. Perusing through his recollections, he lands on the mad journey across Europe he once made with his best friend Bunny, a slave to sex, drink, and gambling. In the tradition of Gilliam and Gondry's polyform visions, this film maximizes the surprise factor, every scene a new set, unpredictable yet stylised. Dream journeys and rude awakenings, fantasy and stark reality all converge in this first road movie filmed entirely inside a flat.

Paul King is a writer and director. He works in television, film and theatre, and specialises in comedy. At university, he met Richard Ayoade, Matthew Holness and Alice Lowe, and went on to direct them at the Edinburgh Festival in Garth Marenghi*'s FrightKnight* (2000) and *Netherhead* (2001). He is also the director of *The Mighty Boosh,* of which he has directed all three series, as well as their live tour shows in 2006 and 2008. *Bunny & The Bull* is his first feature.

Cast Edward Hogg (Stephen Turnbull), Simon Farnaby (Bunny), Veronica Echegui (Eloisa)

Screenplay Paul King **Cinematography** John Sorapure **Editing** Mark Everson **Production Design** Gary Williamson **Costumes Design** Sam Perry **Music** Ralfe Band

Producer Mary Burke, Robin Gutch, Mark Herbert **Production** Warp X **World Sales** Wild Bunch - 99 rue de la Verrerie - 75004 Paris (France) - T +33 1 5301 5020 - F. +33 1 5301 5049 www.wildbunch.biz

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CORKED!

DIRECTED BY PAUL HAWLEY, ROSS CLENDENEN

Out of Competition

U.S.A. * 2009 * Color * Beta Digital PAL * 90' * English

"Corked" means wine that smells or tastes like the cork itself, the worst nightmare for a gourmet, utter disgrace for the wine producer, and frankly inconceivable to a food critic, especially in California, where renowned professionals oversee every phase from grape to bottle so the wine will live up to its label.
A delightful satire disguised as a straight-faced report, in reality it sends up the clichés revolving around the wine craze that has taken over the U.S. Winetasting imposters, unpresentable wine critics, bizarre producers and crazed investors, all star in a sophisticated comedy in the form of mockumentary.

Ross Clendenen was born and raised in the Sonoma County wine country. His interests soon turned toward the imagined worlds of film and storytelling in general. After completing his education, he moved to Los Angeles, where he worked as a location scout, all the while continuing to write his own projects. *Corked!* is his first feature film with Hawley.
Paul Hawley grew up on his family's vineyard in Northern California. He graduated from UC Santa Cruz in film production. Prior to making *Corked!*, he has worked in many different fields of filmmaking, such as scriptwriting, direction and sound design.

Cast Jeffrey Weissman (Gerry Hannon), Ross Clendenen (Donald Smythe), Todd Norris (Dane Philips), Rob Reinis (Scott), Ben Tolpin (Gary), Devin Westberg (Eli Tucker)

Screenplay Ross Clendenen, Paul Hawley **Cinematography** Miguel Medina **Editing** Miguel Medina **Production Design** Sara Woo, Paul Hawley **Costumes Design** Mogul Designs **Music** Erin Davis, Dave Foley, Errol Reifman

Producer Brian A. Hoffman **Production** 28 Entertainment **Co-producer** Richard Crouch **Co-production** Richard Crouch **World Sales** TriCoast Worldwide - 1547 10th Street - 90401 Santa Monica CA (USA)
T. +1 310 458 7707 - F. +1 310 458 7701 - www.tricoast.com

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HET LEVEN UIT EEN DAG

DIRECTED BY MARK DE CLOE

Out of Competition Extra - New Cinema Network

Netherlands * 2009 * Color * 35 mm * 94' * Dutch

LIFE IN ONE DAY

In a world where life only lasts one day - a golden, unreal paradise - Benny and Gini fall hopelessly in love. But 24 hours are not nearly enough to experience such a range of emotions. There's only one way to cheat fate. Only one way out, even if they have to die first: hell. And hell is the real world - our world. Where you can fall in love with more than one person, have a hangover, watch the passing seasons. Rising talent Mark De Cloe turns a surprising, absurd tale into a terse, visual experience. A story, based on an NCN project presented in Rome, that had never been told before, filtered from beginning to end through the director's daring, avid imagination.

Mark de Cloe studied at the Rietveld Academy and the Maurits Binger Institute in Amsterdam. Since then, he has received several awards for his shorts (*Gitanes*, 1997; *Everest*, 1998; *Moët & Chandon*, 1999). In 2002 he made a series of 34 short films on love, *Boy Meets Girls Stories*. In 2004, he directed his first feature film, *Valse Wals* (*False Waltz*). He presented the project of his second feature film, *Het leven uit een dag* (*Life in One Day*) at the International Rome Film Festival's New Cinema Network.

Cast Matthijs van de Sande Bakhuyzen (Benny), Loïs Dols de Jong (Gini), Tygo Gernandt (Scant), Hadewych Minis (Rosalie), Terence Schreurs (Allison), Egbert Jan Weeber (Vincent)

Screenplay Mark de Cloe (based on A.F.Th. van der Heijden's book) **Cinematography** Jasper Wolf **Editing** Marc Bechtold **Production Design** Eric Bernhard **Costumes Design** Ellen Lens, Sanne van Deursen **Music** Johan Hoogewijs

Producer Rene Huybrechtse **Production** Dutch Mountain Movies **Co-producer** Marina Blok **Co-production** NPS **World Sales** Dutch Mountain Movies - Van Hallstraat 52-1 - 1051 HH Amsterdam (Netherlands) - T. +31 20 688 1843 - F. +31 20 686 3574 - www.dutchmountainmovies.com

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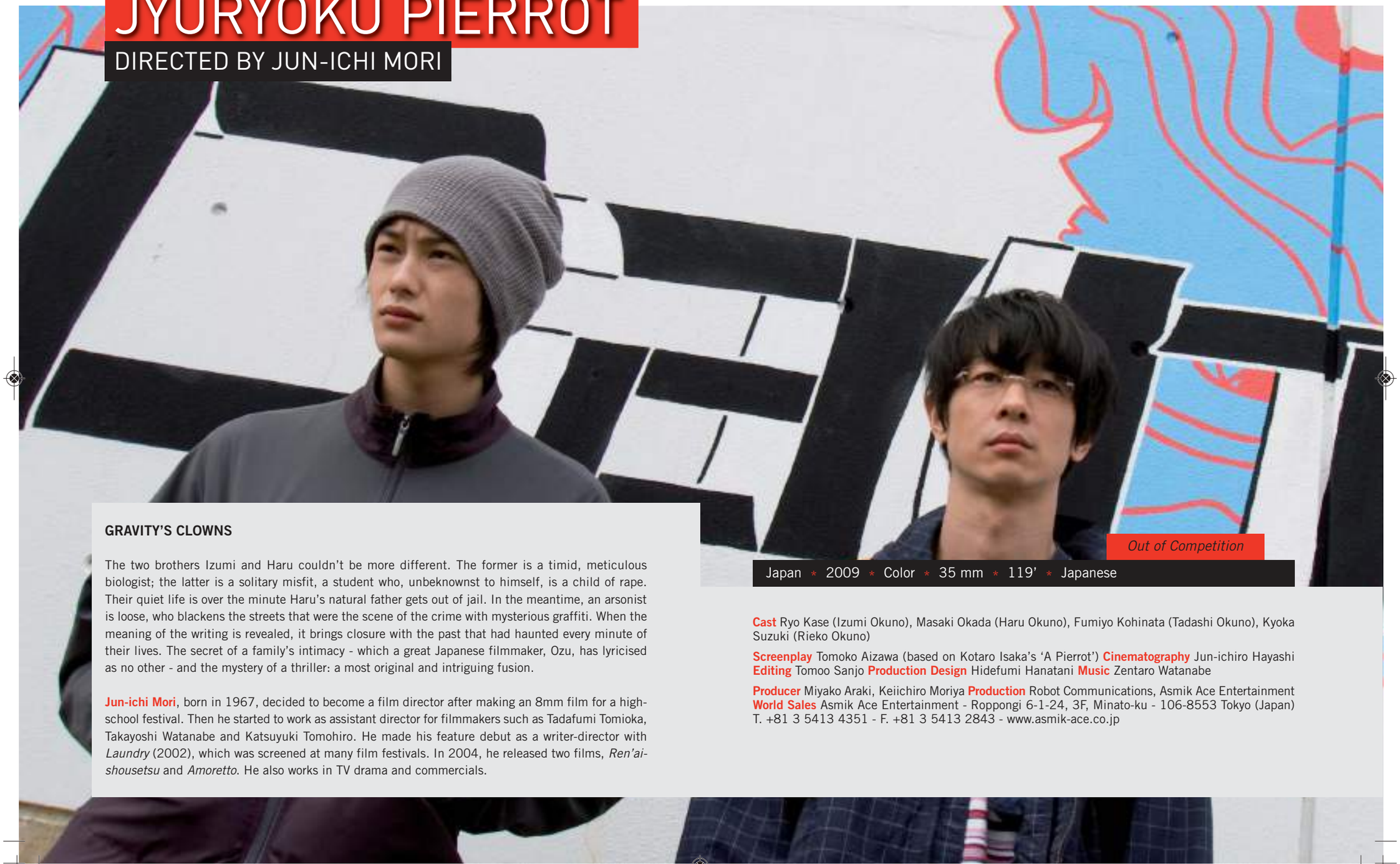
JYURYOKU PIERROT

DIRECTED BY JUN-ICHI MORI



Out of Competition

Japan * 2009 * Color * 35 mm * 119' * Japanese

GRAVITY'S CLOWNS

The two brothers Izumi and Haru couldn't be more different. The former is a timid, meticulous biologist; the latter is a solitary misfit, a student who, unbeknownst to himself, is a child of rape. Their quiet life is over the minute Haru's natural father gets out of jail. In the meantime, an arsonist is loose, who blackens the streets that were the scene of the crime with mysterious graffiti. When the meaning of the writing is revealed, it brings closure with the past that had haunted every minute of their lives. The secret of a family's intimacy - which a great Japanese filmmaker, Ozu, has lyricised as no other - and the mystery of a thriller: a most original and intriguing fusion.

Jun-ichi Mori, born in 1967, decided to become a film director after making an 8mm film for a high-school festival. Then he started to work as assistant director for filmmakers such as Tadafumi Tomioka, Takayoshi Watanabe and Katsuyuki Tomohiro. He made his feature debut as a writer-director with *Laundry* (2002), which was screened at many film festivals. In 2004, he released two films, *Ren'ai-shousetsu* and *Amoretto*. He also works in TV drama and commercials.

Cast Ryo Kase (Izumi Okuno), Masaki Okada (Haru Okuno), Fumiyo Kohinata (Tadashi Okuno), Kyoka Suzuki (Rieko Okuno)

Screenplay Tomoko Aizawa (based on Kotaro Isaka's 'A Pierrot') **Cinematography** Jun-ichiro Hayashi **Editing** Tomoo Sanjo **Production Design** Hidefumi Hanatani **Music** Zentaro Watanabe

Producer Miyako Araki, Keiichiro Moriya **Production** Robot Communications, Asmik Ace Entertainment **World Sales** Asmik Ace Entertainment - Roppongi 6-1-24, 3F, Minato-ku - 106-8553 Tokyo (Japan) T. +81 3 5413 4351 - F. +81 3 5413 2843 - www.asmik-ace.co.jp

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MOJA KREW

DIRECTED BY MARCIN WRONA

Out of Competition

Poland * 2009 * Color * 35 mm * 90' * Polish, Vietnamese

MY FLESH MY BLOOD

Igor is a boxer who has quit the ring due to serious brain damage from repeated blows to the head. Yien Ha is a Vietnamese immigrant who works in a small ethnic restaurant. He wants a child, to leave something of himself behind; she needs a work permit to stay in Poland. They come to an understanding meant to make everybody happy.
A lean, uncompromising film which never yields to sentimentality, the story moving smoothly towards its inevitably bitter end, and an example of the trend in Eastern European cinema to freely and confidently borrow from new models.

Marcin Wrona studied film direction in Warsaw and Amsterdam. His diploma film, *Magnet Man* (2001), was screened at numerous film festivals. He then directed some television plays, such as *The Parasite* (2004), *The Flaw* (2006), Harold Pinter's *The Collection* (2006) and *Doctor Halina* (2008). In 2004, he presented his short film *Telefono* at the European Film Awards. *Moja krew* (*My Flesh My Blood*) is his feature film debut.

Cast Eryk Lubos (Igor), Luu De Ly (Yen Ha), Wojciech Zielinski (Olo), Marek Piotrowski (Coach), Krzysztof Kolberger (Doctor), Stanisława Celinska (Igor's Mother), Joanna Pokojska (Monika)

Screenplay Marcin Wrona, Grazyna Trela, Marek Pruchniewski **Cinematography** Pawel Flis **Editing** Jaroslaw Kaminski **Production Design** Anna Wunderlich **Costumes Design** Aleksandra Staszko **Music** Marcin Macuk

Producer Piotr Dzięcioł, Lukasz Dzieciol **Production** Opus Film **Co-production** TVP SA **World Sales** Insomnia World Sales - 50 Bis Rue de la Mare - 70-020 Paris (France) - T. +33 143 580 804 F. +33 1 4358 0932 - www.insomnia-sales.com

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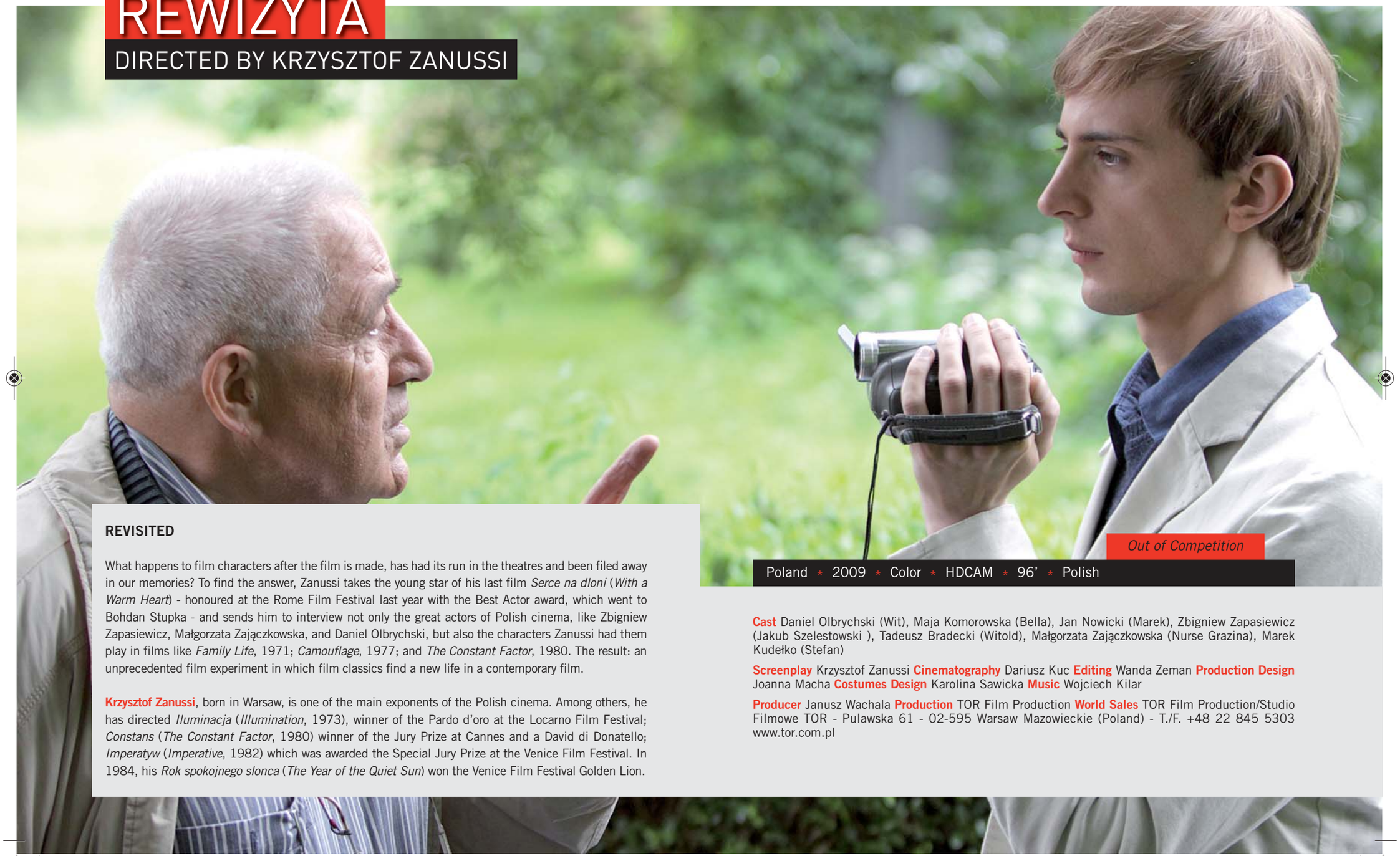
REWIZYTA

DIRECTED BY KRZYSZTOF ZANUSSI



Out of Competition

Poland * 2009 * Color * HDCAM * 96' * Polish

REVISITED

What happens to film characters after the film is made, has had its run in the theatres and been filed away in our memories? To find the answer, Zanussi takes the young star of his last film *Serce na dloni* (*With a Warm Heart*) - honoured at the Rome Film Festival last year with the Best Actor award, which went to Bohdan Stupka - and sends him to interview not only the great actors of Polish cinema, like Zbigniew Zapasiewicz, Małgorzata Zajączkowska, and Daniel Olbrychski, but also the characters Zanussi had them play in films like *Family Life*, 1971; *Camouflage*, 1977; and *The Constant Factor*, 1980. The result: an unprecedented film experiment in which film classics find a new life in a contemporary film.

Krzysztof Zanussi, born in Warsaw, is one of the main exponents of the Polish cinema. Among others, he has directed *Iluminacja* (*Illumination*, 1973), winner of the Pardo d'oro at the Locarno Film Festival; *Constans* (*The Constant Factor*, 1980) winner of the Jury Prize at Cannes and a David di Donatello; *Imperatyw* (*Imperative*, 1982) which was awarded the Special Jury Prize at the Venice Film Festival. In 1984, his *Rok spokojnego slonca* (*The Year of the Quiet Sun*) won the Venice Film Festival Golden Lion.

Cast Daniel Olbrychski (Wit), Maja Komorowska (Bella), Jan Nowicki (Marek), Zbigniew Zapasiewicz (Jakub Szelestowski), Tadeusz Bradecki (Witold), Małgorzata Zajączkowska (Nurse Grazina), Marek Kudełko (Stefan)

Screenplay Krzysztof Zanussi **Cinematography** Dariusz Kuc **Editing** Wanda Zeman **Production Design** Joanna Macha **Costumes Design** Karolina Sawicka **Music** Wojciech Kilar

Producer Janusz Wachala **Production** TOR Film Production **World Sales** TOR Film Production/Studio Filmowe TOR - Pulawska 61 - 02-595 Warsaw Mazowieckie (Poland) - T./F. +48 22 845 5303 www.tor.com.pl

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SIMON KONIANSKI

DIRECTED BY MICHA WALD

Out of Competition Extra - New Cinema Network

Belgium, France, Canada * 2009 * Color * 35 mm * 100' * French

At the ripe old age of 35, Simon returns to the nest to live with his father, a concentration camp survivor. They make each other miserable, but when his father dies, Simon decides to respect his last wishes and bury him in his native village. In the absolutely unique road movie that results, Simon and his young son undertake a comic, picaresque quest in the company of his father's genial ghost as well as a series of individuals out of a pop comic. Originally presented in NCN in Rome in 2007, Micha Wald's project has turned into a film somewhere between Benigni and Mihaileanu; one of the few, that is, which succeeds in handling the Holocaust's brooding legacy in a comic vein.

Micha Wald was born in Brussels in 1974. After studying film editing, he made three short films, including the award-winning *Alice et moi*. In 2007, he directed his first feature, *Voleurs de Chevaux* (*Horse Thieves*). That same year, the International Rome Film Festival's co-production market New Cinema Network selected the project of his second film, entitled *Simon Konianski* after the main character of his short *Alice et moi*. In 2009, he finished the film and will present it at Rome's sidebar Extra.

Cast Jonathan Zaccaï (Simon), Nassim Ben Abdeloumen (Hadrien), Abraham Leber (Maurice), Irène Herz (Mala), Judka Herpstu (Ernest), Marta Domingo (Corazon)

Screenplay Micha Wald **Cinematography** Jean-Paul De Zaeytijd **Editing** Susana Rossberg **Production Design** Anna Falgueres **Costumes Design** Nadia Chmilewski

Producer Jacques-Henri Bronckart, Olivier Bronckart **Production** Versus Production **Co-producer** Carole Scotta, Richard Lalonde, Arlette Zylberberg **Co-production** Haut et Court, Forum Films, RTBF **Italian Distribution** Fandango **World Sales** Films Distribution - 34 rue du Louvre - 75001 Paris (France) T. +33 1 5310 3399 - F. +33 1 5310 3398 - www.filmsdistribution.com

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TOKYO NINGEN KIGEKI

DIRECTED BY KOJI FUKADA

Out of Competition

Japan * 2009 * Color * HDCAM * 140' * Japanese

HUMAN COMEDY IN TOKYO

Three episodes linked by a slender but indestructible thread: three stories of ordinary lives, a young Japanese filmmaker's tribute to Rohmer and French cinema, made with the same reverence a painter must feel when copying Vermeer or Rembrandt. At the heart of the tale, our relationship with others and our inability to predict its effects on love, friendship, and society. A random acquaintance, a dilettante's photography exhibition, or a serious car accident force each episode's protagonist to take a hard look at his own existence. The film's controlled, deadpan style delves surprisingly deep into its characters and shows us a Tokyo very different from other film versions, at times unrecognisable.

Koji Fukada, born in 1980, was involved in numerous film projects while studying at film production. In 2002 Fukada started shooting his first film, entitled *The Chair*. This film, which he also produced, was put on the screen at a first-run cinema in Tokyo in 2004. In 2005 Fukada joined the Direction Department of Theatre Company Seinendan, which is led by Oriza Hirata. In 2006 he directed and wrote the script of *La Grenadière*.

Cast Eriko Nemoto (Reiko), Kanji Furutachi (Furuya), Koutaro Shiga (Doctor), Makoto Adachi (Sasazuka), Masayuki Yamamoto (Masaki), Minako Inoue (Jun)

Screenplay Koji Fukada **Cinematography** Hikaru Fujii, Tetsushi Nagano, Toru Tokura **Editing** Koji Fukada **Music** Tetsu Saito

Producer Koji Fukada **Production** Agora Planning / Seinendan Theatre Company **World Sales** Agora Planning / Seinendan Theatre Company - 153-0041 1-11-13 Komaba Meguro-ku - Tokyo (Japan) T.+81 90 8490 5584 - F.+81 334 672 984 - www.seinendan.org

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RUPI DEL VINO

DIRECTED BY ERMANNO OLMI

WINE'S ROCKS

"There are five reasons for drinking: a friend's arrival, the excellence of the wine, present and future thirst, and whatever else you care to add". Ermanno Olmi has returned to documentary filmmaking and makes a journey through valleys, living rocks and the culture of the Valtellina hillsides.

Ermanno Olmi, after directing a number of documentaries, made his first feature, *Il tempo si è fermato* (*Time Stood Still*) in 1959. At the Venice Film Festival in 1961, he won the OCIC Award and the Critics' Prize for *Il posto* (*The Job*). His best-known works include: *L'albero degli zoccoli* (*The Tree of Wooden Clogs*, 1978), winner of the Palme d'Or; *Lunga vita alla signora* (*Long Live the Lady!*, 1987), which was honoured with the Silver Lion, and *La leggenda del santo bevitore* (*The Legend of the Holy Drinker*, 1988), awarded the Golden Lion. In 2001 he made *Il Mestiere delle armi* (*The Profession of Arms*). Olmi co-directed *Tickets* with Kiarostami and Loach in 2005. In 2007, Olmi presented *Atto unico*, dedicated to Jannis Kounellis. For the Milan Triennial in 2008, he directed the documentary *I Grandi Semplici* and *TerraMadre*, in collaboration with the Cineteca di Bologna and the Ministry of Tourism and Entertainment.

Special Event - Focus

Italy * 2009 * Color * 35 mm * 54' * Italian

Screenplay Ermanno Olmi **Cinematography** Massimiliano Pantucci **Editing** Federica Ravera, Paolo Cottignola

Production Provincia di Sondrio, Banca Popolare di Sondrio, Fondazione Cariplo **Executive Production** Ipotesi Cinema - Via Giasone del Maino, 23 - 20146 Milan (Italy) **Co-production** Provinea Onlus

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IMMOTA MANET

DIRECTED BY GIANFRANCO PANNONE

Italy * 2009 * Color * DigiBeta * 10' * Italian

Last April, Gianfranco Pannone was preparing a documentary on the novelist Ignazio Silone with the students of the Accademia dell'Immagine de L'Aquila, when the earthquake struck and stopped the whole project, seriously damaging the film school as well. What got made instead was *Immota manet*, a brief documentary which interweaves images of the quake and passages form Silone's *Uscita di sicurezza,* read by Filippo Timi. The writer from Abruzzo described the earthquake of 1915 which killed his mother and other relatives, and added a warning against all those profiteers who made money off the catastrophe by siphoning off the funding that was earmarked for reconstruction. Silone's warning is just as pertinent today.

Gianfranco Pannone has directed and produced the *American Trilogy* and *Latina/Littoria* (2001), a prizewinner at the Turin Film Festival. His other documentaries include: *Pomodori* (1999), *Sirena operaia* (2000), *Pietre, miracoli e petrolio* (2004), the series *Cronisti di strada* (2007) and *Red Sunrise* (2008). His first fiction film was *Io che amo solo te* (2005). He teaches at the Dams department in Roma Tre University and the Accademia dell'Immagine in L'Aquila.

Direction Gianfranco Pannone with the students of the Accademia dell'Immagine de L'Aquila **Editing** Erika Manoni **Production** Accademia dell'Immagine de L'Aquila - Parco di Collemaggio - Palazzo dell'Immagine - 67100 L'Aquila (Italy) - T. +39 8624 8711 - F. +39 8624 87147 www.accademiaimmagine.org

L'AQUILA BELLA MÈ

DIRECTED BY MAURO RUBEO, PIETRO PELLICCIONE

Italy * 2009 * Color * Beta Digital PAL * 70' * Italian

MY SWEET L'AQUILA

Immediately after the earthquake in L'Aquila, hundreds of video cameras were turned on the city, but the ones used for this film are the 'eyes' of those native to the stricken city. A film crew that knows L'Aquila's social fabric shows the 'off-camera' action in the wake of the catastrophe. They film the rubble from the inside, knowing that the future of their own city, its houses and schools and mountains - as well as that of their friends and family - is at stake. Produced by Gregorio Paonessa and Valerio Mastandrea and overseen by Daniele Vicari, their film, which premieres at the Festival, is the first step in a year-long video documentation of the long, intricate story of the 'reconstruction'.

Pietro Pelliccione was born in L'Aquila, where he has attended the International Film School. Scriptwriter, director and editor of short films, video clips and documentaries, he has worked with Daniele Vicari.

Mauro Rubeo was born in the Abruzzi town of Avezzano. After attending the International film School of L'Aquila, he has worked on many video clips and has directed several documentaries for RAI Educational. He is currently working for the production company Minollo Film.

Screenplay Pietro Pelliccione, Daniele Vicari **Cinematography** Mauro Rubeo, Pietro Pelliccione, Michele Buo **Editing** Luca Gasparini, Alberto Masi, Mario Marrone **Music** Vega's

Producer Gregorio Paonessa, Daniele Vicari, Valerio Mastandrea **Production** Vivo Film, Minollo Film, Relief **Italian Distribution** Vivo Film - Via Alamanno Morelli 18 - 00197 Rome (Italy) - T. +39 06 8078 002 F. +39 06 8069 3483 - www.vivofilm.it

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MARIA LAI: ANSIA D'INFINITO

DIRECTED BY CLARITA DI GIOVANNI

Italy * 2009 * Color * Beta SP PAL * 52' * Italian

AIM TO INFINITY

Maria Lai, who studied under Arturo Martini, one of the greatest European sculptors of the 20th century, ranks among the most important artists of her generation. Her creations continually alternate new techniques to produce handmade items in many forms, but her hallmark visual universe remains unmistakable. Accompanied by the voice of the Sardinian artist, her paintings, carved landscapes, textile stage designs and drawings are revealed by a fluid, delicate and inventive use of video and music. This is an investigation into the life and evolution of a creativity never short on ideas, whose modernity is still spectacularly vibrant today.

Clarita Di Giovanni, born in Genoa, began her film career making art videos and then worked as an assistant director and second unit director for Dino Risi, Carlo Lizzani, Roger Corman and John Irvin. After studying screenwriting, she wrote and directed short films (*Il bel marito*) as well as cinema and television features (*Homo Sapiens, Mistero italiano, La chiave a stella* and *La Scalata*). She also developed a series of TV documentaries entitled *Sardegna andata e ritorno* (2008).

Screenplay Clarita Di Giovanni **Cinematography** Stefano Gramitto Ricci **Editing** Stefano Gramitto Ricci
Music Stefano Gramitto Ricci

Producer Stefano Gramitto Ricci **Production** SGR Studio - Via dei Bichi 37 - 00164 Rome (Italy)
T./F. +39 06 3326 0380 - sardegnaandataeritorno.blogspot.com

H.O.T. HUMAN ORGAN TRAFFIC

DIRECTED BY ROBERTO ORAZI

Italy * 2009 * Color * HDCAM * 60' * Italian, Portuguese, Nepalese, English, Turkish

In a world where the yawning gap between rich and poor is now a tragic fact of life, two existential conditions exist side by side: the need to survive poverty at any price, and being desperate enough to pay that price in order to ensure one's survival. For many people, however, that sum of money which promises to solve's one's problems often amounts to nothing more than a fleeting illusion. Life doesn't change and desperation grows. Roberto Orazi turns the camera on the lives of some of those involved in the scourge of the global traffic in human organs: lives united by a momentary hope and separated by that abstract yet insurmountable border called the North-South divide.

Roberto Orazi, after serving as first assistant director on many films, made his directorial debut in 2000 with *Venditori*, a short film that was screened at festivals all over Europe and won a number of awards. In 2006 he made the documentaries *Aigarmana!!* and *Fabbricanti di passioni*. He also directors music videos and institutional and commercial videos for leading Italian and foreign companies.

Screenplay Alesandro Gilioli, Roberto Orazi **Cinematography** Roberto Orazi **Editing** Christian Lombardi
Music Roberto Vallicelli

Producer Riccardo Neri **Production** Lupin Film - Via Monti della Farnesina, 77 - 00194 Rome (Italy)
T. +39 06 8339 6746 - F. +39 06 3260 9943 - www.lupinfilm.com

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YOUNG ARTISTS OF ANIMATION FILM

UNIVERSITY OF SOUTHERN CALIFORNIA

After its Cal Arts animation programme became a runaway hit last year, Extra now continues on its adventurous search for fresh talents trained at the United States' best schools of animation.
This time it's U.S.C.'s turn. The University of Southern California, founded in 1880 and associated with famous alumni like George Lucas and Steven Spielberg, is best known for its film school, the School of Cinematic Arts, which also offers courses and degrees in animation.

In just over an hour of a richselection of short films, festival audiences are given a taste of cinema's future, which is in the hands of powerful image crafters and storytellers who have not yet reached maturity, their works fluid and constantly evolving.

The Intruder (2007), by Alessandro Ceglia - 2:40
Carl 57 (2008), by Ryan Chen - 3:06
Treasure (2008), by Melissa Bowman - 2:37
Shooting Stars (2008), by Brittany Biggs and Ryan Chen - 3:20
The Gloaming (2008), by Andrew Huang - 3:04
Stranger's Poem (2009), by Geer Dubois - 5:15
Hircine Airlines (2009), by Ben Hendricks - 5:30
El Sabor del peligro (2009), by Greg Araya - 4:19
Breach (2009), by Chao-Tung "Thomas" Huang - 2:04
Halcyon (2009), by Isaac Katz - 5:40
Salome (2009), by Jan Pfenninger - 9:25
Gemini Max & The Glowing Goddess (2009), by Ben Shalom - 15:39

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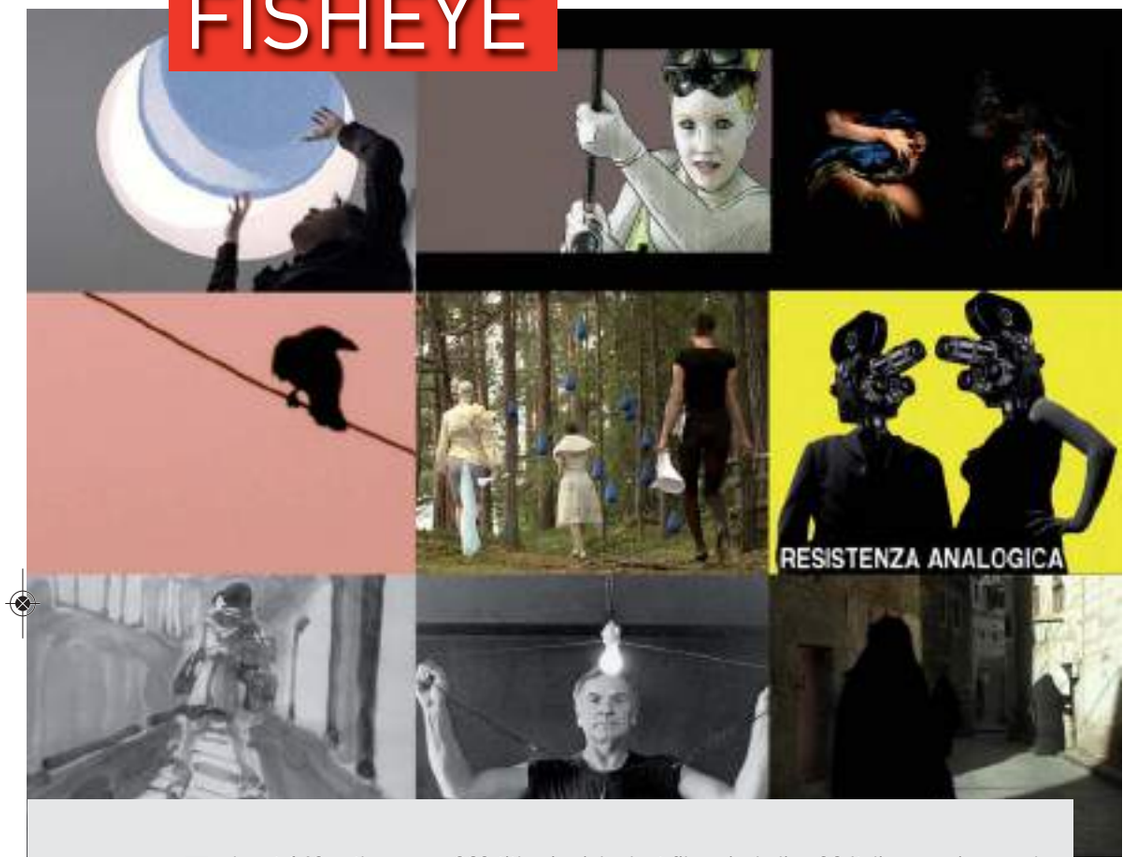
FISHEYE



Almost 140 authors, over 260 titles (mainly short films, including 26 Italian premieres and many international works screened in Italy for the first time), encounters, musical performances, video installations and an exhibition of five artist-animators (Prospettiva mobile, staged in the Calcografia Nazionale). Welcome to FishEye, or rather a festival within the festival, a section within a section (Extra) entirely dedicated to experimentation, always standing at the most extreme and innovative cutting edge in the field of the moving image. These are some of the festival's sections: PanFish comprises a line-up of mostly Italian works, but also those from other countries (China, Japan, Brazil, France, Poland, Belgium and Portugal); MonoFish pays tribute to a selection of international luminaries in experimentation, such as Britain's Terry Flaxton, Poland's Jozef Robakowsky, Takashi Ishida from Japan and the German Mauricio Kagel; FishCollection proposes three anthologies of international works, collated by a similar number of authors; FishFocus looks at Iceland and its video-creators in a blend of images, sounds, installations and performances. Protagonists of this first edition of FishEye also include the artist Ugo Nespolo and the musician Federico Zampaglione (from the group Tiromancino), who will comment on a selection of music videos. FishEye aims to turn its gaze on the international experimentation scene, from the past and the present, using the appropriate rigour applicable to a specialist approach, but without exceptions or prejudices. It does not separate forms, but rather mixes languages (experimental cinema, animation, video creation, music videos and documentaries) and formats (digital, 16mm, 35mm but more especially a lot of super8, used by collectives such as the Fronte di Resistenza Analogica or Roma Experimental), while also focusing on "historic" artists like Neapolitan Giuseppe Desiato, a genuine re-discovery.

BRUNO DI MARINO
Artistic Director FishEye

THE AUTHORS (LISTED RANDOMLY)

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The FishEye screenings take place at the Nuovo Cinema L'Aquila from October 15 to 19, 2009

in collaborazione con RARO VIDEO ARTE CINEMA VISIONI

con il contributo di
Assessorato alle Politiche Culturali e della Comunicazione del Comune di Roma

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CINEMA

GABRIELE MUCCINO
AND GIUSEPPE TORNATORE

PAULO COELHO

RICHARD GERE

ASIA ARGENTO

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MUCCINO TORNATORE

Gabriele Muccino and Giuseppe Tornatore double up for a 'Duetto', the Rome Film Festival's acclaimed conversation series created by Mario Sesti, which most recently has treated festival audiences and the press to one-on-ones between Marco Bellocchio and Bernardo Bertolucci, or Toni Servillo and Carlo Verdone. «I'm very enthusiastic about Gabriele Muccino,» says Tornatore, «and not only because he's one of the few directors to rise to prominence of late who paid his dues making popular TV series and directing television documentaries. The fact is that for a European filmmaker, working in the U.S., as Muccino does, is tantamount to passing the Pillars of Hercules, and learning to play by the rules of an industry that is particularly tough and difficult to crack.» Gabriele Muccino, meanwhile, has this to say: «To me Tornatore's work has always been proof that films can convey an enormous love for one's one country and for the cinema of one's own country.» «When *One Last Kiss* came out,» adds Tornatore, «and was such a sensational hit, I was delighted. I happen to think that when an Italian film takes off, it should make everyone in the business happy, even though I know that's not always the case. And I have to say that *One Last Kiss* was a very sincere, authentic treatment of a thirty-something male getting cold feet when he's about to become a father and having an affair with a teenage girl that turns his life completely upside down and challenges everything he believes in.» «*Nuovo Cinema Paradiso* was a turning point for me,» Muccino recalls. «I saw it twice even before it was invited to Cannes: that film had a lot to do with my becoming a filmmaker.» «I like the way he directs actors,» says Tornatore of Muccino's filmmaking. «You can tell that behind their performances is Muccino's all-absorbing, energizing, and painstaking work with the cast.» Tornatore, adds Muccino, «is perhaps the only Italian director today who carries on the great tradition that led from Zavattini to Germi and Leone: cinema comfortable with both the epic scale of storytelling and a minute attention to the daily lives of ordinary people, the downtrodden, and society's invisible members.» Each director will choose his favourite scenes from the other's films and share his own takes on the other auteur in an encounter open to the press and festival goers alike.

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PAULO COELHO

Paulo Coelho, the great writer who is hugely popular around the globe, will present the world premiere of *Paulo Coelho's The Experimental Witch*, a feature film based on his book "The Witch of Portobello". The picture is a singular experiment being premiered in the Extra section. Indeed, using the Internet, Coelho invited numerous filmmakers and aspiring directors to translate his work into pictures, to create the final film. At the end of this online competition, the writer chose the best films sent in, each of which was turned into a episode in the film, corresponding to the various characters' monologues in the book. Coelho explained the reasons behind the project: «The writer always conducts their creative process alone: I am always on my own when I face the blank page and my emotions. Obviously, once the book has been published it meets its readers and I assemble their imaginative impressions and the way they experience the story I have written. Before now I was unhappy not to be able to dig deeper into their intuitions. But this has all changed with the Internet and *Paulo Coelho's The Experimental Witch* was a magnificent opportunity to finally encounter my readers' thoughts, intuition and sensitivity. In a certain sense, my book has been reborn through their creation. I am delighted that this project managed to bring together so many different people. I am more convinced that ever before that to create is to share». After the screening, Paulo Coelho and Elisabetta Sgarbi (who supervised the whole project together with Coelho) will discuss the film in front of the audience, as well as examining the unusual contamination between literature, cinema and new technology, brought together here for the very first time.

PAULO COELHO'S THE EXPERIMENTAL WITCH

DIRECTED BY VV. AA.

Italy * 2008 * Color and B/W * Beta Digital PAL * 110'
English, French, German, Spanish, Portuguese, Hungarian

The Experimental Witch is an idea by writer Paulo Coelho, who used the internet to invite readers of his book "The Witch of Portobello" to make their own cinema adaptations of the text. The film is the result of a competition between readers-turned-directors, who used the characters in the novel as inspiration to make short films of the highest quality. Their images transport the viewer into Coelho's narrative world, in a truly visual exploration of the Brazilian writer's favourite themes.

The book's main character is Athena, the adoptive daughter of a rich Middle Eastern couple, who have moved to London to escape the 1982 civil war in Lebanon. Happily married with a daughter and a successful career, the woman is tormented by her mysterious past. She decides to look for her birth mother and travels to Romania, where she discovers she has surprising powers that can change her life and the lives of others around her.

Direction Sylvia Fodor, Aaron J. March, Tamsin Mac Carthy, Adriana Garza, Geoff Stewart, Michael Mayers, Jennifer Bollinger, Craig Archibald, Tadeh Daschi, Alex Jehs, Lilla Ban, Linda van der Steen, Fernando Espindola, Alfonso Suarez Romero

Based on Paulo Coelho's idea **Editing** Emanuele Giardina, Riccardo Sgalambro

Producer Betty Wrong **Production** Olney Entertainment **Co-producer** Elisabetta Sgarbi, Eugenio Lio, Emanuele Giardina, Riccardo Sgalambro

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RICHARD GERE

Just like Clark Gable in his day, you'll rarely see him playing the villain (though he sure was pretty convincing in *Internal Affairs*). In some ways, Richard Gere is the only male star going who's got the aura of the great Hollywood legends, the ones who stepped out of stretch Cadillacs or from biplanes, flashed those polite smiles, and turned that aristocratic poise on the crowds. 5 ft. 10 of health, muscles, good-humour and with an uncommon sensitivity towards human rights as well as Buddhist aspirations for world peace, Gere is even more of a classic "star" than Clooney or De Niro. He appeared on the scene exactly between the other two icons, endowed with a poise and an appeal that Douglas Fairbanks or Errol Flynn would have appreciated. In fact, although he first got noticed in a film directed by Terrence Malick, one of the 70s' most reclusive, personal, and non-conformist directors who chose him to play opposite Sam Shepard in his *Days of Heaven*, Gere's rise to the star system dates to his roles in two films that revolve around perfect physiques, designer labels, and smart uniforms (*American Gigolo* and *An Officer and A Gentleman*). Ever since, Gere has been seemingly fated to play characters irresistibly attracted to good and evil, like James Stewart's, or even (quite often, actually) figures with a fairy-tale aura (honourary consuls, psychoanalysts, doctors, even a Biblical personage - King David - and a Lancelot). The surprising exception being his immensely vital and romantic outlaw role in *Breathless*, which revisited the New Wave hero par excellence, the Belmondo of *À bout de souffle*. Even in the film that consecrated Gere as the quintessential Leading Man, identified with the Best Catch any conceivable culture or female could ever wish for - namely, *Pretty Woman* - in which he plays the wealthy businessman who redeems a woman he had originally paid to have sex with - even in that film, Richard Gere comes closer to being the contemporary version of the Knight in Shining Armour than any other Hollywood star before or since. This innate nobility means that Gere dances beautifully (*Chicago*, *Shall We Dance*) and plays at least one musical instrument (*The Cotton Club*). And naturally, he is the sworn enemy of Evil (*Red Corner*, *The Jackal*, *Primal Fear*), yet he occasionally betrays flashes of burlesque vitality or multiple personalities in borderline roles that mainstream Hollywood tends to relegate to the shadows (in interesting, unconventional films like *Dr. T and The Women*, *The Hoax*, and *Sommersby*). Of all that make up his astonishing career and provide him with a glittering gallery of characters, Richard Gere will speak to the press and the audience during one of those beloved encounters of our Festival.

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DA CHI FA CINEMA

The encounter with Richard Gere is part of A Journey Through American Cinema, produced by the International Rome Film Festival and Studio Universal.

ASIA ARGENTO

An actress since childhood, more recently a screenwriter and director; a star who has appeared in films by filmmakers like Olivier Assayas, Sofia Coppola, Abel Ferrara, Tony Gatlif, and Gus Van Sant, but also a fixture in her father's famed horror pics, Asia Argento is not only an exception to the usual way of making films in Italy, with her presence in many international productions; she is also a brilliant, versatile film personality, humorous and sensual, perfectly suited to that intriguing idea which is getting made up as it goes along: modernity in cinema. As proved by her participation in a multi-directed film called *Onedreamrush*, a project that borders on the avant-garde, presented at the Rome Film Festival by Alberto Luna. Argento, David Lynch, Abel Ferrara, Mike Figgis, Leos Carax, Jonas Mekas, Sergei Bodrov, Charles Burnett, and Harmony Korine are just a few of the 42 filmmakers involved in this gripping experiment with sounds and images that provides each director 42 seconds of creativity. The resulting film, the screening of which is also a tribute to Asia Argento, appears to take that dimension of the "short narrative" to its logical extreme, aesthetically and narratively speaking. The spread of video clips and commercials, the explosion of YouTube and the cellphone boom have turned short narratives into one of the hottest - and hotly contended - areas in both the audiovisual industry and aesthetic research into advanced processes of mediatisation. What kind of cinema is dawning on this technological and stylistic horizon? What will it mean in the future to dream up and actually make a movie? And who exactly will the filmmakers of the future be? These are just some of the questions that will be addressed during the encounter with Asia Argento.

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CINEMA

RETROSPECTIVE MERYL STREEP

KRAMER VS. KRAMER ROBERT BENTON (1979)
MANHATTAN WOODY ALLEN (1979)
THE FRENCH LIEUTENANT'S WOMAN KAREL REISZ (1981)
SOPHIE'S CHOICE ALAN J. PAKULA (1982)
FALLING IN LOVE ULU GROSBARD (1984)
PLENTY FRED SCHEPISI (1985)
OUT OF AFRICA SYDNEY POLLACK (1985)
A CRY IN THE DARK FRED SCHEPISI (1988)
THE BRIDGES OF MADISON COUNTY CLINT EASTWOOD (1995)
ONE TRUE THING CARL FRANKLIN (1998)
ADAPTATION SPIKE JONZE (2002)
THE MANCHURIAN CANDIDATE JONATHAN DEMME (2004)
THE DEVIL WEARS PRADA DAVID FRANKEL (2006)
MAMMA MIA! PHYLLIDA LLOYD (2008)

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KRAMER VS. KRAMER

DIRECTED BY ROBERT BENTON

U.S.A. * 1979 * Color * 35 mm * 105' * English

KRAMER CONTRO KRAMER

Unhappy in her role as wife and mother, Joanna abandons her husband and son. She will eventually return home months later to ask for custody of her child, starting a long and tortuous legal battle that leaves nothing and no one unscathed. Based on the eponymous novel by Avery Corman, the film shows the breakdown in the equilibrium of a typical American family at the end of the 1970s: the woman is in control of her own life and redraws her role in society, and the man faces the problem of balancing work and home life for the first time, changing from being an absent parent to a mature father. This box office smash won five Oscars® and three David di Donatello awards in Italy, including a special prize for the young Justin Henry.
Streep constructs a model of a self-aware and determined, yet also unfathomable woman that seems to emanate from her very core.

Cast Dustin Hoffman (Ted Kramer), Meryl Streep (Joanna Kramer), Jane Alexander (Margaret Phelps), Justin Henry (Billy Kramer)

Screenplay Robert Benton (based on Avery Corman's book) **Cinematography** Nestor Almendros **Editing** Jerry Greenberg **Production Design** Paul Sylbert **Costumes Design** Ruth Morley **Music** Herb Harris, John Kander

Producer Stanley R. Jaffe **Production** Columbia Pictures, Stanley Jaffe Production **International Rights** Sony/Columbia by courtesy of Park Circus

MANHATTAN

DIRECTED BY WOODY ALLEN

U.S.A. * 1979 * Black & White * 35 mm * 96' * English

New York sets the backdrop for one of the most dazzling and charming stories in the history of cinema, following the love life of 42-year-old Isaac Davis, a tormented TV writer abandoned by his wife, now a lesbian, who has written a no-holes-barred confessional book about their marriage. Torn between the naivety and frivolity of seventeen-year-old Tracy and the maturity and intelligence of intellectual Mary, he will wander in search of a balance that may help to overcome his obsessions. The soundtrack, entirely featuring music by George Gershwin, provides the irreplaceable counterpoint to the characters' moods and actions. This film won BAFTAs in 1980 for Best Film and Best Screenplay and Italy's critics awarded it a Silver Ribbon for Best Foreign Film. Even though Streep is rather in the background as the protagonist's ex-wife, an emancipated, contemptuous and enterprising lesbian, she is nevertheless unforgettable in the role.

Cast Woody Allen (Isaac Davis), Diane Keaton (Mary Wilkie), Mariel Hemingway (Tracy), Meryl Streep (Jill Davis), Michael Murphy (Yale Pollack)

Screenplay Woody Allen, Marshall Brickman **Cinematography** Gordon Willis **Editing** Susan E. Morse **Production Design** Mel Bourne **Costumes Design** Albert Wolsky **Music** George Gershwin

Producer Robert Greenhut, Charles H. Joffe, Jack Rollins **Production** Jack Rollins & Charles H. Joffe Productions - By courtesy of MGM

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THE FRENCH LIEUTENANT'S WOMAN

DIRECTED BY KAREL REISZ

U.S.A. * 1981 * Color * 35 mm * 124' * English

LA DONNA DEL TENENTE FRANCESE

Anna and Mike are starring in a film set in 19th-century England, the story of an English gentleman irresistibly drawn to an unconventional, free-spirited young woman in disgrace after an unhappy love affair with a French military official. During the shooting, the line between reality and fiction becomes blurred. Based on the novel by John Fowles adapted by Harold Pinter and the director himself, the film is a virtuoso rendering of oppressive social and sexual mores in the Victorian age, but also a highly stylized love story with an absolutely unconventional script and editing. Pinter won a David di Donatello for Best Foreign Screenplay; Meryl Streep received both an Oscar® nod and a Golden Globe Award for Best Actress. The actress is perfectly at ease speaking in either a British or American accent, depending on the role she is playing.

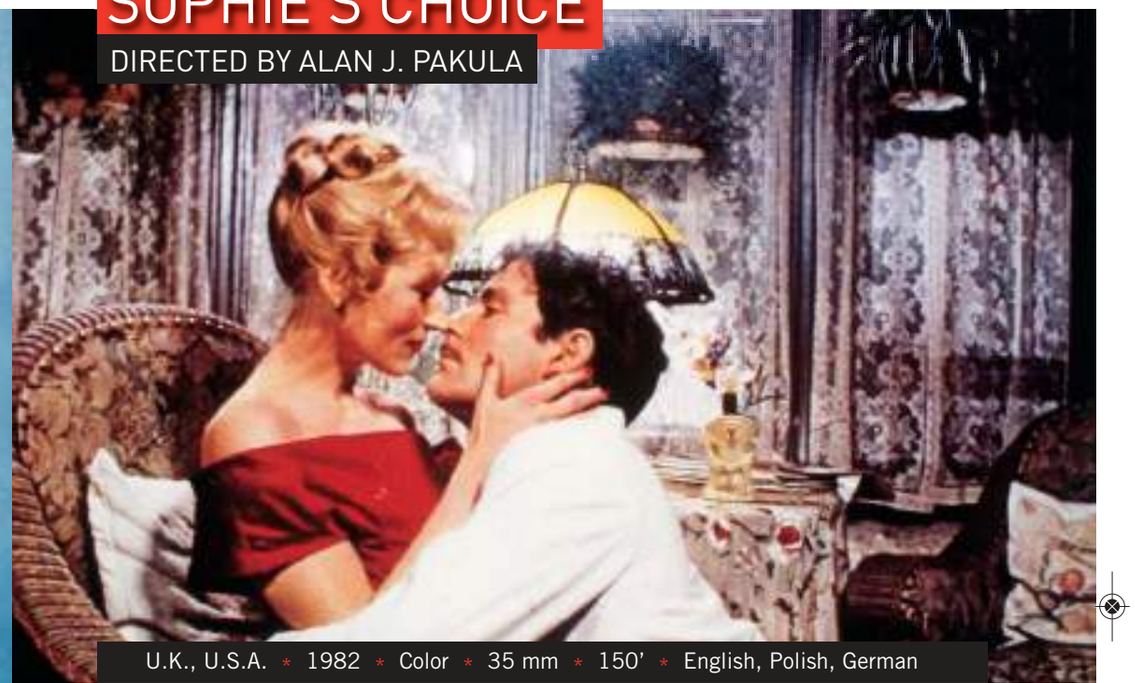
Cast Meryl Streep (Sarah / Anna), Jeremy Irons (Charles Henry Smithson / Mike), Hilton McRae (Sam), Emily Morgan (Mary)

Screenplay Harold Pinter (based on John Fowles' novel) **Cinematography** Freddie Francis **Editing** John Bloom **Production Design** Assheton Gorton **Costumes Design** Tom Rand **Music** Carl Davis

Producer Leon Clore **Production** Juniper Films - By courtesy of MGM

SOPHIE'S CHOICE

DIRECTED BY ALAN J. PAKULA



U.K., U.S.A. * 1982 * Color * 35 mm * 150' * English, Polish, German

LA SCELTA DI SOPHIE

New York, 1947. Sophie is a Polish survivor of the nazi concentration camps, who hides painful memories of her incarceration. She lives with Nathan, a Jewish intellectual with whom she has a stormy relationship. Aspiring writer Stingo, who lives in a flat on the floor below the couple, insinuates his way into their lives and becomes a close friend. Pakula deftly and knowingly orchestrates this complex and dramatic situation, which unfolds across different timeframes and pyschological levels. The use of flashbacks and the settings through which the characters move - especially Stingo's pink apartment, magnificently shot by Nestor Almendros - endow this powerful melodrama with original, oneiric hues. Meryl Streep won a Golden Globe and an Academy Award® for this character, a favourite with audiences and a shining pinnacle of her career.

Cast Meryl Streep (Sophie Zawistowski), Kevin Kline (Nathan Landau), Peter MacNicol (Stingo), Rita Karin (Yetta), Stephen D. Newman (Larry Landau)

Screenplay Alan J. Pakula (based on William Styron's novel) **Cinematography** Nestor Almendros **Editing** Evan Lottman **Production Design** George Jenkins **Costumes Design** Albert Wolsky **Music** Marvin Hamlisch

Producer Keith Barish, Alan J. Pakula **Production** Incorporated Television Company (ITC), Jadran Film **International Rights** Universal

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FALLING IN LOVE

DIRECTED BY ULU GROSBARD

U.S.A. * 1984 * Color * 35 mm * 106' * English

INNAMORARSI

Frank and Molly meet by chance in a bookstore in New York on Christmas Eve. Both married, they keep bumping into each other on the commuter train they take to Manhattan, then they start to make their meetings no accident. Until they fall in love. And although each feels terribly guilty, they both know it is too late to save their respective marriages. After *The Deer Hunter* (1978), Robert De Niro andMeryl Streep double up again for an elegant and delicate duet of restrained passion, partners in an intense urban love story considered to be a remake of *Brief Encounter* by David Lean. Streep won Italy's David di Donatello for Best Foreign Actress.

Cast Robert De Niro (Frank Raftis), Meryl Streep (Molly Gilmore), Harvey Keitel (Ed Lasky), Jane Kaczmarek (Ann Raftis), George Martin (John Trainer)

Screenplay Michael Cristofer **Cinematography** Peter Suschitzky **Editing** Michael Kahn **Production Design** Santo Loquasto **Costumes Design** Richard Bruno **Music** Dave Grusin

Producer Marvin Worth **Production** Paramount Pictures **International Rights** Paramount Pictures by courtesy of Hollywood Classics

PLENTY

DIRECTED BY FRED SCHEPISI

U.K., U.S.A. * 1985 * Color * 35 mm * 121' * English

During the Second World War, Susan is engaged by the British Secret Services to participate in the French Resistance: the young woman gets to know partisan Lazar on her mission and she falls in love with him. Their affair will only last one night but that is enough to make an indelible impression on her. Back in Britain after the war, she rejects the daily routines of middle class life, spending her time fighting political battles and pursuing impossible love affairs. Her marriage to an aristocratic diplomat marks a surrender that will lead to her alienation. Based on the play by David Hare, this was the first collaboration between the director Fred Schepisi and Meryl Streep, here tackling a complex and incurably dramatic character, a symbol of the twentieth century's "desolate land", torn between the desire for unattainable happiness and past regrets.

Cast Meryl Streep (Susan Traherne), Charles Dance (Raymond Brock), Tracey Ullman (Alice Park), John Gielgud (Sir Leonard Darwin), Sting (Mick)

Screenplay David Hare (based on his theatre play "Plenty") **Cinematography** Ian Baker **Editing** Peter Honess **Production Design** Richard Macdonald **Costumes Design** Ruth Myers **Music** Bruce Smeaton

Producer Joseph Papp, Edward R. Pressman **Production** Pressman Productions, RKO Pictures

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OUT OF AFRICA

DIRECTED BY SIDNEY POLLACK

U.S.A. * 1985 * Color * 35 mm * 160' * Inglese, Swahili

LA MIA AFRICA

Having arrived in Kenya, young Karen enters into a marriage of convenience with Baron Bror von Blixen. When Karen meets Denys Finch Hatton, a gallant English adventurer, she embarks on a new love affair that will nevertheless flounder when the man refuses to marry her. Based on writer Karen Blixen's memoirs, the lead character is a very modern woman living in colonial Africa. The film won seven Oscars® and two David di Donatello awards, Italy's top cinema prize, including a Best Foreign Actress nod for Streep. It was famously condemned by leading contemporary critic Serge Daney, who defined it as «the film-that-makes-adverts-for-the-cinema». But in that luxuriant and immense backdrop, the actress fashioned one of her most refined, fragile, delicate and attractive portraits of a woman.

Cast Meryl Streep (Karen Blixen), Robert Redford (Denys Finch Hatton), Klaus Maria Brandauer (Bror Blixen/Hans Blixen), Michael Kitchen (Berkeley Cole), Malick Bowens (Farah)

Screenplay Kurt Luedtke (based on Isak Dinesen's book) **Cinematography** David Watkin **Editing** Pembroke Herring, Sheldon Kahn, Fredric Steinkamp, William Steinkamp **Production Design** Stephen Grimes **Costumes Design** Milena Canonero **Music** John Barry

Producer Sydney Pollack **Production** Mirage Enterprises, Universal Pictures **Co-producer** Terence Clegg **International Rights** Universal

A CRY IN THE DARK

DIRECTED BY FRED SCHEPISI

Australia, U.S.A. * 1988 * Color * 35 mm * 120' * English

UN GRIDO NELLA NOTTE

Lindy and Michael Chamberlain's infant daughter vanishes overnight on a family camping trip. Guilty of murder in the eyes of the authorities and the media, the woman protests her innocence, claiming that she saw a dingo slip into the tent and carry the child off. The jury doesn't believe her, and she is handed a life sentence. Years will go by before the woman can prove her innocence. The screen adaptation of the book "Evil Angels" by John Bryson, the film examines a true story that split public opinion in Australia in the 1980s. Meryl Streep undergoes a metamorphosis for the part (appearing overweight, sporting a black bob and an Australian twang), delivering a performance so flawless it rubbed some people the wrong way, and the role earned her an Oscar® nomination and the Best Actress Award at Cannes. A performance ripe for reappraisal.

Cast Meryl Streep (Lindy Chamberlain), Sam Neill (Michael Chamberlain), Dorothy Alison (Avis Murchison), Trent Roberts (Reagan, 9 years), Dale Reeves (Aidan, 6 years), Nicolette Minster (Kahlia, 4 years), Lauren Shepherd (Azaria)

Screenplay Robert Caswell, Fred Schepisi (based on John Bryson's book "Evil Angels") **Cinematography** Ian Baker **Editing** Jill Bilcock **Production Design** Wendy Dickson, George Liddle **Costumes Design** Bruce Finlayson **Music** Bruce Smeaton

Producer Verity Lambert **Production** Cannon Entertainment, Cinema Verity, Evil Angels Films, Golan-Globus Productions, Warner Bros. Pictures - By courtesy of MGM

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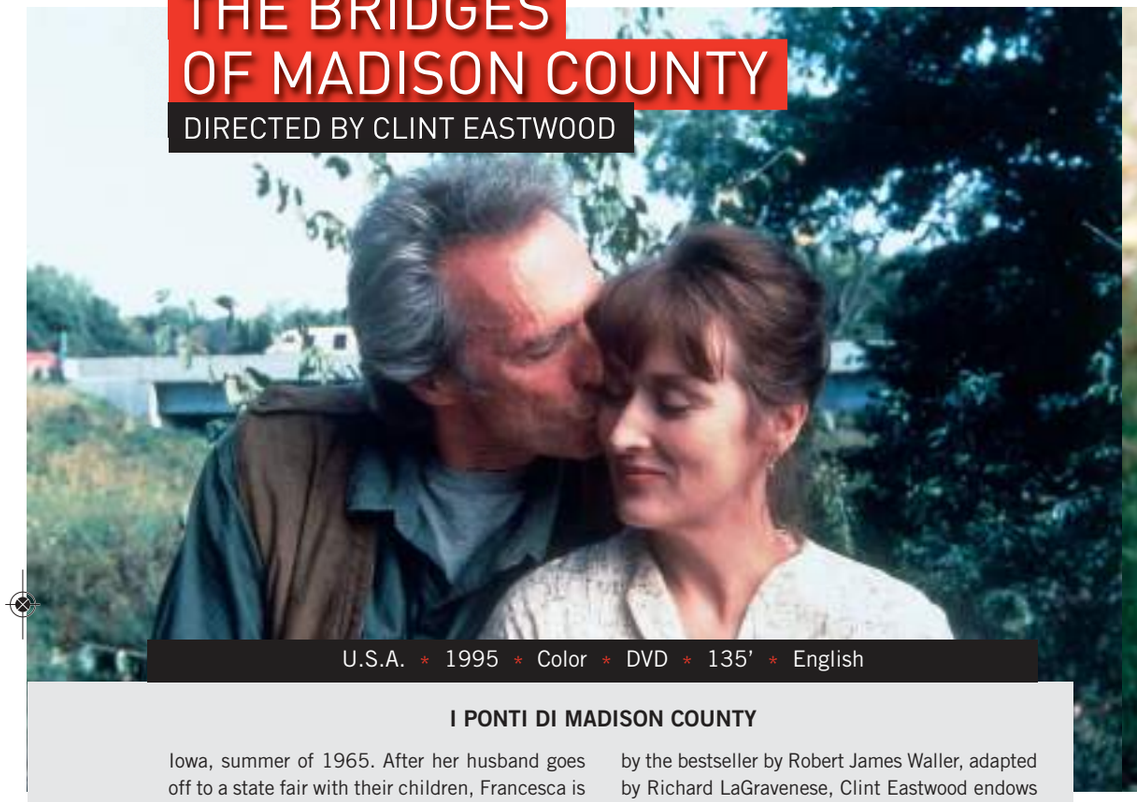
THE BRIDGES OF MADISON COUNTY

DIRECTED BY CLINT EASTWOOD



U.S.A. * 1995 * Color * DVD * 135' * English

I PONTI DI MADISON COUNTY

Iowa, summer of 1965. After her husband goes off to a state fair with their children, Francesca is all alone in the farmhouse. The unexpected appearance of a photographer, Robert, taking pictures of the covered bridges in the area, puts an end to the woman's monotonous routine. The passionate love story they embark on may only last a few days, but it changes their lives forever. Only after Francesca's death do her children learn of the affair when they read her diaries. Inspired by the bestseller by Robert James Waller, adapted by Richard LaGravenese, Clint Eastwood endows one of the most masterful melodramas in contemporary cinema with surprising intensity, reticence, and regret. Meryl Streep, his onscreen partner, electrifies the film's every frame with a muted crescendo of emotion that culminates in the two lovers' final adieu, physically apart, with Eastwood in his car and Streep in the most deserted and lonesome kitchen in film history.

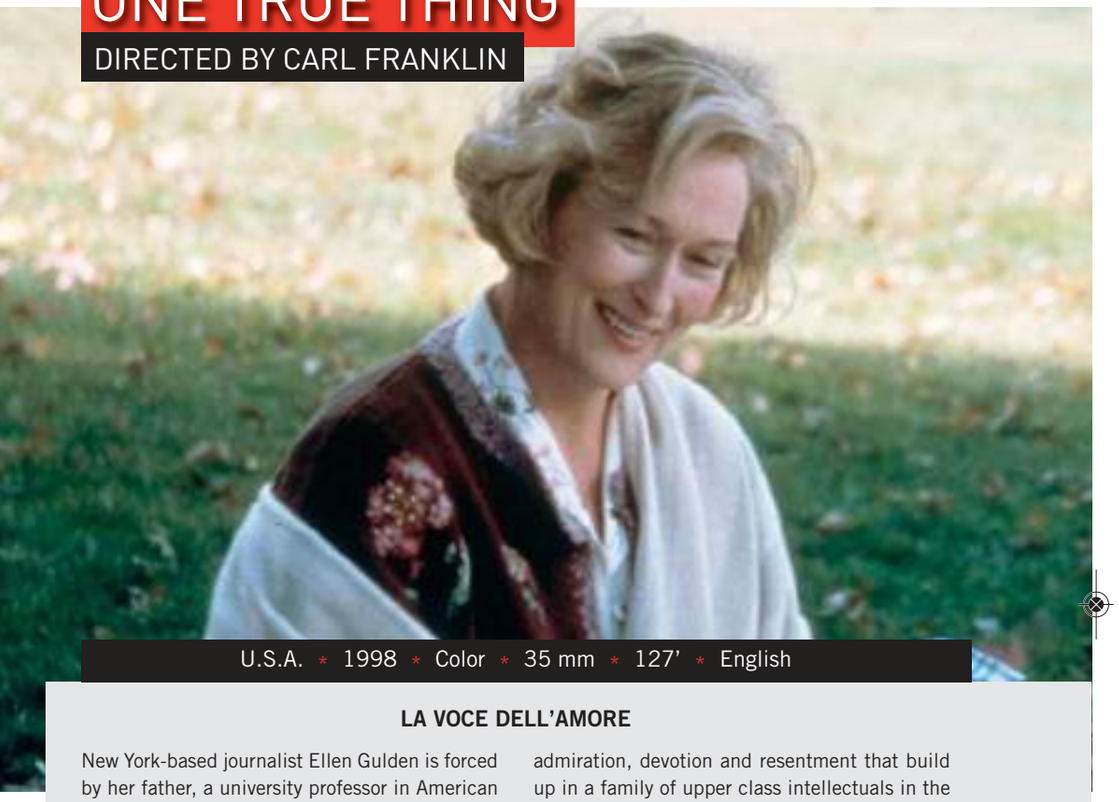
Cast Clint Eastwood (Robert Kincaid), Meryl Streep (Francesca Johnson), Annie Corley (Carolyn Johnson), Victor Slezak (Michael Johnson), Jim Haynie (Richard Johnson)

Screenplay Richard LaGravenese (based on Robert James Waller's novel) **Cinematography** Jack N. Green **Editing** Joel Cox **Production Design** Jeannine Oppewall **Costumes Design** Colleen Kelsall **Music** Lennie Niehaus

Producer Clint Eastwood, Kathleen Kennedy **Production** Warner Bros. Pictures, Amblin Entertainment, Malpaso Productions

ONE TRUE THING

DIRECTED BY CARL FRANKLIN



U.S.A. * 1998 * Color * 35 mm * 127' * English

LA VOCE DELL'AMORE

New York-based journalist Ellen Gulden is forced by her father, a university professor in American literature, to return home to care for her mother who has been diagnosed with cancer. Reluctantly back in small-town Langhorne, she discovers that her father, whom she has always greatly admired, is actually not the ideal man she thought he was. Based on the Pulitzer Prize winning novel by Anne Quindlen, the film uses flashbacks to intricately examine the complex relationships of admiration, devotion and resentment that build up in a family of upper class intellectuals in the American suburbs. Streep's performance as the terminally ill mother garnered her nominations for both a Golden Globe and an Oscar®. This is one of the lesser well known characters of her career, still very much to be discovered.

Cast Meryl Streep (Kate Gulden), Renée Zellweger (Ellen Gulden), William Hurt (George Gulden), Tom Everett Scott (Brian Gulden), Lauren Graham (Jules), Nicky Katt (Jordan Belzer)

Screenplay Karen Croner (based on Anna Quindlen's book) **Cinematography** Declan Quinn **Editing** Carole Kravetz **Production Design** Paul Peters **Costumes Design** Donna Zakowska **Music** Cliff Eidelman

Producer Jesse Beaton, Harry J. Ufland **Production** Monarch Pictures, Ufland, Universal Pictures **International Rights** Universal

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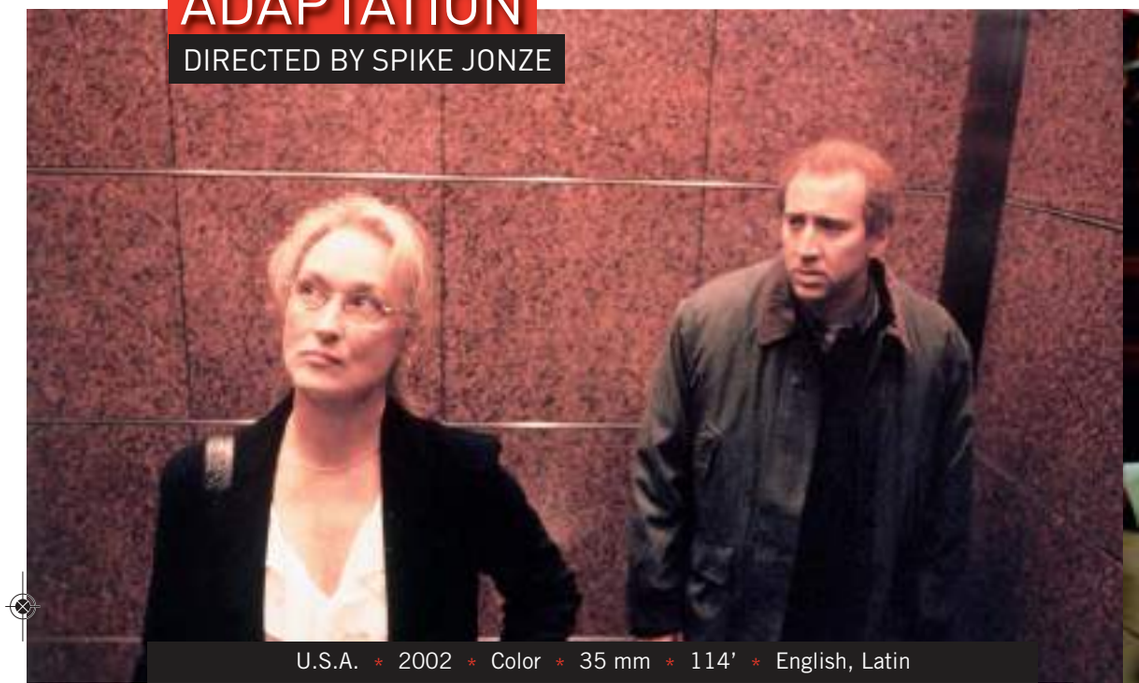
ADAPTATION

DIRECTED BY SPIKE JONZE



U.S.A. * 2002 * Color * 35 mm * 114' * English, Latin

IL LADRO DI ORCHIDEE

Charlie Kaufman (alter ego of the real Kaufman, the most inventive screenwriter in contemporary American film) is getting nowhere on the screen adaptation of the semi-autobiographical novel "The Orchid Thief", in which Susan Orlean describes her love affair with the famed orchid breeder - and poacher - John Laroche. The situation explodes when Kaufman's twin brother, completely extraneous to the film business, scores a coup when he writes the script for an unlikely action movie that producers fall all over each other to make. The only way out for Charlie is to write a film about his own writer's block, including a failed romance with Susan Orlean herself. After *Being John Malkovich*, Kaufman and Spike Jonze pair up once again to perfect an intricate pattern of Russian nesting dolls, based on that self-referential trick, the film within a film. Streep appears in one of her most multi-faceted roles, shifting and brimming with little gems of a secret inner life.

Cast Nicolas Cage (Charlie Kaufman/Donald Kaufman), Tilda Swinton (Valerie Thomas), Meryl Streep (Susan Orlean), Chris Cooper (John Laroche), Jay Tavare (Matthew Osceola)

Screenplay Charlie Kaufman (based on Susan Orlean's "The Orchid Thief") **Cinematography** Lance Acord **Editing** Eric Zumbrunnen **Production Design** K.K. Barrett **Costumes Design** Casey Storm **Music** Carter Burwell

Producer Jonathan Demme, Vincent Landay, Edward Saxon **Production** Beverly Detroit, Clinica Estetico, Good Machine, Intermedia, Magnet Productions, Propaganda Films **International Rights** Sony/Columbia by courtesy of Park Circus

THE MANCHURIAN CANDIDATE

DIRECTED BY JONATHAN DEMME

U.S.A. * 2004 * Color * 35 mm * 129' * English

Ten years after the first Gulf War, Raymond Shaw, one of only two survivors of a tragic ambush in Kuwait along with Ben Marco, becomes a nominee for the position of American Vice President, pushed by his ambitious mother, Senator Eleanor Shaw. Whereas Marco suffers terrible nightmares, unable to forget the imprisonment and treatment that he and his fellow soldiers received. In the end, he discovers he has been the victim of a plot involving the highest echelons of American administration. Jonathan Demme revisits John Frankenheimer's original 1960s classic starring Frank Sinatra, making many references to recent real-life events: the machinations and violence perpetrated by the political system to reach its goals and the connivance of the media. Streep plays an icy, diabolic mother in a sinister and unforgettable portrait.

Cast DenzelWashington (Bennett Marco), Liev Schreiber (Raymond Shaw), MerylStreep (Eleanor Shaw), KimberlyElise (Rosie)

Screenplay Daniel Pyne, Dean Georgaris (based on Richard Condon's book) **Cinematography** Tak Fujimoto **Editing** Carol Littleton, Craig McKay **Production Design** Kristi Zea **Costumes Design** Albert Wolsky **Music** Rachel Portman

Producer Jonathan Demme, Ilona Herzberg, Scott Rudin, Tina Sinatra **Production** Paramount Pictures, Scott Rudin Productions, Clinica Estetico **International Rights** Universal Pictures International Italy, by Courtesy of Universal Pictures International Italy

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THE DEVIL WEARS PRADA

DIRECTED BY DAVID FRANKEL

U.S.A. * 2006 * Color * 35 mm * 110' * English

IL DIAVOLO VESTE PRADA

Ambitious ingenue Andy Sachs, an aspiring journalist fresh out of college, moves to New York and manages to land a job as the second assistant to Miranda Priestly, the famous and much-feared editor of the leading fashion magazine *Runway*. As Andy fields impossible requests from her boss at all hours of the day and night and copes with the hostility of her office co-workers, all the while draped in gorgeous designer duds, she starts to neglect her friends and her boyfriend Nate and lose sight of her own dreams, and her transformation into someone unrecognizable risks becoming irreversible. Based on Lauren Weisberger's novel, a vitriolic portrait of the women's fashion industry directed by David Frankel, who previously directed a number of *Sex and the City* episodes. Now up to her fourteenth Oscar® nomination and a Golden Globe for Best Actress for this role, Streep plays Priestly as an astonishing condensation of adroitness, bitterness, manipulativeness, and style.

Cast Meryl Steep (Miranda Priestly), Anne Hathaway (Andy Sachs), Adrian Grenier (Nate), Simon Baker (Christian Thompson), Stanley Tucci (Nigel), Emily Blunt (Emily)

Screenplay Aline Brosh McKenna (based on Lauren Weisberger's novel) **Cinematography** Florian Ballhaus **Editing** Mark Livolsi **Production Design** Jess Gonchor **Costumes Design** Patricia Field **Music** Theodore Shapiro

Producer Wendy Finerman **Production** 20th Century Fox, Fox 2000 Pictures, Peninsula Films **International Rights** 20th Century Fox by courtesy of Hollywood Classics

MAMMA MIA!

DIRECTED BY PHYLLIDA LLOYD

U.S.A., U.K. * 2008 * Color * 35 mm * 108' * English

Donna and her daughter Sophie run a small hotel on the Greek Island of Kalokairi. Sophie is about to marry Sky and she has a dream: to be walked down the aisle and given away by the father she has never known. She decides to discover his identity and invites the three most important men from her mother's past to the wedding ceremony: Sam, Bill and Henry. The adaptation of Catherine Johnson's musical takes its name from a hit by the Swedish pop group ABBA, though it is actually a remake of the 1968 comedy starring Gina Lollobrigida, *Buona Sera, Mrs Campbell*. Nominated in 2009 for a Golden Globe in the category of Best Motion Picture - Musical or Comedy and for Best Performance by an Actress in the same category, this film is jam packed with an imaginative use of cheesy kitsch. Here Streep majestically brushes up the singing and dancing skills of her early years, and methodically gnaws on the caricatures of obliging and shy men, one by one.

Cast Meryl Streep (Donna), Pierce Brosnan (Sam Carmichael), Colin Firth (Harry Bright), Stellan Skarsgård (Bill), Julie Walters (Rosie), Dominic Cooper (Sky), Amanda Seyfried (Sophie)

Screenplay Catherine Johnson **Cinematography** Haris Zambarloukos **Editing** Lesley Walker **Production Design** Maria Djurkovic **Costumes Design** Ann Roth **Music** Abba, Benny Andersson, Björn Ulvaeus

Producer Judy Craymer, Gary Goetzman **Production** Universal Pictures, Littlestar Productions, Playtone, Internationale Filmproduktion Richter **International Rights** Universal

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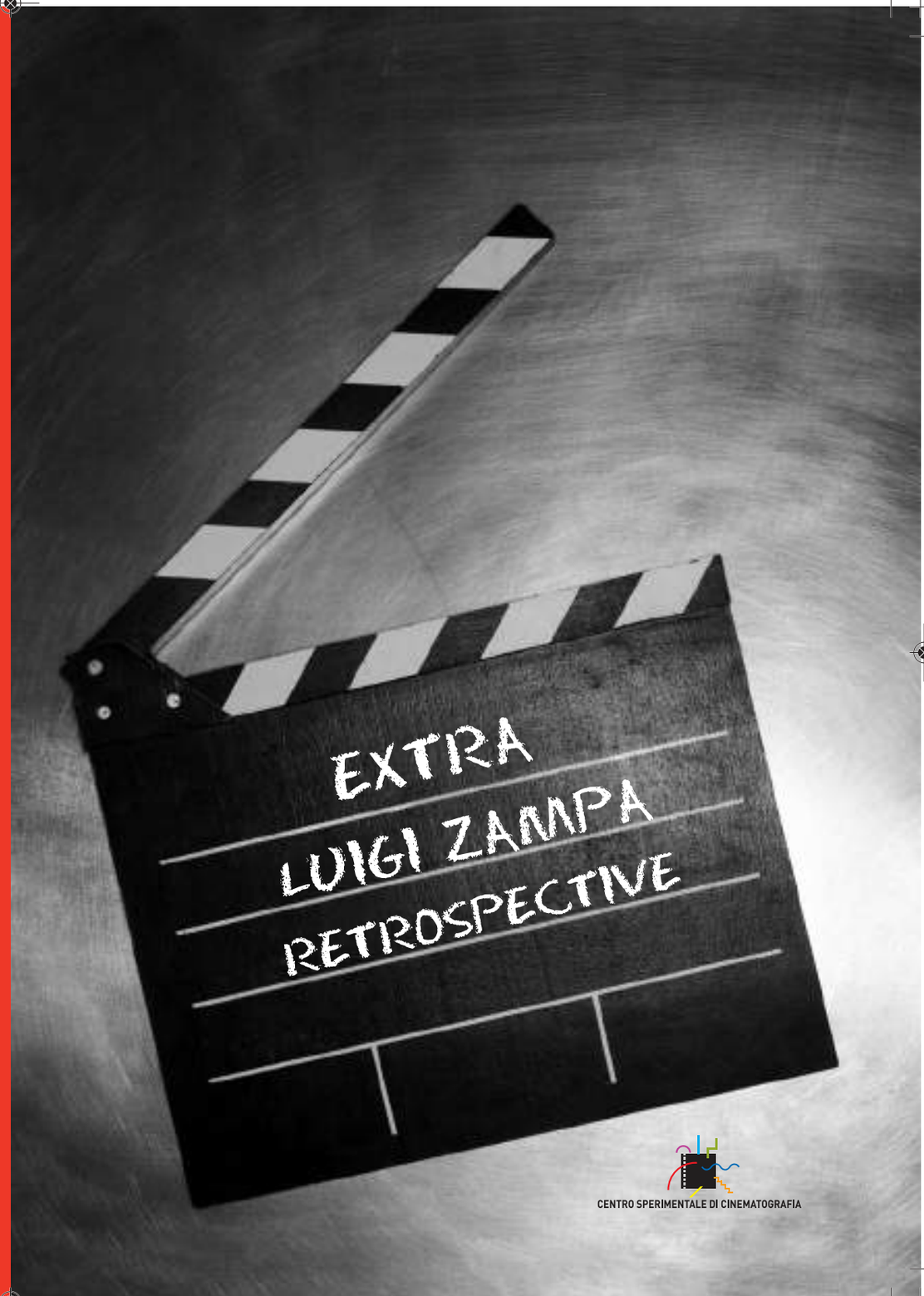
CINEMA

LUIGI ZAMPA RETROSPECTIVE
CURATED BY MARIO SESTI

LA ROMANA (1954)
FRÀ DIAVOLO (1942)
SIGNORINETTE (1942)
UN AMERICANO IN VACANZA (1945)
L'ONOREVOLE ANGELINA (1947)
VIVERE IN PACE (1947)
ANNI DIFFICILI (1948)
È PIÙ FACILE CHE UN CAMMELLO... (1950)
CUORI SENZA FRONTIERE (1950)
PROCESSO ALLA CITTÀ (1952)
ANNI FACILI (1953
L' ARTE DI ARRANGIARSI (1954)
LADRO LUI, LADRA LEI (1958)
IL MAGISTRATO (1959)
IL VIGILE (1960)
ANNI RUGGENTI (1962)
FRENESIA DELL'ESTATE (1963)
UNA QUESTIONE D'ONORE (1966)
LE DOLCI SIGNORE (1967)
IL MEDICO DELLA MUTUA (1968)
CONTESTAZIONE GENERALE (1970)
BELLO, ONESTO, EMIGRATO AUSTRALIA
SPOSEREBBE COMPAESANA ILLIBATA (1971)
BISTURI, LA MAFIA BIANCA (1973)
GENTE DI RISPETTO (1975)
IL MOSTRO (1977)
LETTI SELVAGGI (1979)



CENTRO SPERIMENTALE DI CINEMATOGRAFIA

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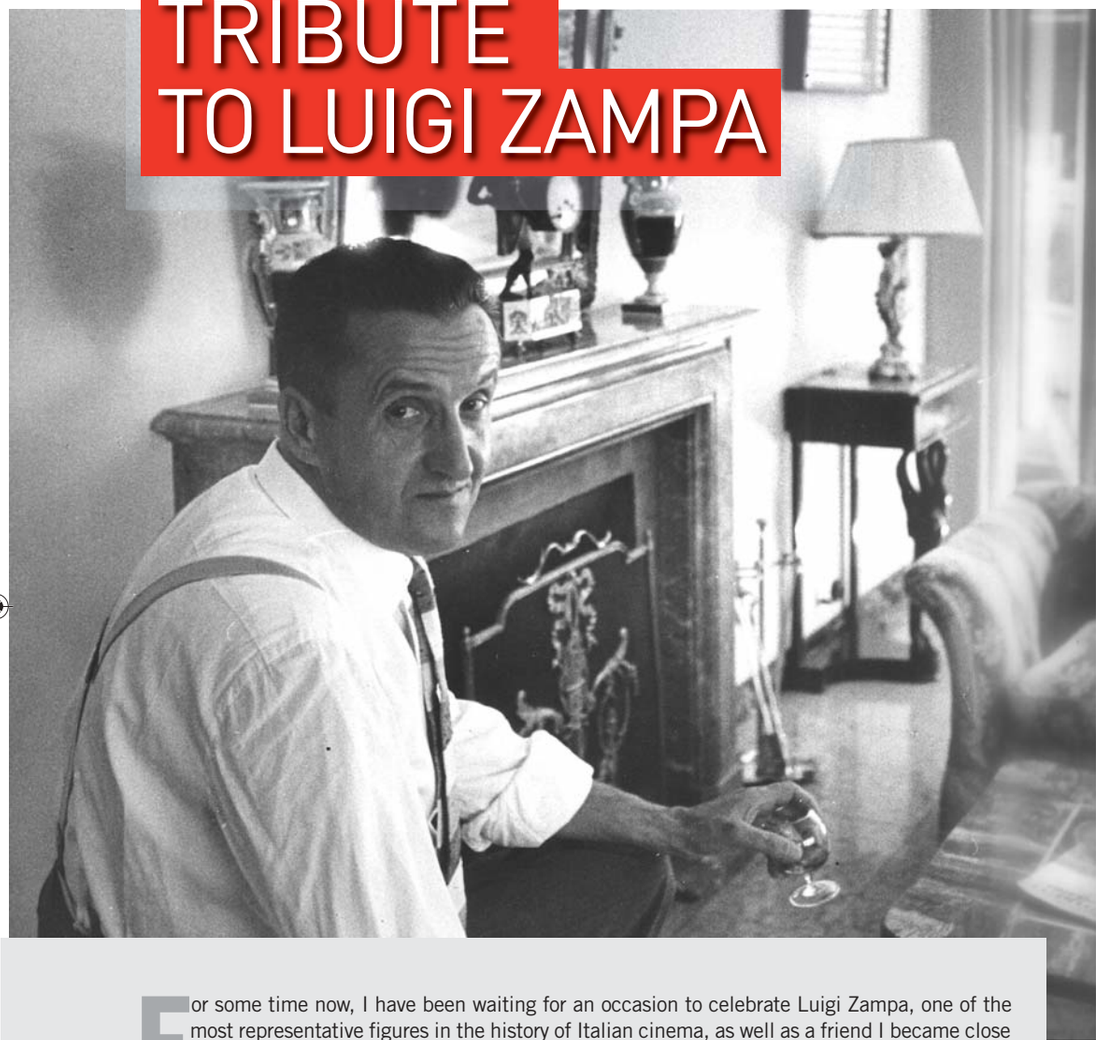
TRIBUTE TO LUIGI ZAMPA



For some time now, I have been waiting for an occasion to celebrate Luigi Zampa, one of the most representative figures in the history of Italian cinema, as well as a friend I became close to immediately after the war. He had all my respect and admiration; I considered him an acute and sophisticated observer of our times, ready to laugh when a laugh about society and equally ready to castigate it if he felt it was necessary. I remember the first time we met, one morning in 1947: we were at the Rivoli Cinema in Rome for the screening of *To Live in Peace*. Neorealism at its darkest and starkest held sway. The first thing I said to Zampa and Suso Cecchi d'Amico, who had written the film, was: «You have now invented pink neorealism.» There was a freshness about that film, a humor that took the same themes and protagonist (Aldo Fabrizi) from *Rome, Open City* (1945) and lent them a light touch while allowing for a few tears on the side.

It was a film about memory. Reality pressed in and Zampa wasn't going to pass it up. That was the same year as *Angelina: Member of Parliament*, starring Anna Magnani, a milestone, which set the tone between resentful and ironic that Zampa would often adopt. All he needed was a writer, and after his early fortunate collaboration with Suso Cecchi d'Amico, Zampa found that writer, solidly embittered, in Vitaliano Brancati. A blatantly "Italian" trilogy was the result - *Difficult Years* (1948), *Easy Years* (1953), and *The Art of Getting Along* (1954) - which, by analogy with what Italian film industry was turning out in the period between '47 and '55, someone decided to file under 'Italian comedy'. This was only superficially true since, in rereading Brancati's work, Zampa succeeded in expressing the disappointment felt by many over those promises that had fallen short and social battles that had not yet been won, despite the relief of restored democracy. From the seeming ease of this output, Zampa changed gears for the solemn commitment that was *The City Stands Trial* (1952), based on an idea of Francesco Rosi and Ettore Giannini's. This was to be Zampa's masterpiece, one of the most powerful Italian films of the 1950s. The film revolved around a scandal out of the early twentieth century, with many allusions to the 50s; the characters were fully fleshed out, the storyline concise yet fluid, with the broad perspective of true works of art, also evident in the film's style and imagery. I once asked Zampa about his directing technique. «It must be invisible,» he said. «A director must never show his hand; he has to tell the story, period. The more he gets the audience to believe in the characters, the better a director he is proven to be. If a film works, the audience won't stand outside the story: they have to be able to immerse themselves in it and experience it along with the characters.» That was Zampa's filmmaking creed, readily apparent in his career ever after: although he never abandoned social concerns, Zampa later exhibited a preference for comedy (with the exception of *Woman of Rome*, 1954), based on the novel by Moravia and starring Gina Lollobrigida). A handful of titles will suffice – like *Ladro lui ladra lei* (1958), *The Traffic Policeman* (1960), *Be Sick…It's Free* (1968), or *The Roaring Years* (1962) - to prove that even though he had mastered many genres, Zampa's skills were best suited to comedy, especially when he could work with Alberto Sordi. Zampa's brand of comedy, however, was never outrageous or indulgent, as was the rule at the time; it was always dictated by good taste and moderation which allowed him bitter irreverence to pull off the 'grotesque,' and return to serious drama on occasion. He used to tell me why: «There are too many directors around who are out to get a laugh. What I try to throw in is a little food for thought. Even when films are entertaining, they should be thought-provoking». In the early 70s, Zampa came up with *Let's Have a Riot* (1970), in which he tackled the post-1968 themes fashionable at the time. Perhaps it didn't entirely work, but Zampa's touch was still there. And there's no doubt in my mind it is still there today, in his best work, all of which is featured in this retrospective curated by my friend and colleague Mario Sesti with his usual flair: a reflection of Zampa's commitment to his life's work and of his many master strokes on the silver screen.

GIAN LUIGI RONDI

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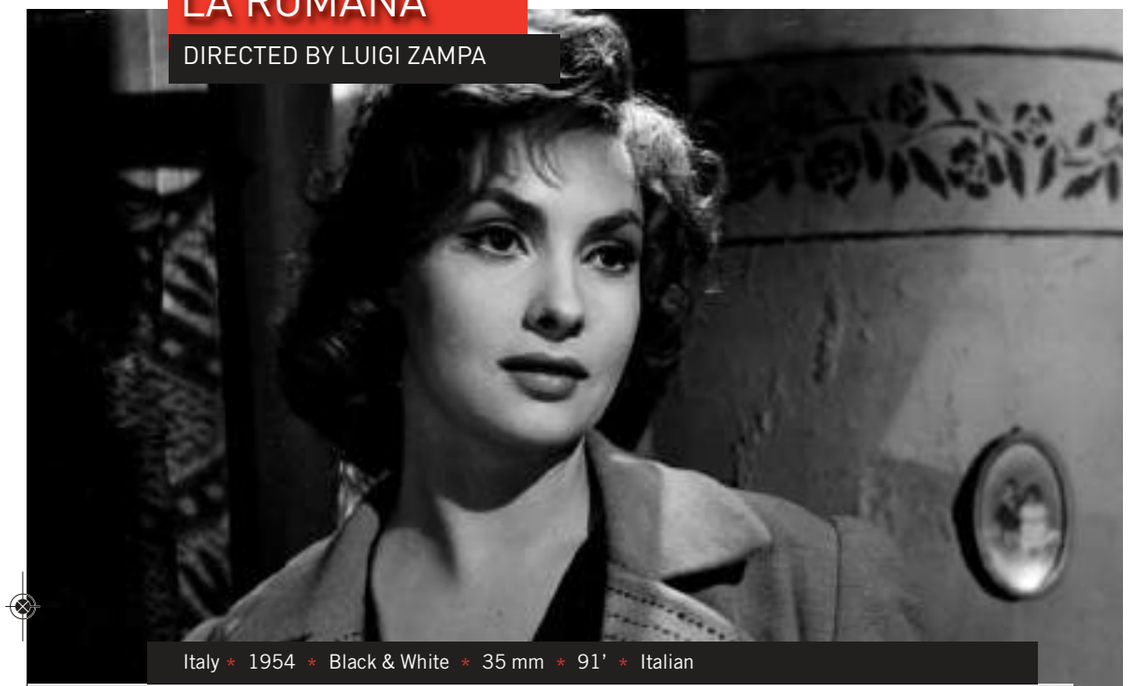
LA ROMANA

DIRECTED BY LUIGI ZAMPA



Italy * 1954 * Black & White * 35 mm * 91' * Italian

Rome during the Fascist regime is the setting for the story of Adriana, a lovely ingénue whose ambitious mother practically thrusts her into the arms of a painter who's expected to immortalize her. Her hopes dashed, Adriana is next attracted to a driver who promises to marry her, but turns out to be already married with three children. Prostitution seems to be the only road open to her, but Mino, a young partisan fighter, appears on the scene to get her off the street and bring her happiness at last. In a round-up, however, Mino is arrested and reveals the names of his own comrades, which only fills him with remorse, and he slides into full-scale depression. Adriana does everything she can think of to counter his suicidal tendencies, to no avail. Based on a novel by Alberto Moravia, the film boasts a stellar performance by Gina Lollobrigida and an accurate reconstruction of period settings and interiors by set designer Flavio Mogherini, who would become a director. A 1988 remake in the form of a made-for-TV movie starred Francesca Dellera, with Gina Lollobrigida playing Adriana's mother.

Cast Gina Lollobrigida (Adriana), Daniel Gélin (Mino), Franco Fabrizi (Gino), Raymond Pellegrini (Astarita), Riccardo Garrone (Giancarlo)

Screenplay Alberto Moravia, Giorgio Bassani, Ennio Flaiano, Luigi Zampa (based on Alberto Moravia's book) **Cinematography** Enzo Serafin **Editing** Eraldo Da Roma **Production Design** Flavio Mogherini **Costumes Design** Gaia Romanini **Music** Enzo Masetti **Producer** Carlo Ponti, Dino De Laurentiis **Production** Excelsa Film, Les Films du Centaure International Rights: Compass Film **Print Source** Cineteca Nazionale Restored by Sky in collaboration with the Centro Sperimentale di Cinematografia - Cineteca Nazionale

FRÀ DIAVOLO

DIRECTED BY LUIGI ZAMPA

THE ADVENTURES OF FRA DIAVOLO

The soldier and bandit Michele Pezza, known as Frà Diavolo, fights with his men to throw the French out of the kingdom of Naples. He is successful and is greeted by the king and the population as a hero. He marries the Neapolitan noblewoman he loves but the comfortable life leads him to nostalgically return to his adventurous ways. When the Napoleonic troops return, Frà Diavolo rallies his men to the fight off the invaders until, overcome by enemy numbers, he is captured and condemned to death. An influential lady in love with the leader intervenes and helps him escape. Co-written by the director using the eponymous play as a starting point, this is a distinctly patriotic work recorded during the war, featuring the former boxer and future filmmaker, Enzo Fiermonte.

Italy * 1942 * Black & White * 35 mm * 90' * Italian

Cast Enzo Fiermonte (Michele Pezza), Elsa De Giorgi (Fortunata Consiglio), Laura Nucci (Gabriella Del Pra), Cesare Bettarini (Carlo Consiglio), Agostino Salvietti (Ciccio La Rosa), Carlo Romano (Tiburzio)

Screenplay Luigi Zampa **Cinematography** Giovanni Vitrotti **Editing** Rolando Benedetti **Production Design** Ivo Battelli **Costumes Design** Giovanni Spellani **Music** Costantino Ferri, Umberto Paoletti **Producer** Edoardo Brescia **Production** Fotovox **Print Source** Cineteca Nazionale

SIGNORINETTE

DIRECTED BY LUIGI ZAMPA

Renata, Iris, and Paola, three teenage classmates, are bosom buddies despite belonging to different social classes. Each has a dream and untold optimism about the future. The romantic Iris longs to become a great poet; Paola, who fights to lose weight, studies singing; Renata just waits for Mr. Right. Alas, life has other things in store for them. Inspired by the women's novel of the same name by Wanda Bontà, considered the Italian "Little Women" in the 1940s, Zampa's film is a carefree comedy of manners made in wartime.

Italy * 1942 * Black & White * 16 mm * 86' * Italian

Cast Carla Del Poggio (Renata), Paola Veneroni (Iris), Anna Mari (Gisella), Nella Paoli (Paola), Claudio Gora (Marco Lancia), Roberto Villa (Giorgio)

Screenplay Luciana Peverelli, Gherardo Gherardi, Luigi Zampa **Cinematography** Domenico Scala **Editing** Maria Rosada **Production Design** Giorgio Pinzauti **Music** Salvatore Allegra **Production** A.T.A., Imperial Film **Print Source** Cineteca Griffith di Genova, by courtesy of Ripley's Film

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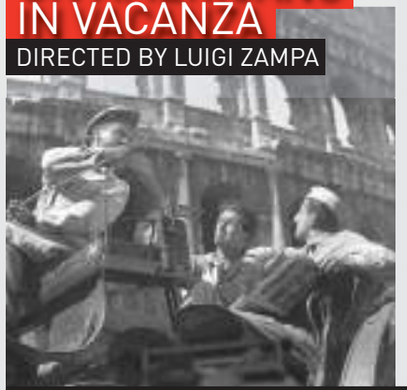
UN AMERICANO IN VACANZA

DIRECTED BY LUIGI ZAMPA



A YANK IN ROME

Two American soldiers are granted a week's long leave to spend in Rome. During the trip they meet a young teacher heading to Rome to ask for help in reconstructing her village, destroyed by the bombings. One of the soldiers takes a liking to the girl and, after various misunderstandings, he finally reveals his feelings for her. Behind the simple appearances, this film demonstrates that Zampa had a first hand understanding of the facts, never losing his critical take on reality. A comedy with a female touch, set to the music of Nino Rota, mindful of the atmosphere of the Italian glitzy dramas dubbed "white telephone" films, while nevertheless valuable as a documentary. The picture was filmed among the post-war ruins and is subtitled at the beginning, when the Americans speak in English.

Italy * 1945 * Black & White * 35 mm * 99' * Italian

Cast Valentina Cortese (Maria), Andrea Checchi (Roberto), Leo Dale (Dick), Adolfo Celi (Tom), Paolo Stoppa (sor Augusto), Giovanni Dolfini (don Giuseppe)

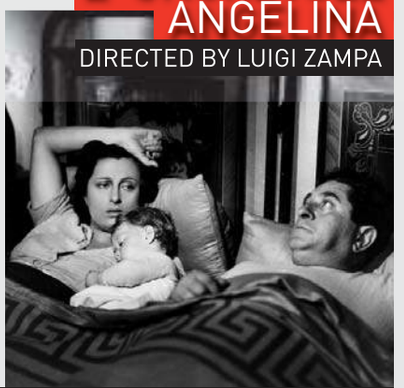
Screenplay Aldo De Benedetti, Luigi Zampa **Cinematography** Václav Vích **Editing** Eraldo Da Roma **Production Design** Boris Aquarone **Music** Nino Rota **Producer** Carlo Ponti **Production** Castrignano, Lux Film **Print Source** Cineteca Nazionale

L' ONOREVOLE ANGELINA

DIRECTED BY LUIGI ZAMPA

ANGELINA: MEMBER OF PARLIAMENT

Angelina, the wife of a vice-brigadier and the mother of five children, incites all the women in one of Rome's working-class neighborhoods, Pietralata, to loot the storehouses of pasta destined for the black market, and then, after a flood, to occupy vacant apartments owned by a well-known real estate developer. With a rising fame as a champion of the poor, Angelina makes a foray into politics, but she is tricked and arrested. An international hit, the film rides on Anna Magnani's mesmerizing performance; the star has the epic dimension of an actress in a Russian film and the ingenuousness and humanity of a variety performer. The actress collaborated on the screenplay as well, and the role earned her a Silver Ribbon for Best Actress as well as the Volpi Cup for Best Actress at the Venice Film Festival.



Italy * 1947 * Black & White * 35 mm * 95' * Italian

Cast Anna Magnani (Angelina), Nando Bruno (the sergeant), Ave Ninchi (Carmela), Ernesto Almirante (Luigi), Franco Zeffirelli (Filippo Garrone)

Screenplay Suso Cecchi d'Amico, Piero Tellini, Luigi Zampa **Cinematography** Mario Craveri **Editing** Eraldo Da Roma **Production Design** Piero Filippone **Music** Enzo Masetti **Co-producer** Lux Film, Ora Film **Print Source** Cineteca Nazionale

VIVERE IN PACE

DIRECTED BY LUIGI ZAMPA

TO LIVE IN PEACE

Uncle Tigna, a prosperous farmer, allows two American soldiers who have escaped from a prison camp to hide out on his farm in Umbria. They are unexpectedly joined by a German soldier, and all of them live together for several days, united, against all odds, by a sense of brotherhood. But the war is far from over, and their idealistic experiment is doomed to tragedy. Halfway between comedy and melodrama, the film was acclaimed by the New York critics of the late 1940s as a neorealist, anti-war masterpiece. In Italy, the emphasis was on the film's ironic and at times comic dimension, and critics pegged it as an example of the emerging 'pink comedy.' The film won a Silver Ribbon for Best Story, and Ave Ninchi was awarded a Silver Ribbon for Best Supporting Actress.

Italy * 1947 * Black & White * 35 mm * 89' * Italian

Cast Aldo Fabrizi (Uncle Tigna), Gar Moore (Ronald), Mirella Monti (Silvia), Ave Ninchi (Corin), Aldo Silvani (the doctor), Nando Bruno (the Fascist secretary)

Screenplay Suso Cecchi d'Amico, Aldo Fabrizi, Piero Tellini, Luigi Zampa **Cinematography** Carlo Montuori **Production Design** Ivo Battelli **Music** Nino Rota **Producer** Carlo Ponti **Production** Lux Film **Print Source** Cineteca Nazionale - New print provided by Cineteca Nazionale

ANNI DIFFICILI

DIRECTED BY LUIGI ZAMPA

DIFFICULT YEARS

Aldo Piscitello, a municipal employee in a Sicilian village, is forced to join the Fascist Party in order to keep his job. With his party pin gleaming on his lapel, Piscitello now attends the party's gatherings, but soon his son goes to war, his town is occupied by the Nazis. After the war, Piscitello is accused of sympathizing with the disgraced regime and fired by the old mayor. Based on Vitaliano Brancati's 'The Old Man and His Boots,' the film marks the start of the collaboration between the Sicilian novelist and Luigi Zampa, a partnership that would continue with *Anni facili* (*Easy Years*, 1953) and *L'arte di arrangiarsi* (*The Art of Getting Along*, 1954). The original title of this film was *Credere, obbedire, combattere*, and initially the director was Carlo Ludovico Bragaglia, who bowed out when the film started shooting. *(screening to be confirmed)*

Italy * 1948 * Black & White * 35 mm * 113' * Italian

Cast Umberto Spadaro (Aldo Piscitello), Massimo Girotti (Giovanni), Ave Ninchi (Rosina), Delia Scala as Odette Bedogni (Elena), Aldo Silvani (the pharmacist), Loris Gizzi (the Fascist minister)

Screenplay Vitaliano Brancati, Sergio Amidei, Enrico Fulchignoni, Franco Evangelisti (based on Vitaliano Brancati's story "Il vecchio con gli stivali") **Cinematography** Carlo Montuori **Editing** Eraldo Da Roma **Producer** Domenico Forzari, Folco Laudati **Production** Briguglio Film **Print Source** Cineteca Nazionale - Restored by Cineteca Italiana di Milano, Cineteca di Bologna and Museo del Cinema di Torino

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È PIÙ FACILE CHE UN CAMMELLO...

DIRECTED BY LUIGI ZAMPA

HIS LAST TWELVE HOURS

Carlo Bacchi, a wealthy shoe manufacturer, is killed in a car accident. Whisked up to the pearly gates, he is informed by a celestial panel of judges that he is bound for Hell. Their frightful verdict is based on a series of Bacchi's wrongdoings, none worse than his treatment of one Amedeo Santini, whom the businessman has no memory of even meeting. Granted one last stay on earth to undo his bad deeds, Bacchi sets off to redeem himself, tripped up every step along the way by the turn of events and the unpredictable behaviour of his own kind. Based on a story by Cesare Zavattini adapted by Suso Cecchi d'Amico and Vitaliano Brancati, the film relies on Zampa's characteristically ironic handling of the theme manages to defuse the dramatic moments in this modern fable.

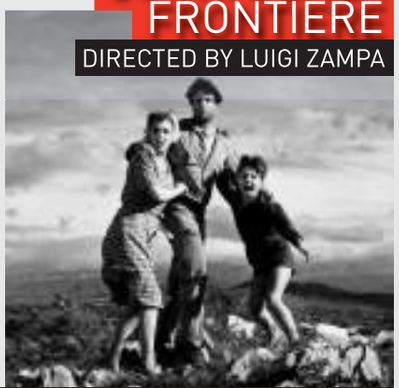
Italy, France * 1950 * Black & White * 35 mm * 81' * Italian

Cast Jean Gabin (commander Carlo Bacchi), Mariella Lotti (Margot, his wife), Elli Parvo (Lidia Guidi), Antonella Lualdi (Maria), Paola Borboni (Luisa, Carlo's sister)

Screenplay Suso Cecchi D'Amico, Vitaliano Brancati, Diego Fabbri, Henri Jeanson **Cinematography** Carlo Montuori **Editing** Eraldo Da Roma **Production Design** Gastone Medin **Costumes Design** Maria Baroni, Dina Di Bari **Music** Nino Rota **Producer** Carlo Civallero **Production** Cines, S.N. Pathé Cinéma **Print Source** Cineteca Nazionale

CUORI SENZA FRONTIERE

DIRECTED BY LUIGI ZAMPA



THE WHITE LINE

At the end of the Second World War, the International commission which has been charged with establishing the new border between Italy and Yugoslavia draws a line that cuts a border town in half. The posts and barbed-wire fences erected slice through houses, lands, and family ties as well. The town's inhabitants are forced to choose between Italy and Yugoslavia. At the time the film was made, the border question was a burning issue; Zampa's comedy of manners brought a political and social drama to the screen and blunted its edges. Film critics Callisto Cosulich, as a Soviet official, and Tullio Kezich, as a Yugoslavian army lieutenant, make brief appearances in this minor example of neorealism in which Zampa displays that interest in emotions and that popular touch that would characterize his style.

Italy * 1950 * Black & White * 35 mm * 90' * Italian

Cast Gina Lollobrigida (Donata), Raf Vallone (Domenico), Cesco Baseggio (Giovanni), Erno Crisa (Stefano), Enzo Staiola (Pasqualino)

Screenplay Stefano Terra, Piero Tellini **Cinematography** Carlo Montuori **Editing** Eraldo Da Roma **Production Design** Aldo Buzzi **Music** Carlo Rustichelli **Producer** Carlo Ponti **Production** Lux Film **Print Source** Cineteca Nazionale

SIGNORI, IN CARROZZA!

DIRECTED BY LUIGI ZAMPA

ROME - PARIS - ROME

Vincenzo Nardi, a pullman porter, spends his whole life on the night train between Rome and Paris. In Rome there's his frumpy, neglected wife, his two children, and his good-for-nothing brother-in-law. Waiting for him in Paris, on the other hand, is a fascinating widow and her daughter. It's a nice set-up until the day Vincenzo's snoopy brother-in-law Gennaro decides to come to France and woos the beauteous widow. In *Signori, in carrozza!* (*Rome - Paris - Rome*),Zampa manages to pull off a biting social satire that ends up as a delightful comedy of errors, thanks to the indelible performance by the duo composed of Aldo Fabrizi and Peppino De Filippo.

Italy, France * 1951 * Black & White * 35 mm * 100' * Italian

Cast Aldo Fabrizi (Vincenzo Nardi), Peppino De Filippo (Gennaro, Vincenzo's brother-in-law), Julien Carette (wagon-lits director), Sophie Desmarets (Ginette), Vera Nandi (Clara Nardi)
Screenplay Agenore Incrocci, Vitaliano Brancati, Aldo Fabrizi, Ruggero Maccari, Furio Scarpelli, Luigi Zampa **Cinematography** Carlo Montuori **Editing** Eraldo Da Roma **Production Design** Enrico Ciampi **Costumes Design** Renzo Rossellini **Producer** Domenico Forges Davanzati **Production** D.F.D., Lux Film de France **Print Source** Cineteca Nazionale, by courtesy of Ripley's Film

PROCESSO ALLA CITTÀ

DIRECTED BY LUIGI ZAMPA

THE CITY STANDS TRIAL

Mr. and Mrs. Ruotolo are found dead in two different locations in Naples. It is clearly a mob-related crime, but no one in the whole city is willing to testify or take steps to solve the crime. Only a little-known investigating magistrate has the courage to challenge the code of silence and rule by intimidation and tries to unravel a truly intricate mystery. Inspired by the 1905 Cuocolo trial and set in a Naples that is artfully evoked but not sentimentalized, the film is one of Zampa's most powerful and hard-hitting; the director strikes an impressive balance between social critique and the relentless pace and all-absorbing plot of a Hollywood crime movie. The film won a Silver Ribbon and a Special Prize at the Berlin Film Festival.

Italy * 1952 * Black & White * 35 mm * 98' * Italian

Cast Amedeo Nazzari (judge Antonio Spicacci), Mariella Lotti (Elena Spicacci), Silvana Pampanini (Liliana), Paolo Stoppa (delegate Perrone), Franco Interlenghi (Luigi), Tina Pica (restaurant's owner), Dante Maggio (Armando)

Screenplay Suso Cecchi D'Amico, Ettore Giannini, Diego Fabbri, Turi Vasile, Luigi Zampa **Cinematography** Enzo Serafin **Editing** Eraldo Da Roma **Production Design** Aldo Tomassini **Costumes Design** Maria De Matteis **Music** Enzo Masetti **Production** Film Costellazione **Print Source** Cineteca Nazionale

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ANNI FACILI

DIRECTED BY LUIGI ZAMPA

EASY YEARS

Professor De Francesco is an old Sicilian teacher who has moved to Rome for work. Once he has found a job as a medicine company representative, he must get permission to sell certain products from the relevant authorities. But his efforts are in vain. When the company owner manages to get what he needs by bribing an official, De Francesco is fired. To survive, the teacher then accepts payment to pass an undeserving pupil but his guilt is soon revealed. The second part of the satirical trilogy started with *Anni difficili* (*Difficult Years)*, the censors banned this accusatory film, but this did not stop it winning three Silver Ribbons at home (Best Treatment, Screenplay and Actor, awarded to Nino Taranto).

Italy * 1953 * Black & White * 35 mm * 98' * Italian

Cast Nino Taranto (Prof. De Francesco), Alda Mangini (Fedora), Gino Buzzanca (Baron La Prua), Armenia Balducci (La Prua, the Baroness's daughter), Giovanna Ralli (Teresa), Domenico Modugno (the Judge)

Screenplay Sergio Amidei, Vitaliano Brancati, Vincenzo Talarico, Luigi Zampa **Cinematography** Aldo Tonti **Editing** Eraldo Da Roma **Production Design** Piero Gherardi **Costumes Design** Marilù Carteny **Music** Nino Rota **Producer** Carlo Ponti, Dino De Laurentiis **Production** Ponti-De Laurentiis Cinematografica **Print Source** Cineteca Nazionale - New print provided by Cineteca Nazionale

L'ARTE DI ARRANGIARSI

DIRECTED BY LUIGI ZAMPA

THE ART OF GETTING ALONG

1912-1953: the life of Sasà from Catania, your average Italian, who learns early on how to make the best of what life throws at him. At the outbreak of World War I he fakes insanity to stay away from the front; later he marries a wealthy young woman whom he doesn't love; under the Fascist regime he moves swiftly up the ranks, only to switch camps after Italy's Liberation and become a communist. He then taps a religious congregation to raise funds to finance a film that will launch one of his favorites. With this film the collaboration between Luigi Zampa and novelist Vitaliano Brancati came to a close; it was also the first of many films Zampa would make with Sordi, an actor who embodied the average Italian, whose very survival depended sheer opportunism, adaptability, and the art of bluffing.

Italy * 1954 * Black & White * 35 mm * 100' * Italian

Cast Alberto Sordi (Rosario Scimoni, known as Sasà), Marco Guglielmi (lawyer Giardini), Franco Coop (the mayor), Luisa Della Noce (Paola), Elena Gini (Mariuccia Giardini)

Screenplay Vitaliano Brancati **Cinematography** Marco Scarpelli **Editing** Eraldo Da Roma **Production Design** Mario Chiari **Costumes Design** Maria De Matteis **Music** Alessandro Cicognini **Producer** Gianni Hecht Lucari **Production** Documento Film **Print Source** Cineteca Nazionale

LADRO LUI, LADRA LEI

DIRECTED BY LUIGI ZAMPA

For Cencio, a two-bit thief from the raw outskirts of Rome, stealing is all in the family, and stints in the cooler are part of the tradition. Swindling is all he knows, and his pretty neighbour, Cesira, seems like a perfect accomplice. The girl is willing, in fact, and pairs up with Cencio for one heist after another. A complication arises, however, when Cesira falls madly in love with a jeweller they are just about to rob blind in a most ingenious fashion. For this film Zampa discards pink neorealism in favour of the commedia all'italiana, played to the hilt by an Alberto Sordi at the absolute top of his game, who steals every scene sporting outlandish get-ups and reeling off unforgettable one-liners.

Italy * 1958 * Black & White * 35 mm * 105' * Italian

Cast Alberto Sordi (Cencio), Sylva Koscina (Cesira), Nando Bruno (the police officer), Ettore Manni (Raimondi)

Screenplay Pasquale Festa Campanile, Massimo Franciosa, Luigi Zampa **Cinematography** Leonida Barboni **Editing** Eraldo Da Roma **Production Design** Mario Santovetti **Costumes Design** Ugo Pericoli **Music** Angelo Francesco Lavagnino **Producer** Mario Cecchi Gori **Production** Maxima Film, Montflour Film **Print Source** Cineteca Nazionale

IL MAGISTRATO

DIRECTED BY LUIGI ZAMPA

THE MAGISTRATE

A young judge in a large port city is assigned to build the case against a longshoreman who has confronted and killed a dishonest foreman who refused to hire him. Over the course of the investigation, the judge comes up against the wall of silence erected by the longshoremen that prevents them from testifying on behalf of the accused. The harshness the judge is forced to adopt and his repugnance in the face of a series of wrongs that he feels helpless to right convince him to give up his judicial career. The director's civic feeling, tinged with the indignation and bitterness that inform Zampa's world, here finds its most extreme expression, and its most persuasive, perhaps, aided by Zampa's schematic and effective use of flashbacks.

Italy, Spain * 1959 * Black & White * 35 mm * 105' * Italian

Cast José Suárez (Andrea Morandi), François Périer (Luigi Bonelli), Massimo Serato (Ugo), Maurizio Arena (Orlando), Claudia Cardinale (Orlando's wife)

Screenplay Pasquale Festa Campanile, Massimo Franciosa, Luigi Zampa **Cinematography** Manuel Merino, Gábor Pogány **Editing** Mario Serandrei **Production Design** Flavio Mogherini **Music** Renzo Rossellini **Producer** Silvio Clementelli **Production** Titanus, Hispamex Film **Print Source** Cineteca Nazionale

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IL VIGILE

DIRECTED BY LUIGI ZAMPA

THE TRAFFIC POLICEMAN

Otello Celletti, the perfect husband and father, is being hounded daily by the people in his neighborhood because he's been jobless for too long. When he finally lands a city job as a traffic cop, his life changes overnight. His inexperience and naivety about the world around him get him into trouble right away, and then he tickets the mayor himself for speeding, which triggers off a chain of disastrous consequences. A paradoxical comedy, at times irresistible, based on a true story, this film has become a classic critique of Italian morality and the country's perennial scepticism. The trio composed of Sordi, Merlin and De Sica - brilliant comedic solo performers - here reaches new comic heights.

Italy * 1960 * Black & White * 35 mm * 109' * Italian

Cast Alberto Sordi (Otello Celletti), Vittorio De Sica (the mayor), Marisa Merlini (Amalia Celletti), Nando Bruno (Nando), Lia Zoppelli (Mayor's wife), Sylva Koscina (herself)

Screenplay Ugo Guerra, Luigi Zampa, Rodolfo Sonego **Cinematography** Leonida Barboni **Editing** Otello Colangeli **Production Design** Flavio Mogherini **Costumes Design** Vera Marzot **Music** Piero Umiliani **Producer** Guido Giambartolomei **Production** Royal Film **Print Source** Cineteca Nazionale - New print provided by Cineteca Nazionale

ANNI RUGGENTI

DIRECTED BY LUIGI ZAMPA

ROARING YEARS

Omero is a young insurance agent who has arrived in Ostuni on business. Mistaken for a high-ranking Fascist official visiting from Rome, and as he goes about his business, Omero unwittingly confirms his mistaken identity. Concerned about the young inspector's visit, the town's mayor tries to hide the shortcomings of his administration behind a series of sight-seeing tours and receptions with local functionaries, going so far as to foist his own eldest daughter on Omero. None of which will prevent the insurance agent from perceiving the hardships and outright poverty of the better part of the population in the town in Puglia. Sergio Amidei and Vincenzo Talarico wrote the treatment inspired by Gogol's *Inspector-General*; Zampa turned it into a memorable bittersweet comedy about provincial life under Fascism.

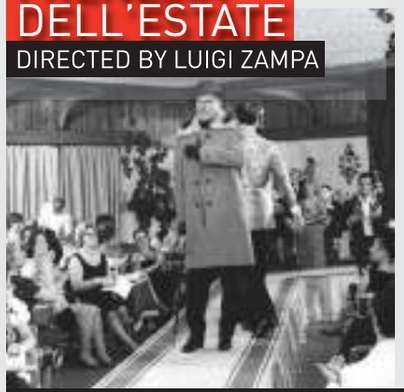
Italy * 1962 * Black & White * 35 mm * 110' * Italian

Cast Nino Manfredi (Omero Battiferri), Gino Cervi (Salvatore Acquamano), Salvo Randone (the doctor), Gastone Moschin (Carmine), Rosalia Maggio (Donna Nunzia), Michèle Mercier (Elvira, the teacher)

Screenplay Ettore Scola, Ruggero Maccari, Luigi Zampa **Cinematography** Carlo Carlini **Editing** Eraldo Da Roma **Production Design** Piero Poletto **Costumes Design** Lucia Mirisola **Music** Piero Piccioni **Producer** Achille Piazzi **Production** SpA Cinematografica, Incei Film **Print Source** Cineteca Nazionale

FRENESIA DELL'ESTATE

DIRECTED BY LUIGI ZAMPA



SUMMER FRENZY

Five interwoven episodes: an army captain falls in love with a transvestite who performs at a cabaret; Marcello, a male model masquerading as a marquis, tries to make his girlfriend jealous; young Foschina has a very complicated love life; a hapless but likeable Casanova has a series of misadventures; Yvonne, a street vendor, falls in love with a Spanish cyclist taking part in the Giro d'Italia race. In the tradition of the 60s-era commedia all'italiana, the love stories all overlap in a crescendo of betrayals, unforeseen complications, and misunderstandings. Nazzari in the role of Marcello turns in one of the best performances of his post-war career, while Gassman is way ahead of his time as he takes on the issue of unconventional sexuality - humorously, but with surprising depth.

Italy, France * 1963 * Black & White * 35 mm * 100' * Italian

Cast Vittorio Gassman (Nardoni), Philippe Noiret (Manolo), Amedeo Nazzari (Marcello), Sandra Milo (Yvonne), Lea Padovani (Alba), Michèle Mercier (Gigi), Enzo Garinei (Balestrazzi), Mario Scaccia (the manager)

Screenplay Agenore Incrocci, Furio Scarpelli, Leo Benvenuti, Piero De Bernardi, Mario Monicelli, Giulio Scarnicci, Renzo Tarabusi **Cinematography** Marcello Gatti **Editing** Eraldo Da Roma **Production Design and Costumes Design** Dario Cecchi, Gianfranco Fini **Music** Gianni Ferrio **Producer** Maleno Malenotti **Production** GE.SI.CIN.CA, Federiz, C.I.S.A., Les Films agiman **Print Source** Cineteca Nazionale

UNA QUESTIONE D'ONORE

DIRECTED BY LUIGI ZAMPA

A QUESTION OF HONOUR

On the lam after being falsely accused, Efisio Mulas is called back to Sardinia in all secrecy by Don Leandro Sanna, a local mafia boss who wants to hire him as his hit man. But instead of killing the designated victim, the hit man spends the night with his wife instead, whom he'd had to abandon as a bride. The victim still winds up dead - by another hand. When Efisio is acquitted of the first charge, he learns his wife is pregnant, but since no one knew he was even in Sardinia on the night of the crime, the whole village derides him as a cuckold. A Pirandellian subtext for a film that has learned a thing or two from Pietro Germi. With a masterful performance by Ugo Tognazzi, the film was censored and confiscated by the courts on the grounds that it offended the Sardinians' good name.

Italy, France * 1966 * Color * 35 mm * 113' * Italian

Cast Ugo Tognazzi (Efisio Mulas), Nicoletta Rangoni Machiavelli (Domenicangela Piras), Bernard Blier (don Leandro Sanna), Franco Fabrizi (Egidio Porcu), Tecla Scarano (Efisio's mother), Leopoldo Trieste (lawyer Mazzullo)

Screenplay Leo Benvenuti, Piero De Bernardi, Luigi Zampa, Enzo Gicca Palli **Cinematography** Carlo Di Palma, Luciano Trasatti **Editing** Eraldo Da Roma **Production Design** Giancarlo Bartolini Salimbeni **Costumes Design** Giancarlo Bartolini Salimbeni **Music** Luis Enríquez Bacalov **Production** Mega Film, Orphée Productions **Print Source** Cineteca Nazionale

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LE DOLCI SIGNORE

DIRECTED BY LUIGI ZAMPA

ANYONE CAN PLAY

Four episodes recounting the stories of four women, whose tranquil middle class lives are perturbed by sexual tensions. Esmeralda, the woman linking the stories, does not want to stay alone in the house with one of her husband's employees, to whom she feels attracted. So she goes to Rome to meet her three friends: Luisa is being blackmailed by a gang of swindlers asking for money to keep quiet about an extra-marital affair; Paola shows off in an impromptu striptease during a charity evening; and Anna suffers from a recurring nightmare in which she is threatened by a man who wants to rape her. Ettore Scola was one of the contributors to the screenplay for this effervescent comedy, which provided the pretext for a detailed critique of Italian habits at the end of the 1960s.

Italy * 1967 * Color * 35 mm * 112' * Italian

Cast Ursula Andress (Anna), Virna Lisi (Luisa), Claudine Auger (Esmeralda), Marisa Mell (Paola), Jean-Pierre Cassel (Aldo), Frank Wolff (Cesare)

Screenplay Ruggero Maccari, Ettore Scola, Stefano Strucchi **Cinematography** Ennio Guarnieri **Editing** Nino Baragli **Production Design** Maurizio Chiari **Costumes Design** Maurizio Chiari **Music** Armando Trovajoli **Producer** Gianni Hecht Lucari **Production** Documento Film **Print Source** Cineteca Nazionale

IL MEDICO DELLA MUTUA

DIRECTED BY LUIGI ZAMPA

BE SICK... IT'S FREE

Guido Tersilli, an ambitious young doctor, decides to treat his profession as the road to the riches he has always longed for. So he gives up his private practice for a job in the national health care system, where he fights tooth and nail to appropriate the enormous patient list that a dying local luminary is about to relinquish. Stopping at nothing to corral the patients, Tersilli soon finds he's the target of the greed of the colleagues he's elbowed aside. Based on the 1968-69-season bestseller *Il medico della mutua* by Giuseppe D'Agata, the film is a brilliant, pitiless satire of Italy's health care system, which Zampa would turn into full-blown drama in 1973 with his *The White Mafia*. Alberto Sordi won a David di Donatello for Best Actor.

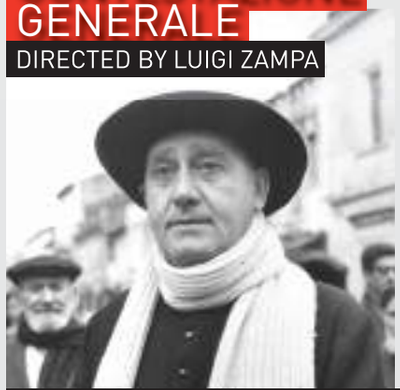
Italy * 1968 * Color * 35 mm * 98' * Italian

Cast Alberto Sordi (Dr. Guido Tersilli), Evelyn Stewart [Ida Galli] (Anna Maria), Bice Valori (Amelia Bui), Claudio Gora (the chief physician), Leopoldo Trieste (Pietro), Pupella Maggio (Mrs. Parise)

Screenplay Alberto Sordi, Sergio Amidei, Luigi Zampa (based on Giuseppe D'Agata's novel) **Cinematography** Ennio Guarnieri **Editing** Eraldo Da Roma **Producer** Bruno Turchetto **Production** Euro Intern. Film, Explorer Film'58 International Rights: Minerva Pictures **Print Source** Cineteca Nazionale - Thanks to Aurelia Sordi, Annunziata Sgreccia, Giorgio Assumma, Fondazione Alberto Sordi per i Giovani

CONTESTAZIONE GENERALE

DIRECTED BY LUIGI ZAMPA



LET'S HAVE A RIOT

A film in four episodes. In *La bomba alla televisione*, Riccardo is a young filmmaker who has been signed on to shoot a television news story about the protest movement. In *Concerto a tre pifferi*, a man comes to understand his son's rebelliousness only when he himself stands up to his own boss. *L'università* tells the story of a group of students who organize a takeover on campus. *Il prete* is the story of a parish priest in a remote village who receives anonymous letters accusing him of conducting a liaison with the cashier at a café. Four very different stories, all about individuals who stand up to authority, and all in a comic vein, for a film that can boast an extraordinary Alberto Sordi. With Zampa behind the camera, the critique of morality, the classic sketch, and the episodic structure are given a lively and original treatment.

Italy * 1970 * Color * 35 mm * 131' * Italian

Cast Alberto Sordi (Don Giuseppe Montani), Franco Abbina (tv producer), Sandro Dori (officer tv), Vittorio Gassman (Riccardo), Paola Gassman (the presenter), Enzo Garinei (the tester), Nino Manfredi (the paymaster, Renato Beretta), Sergio Tofano (the bishop), Marina Vlady (café's cashier), Enrico Maria Salerno (Don Roberto)

Screenplay Silvano Ambrogi, Piero De Bernardi, Luigi Zampa, Rodolfo Sonego, Leo Benvenuti **Cinematography** Giuseppe Ruzzolini **Editing** Mario Morra **Production Design** Luigi Scaccianoce **Music** Piero Piccioni **Producer** Turi Vasile **Production** Ultra Film **Print Source** Cineteca Griffith di Genova

BELLO, ONESTO, EMIGRATO AUSTRALIA SPOSEREBBE COMPAESANA ILLIBATA

DIRECTED BY LUIGI ZAMPA

A GIRL IN AUSTRALIA

Sickly and unattractive, Amedeo, an Italian immigrant in Australia for twenty years, is now looking to take a wife. He writes to Carmela, a young Roman woman interested in emigrating herself, but the pictures he sends her are of the far more appealing Giuseppe. When Carmela finally arrives, Amedeo pretends to be the friend whose job is to accompany her to her betrothed. While he spends the whole journey trying to impress his finer qualities upon her, Carmela is careful not to expose her dubious past as a prostitute. Upon arrival, Carmela meets the man she thinks is her intended, whose only thought is to put her back on the street. A road movie with a humanist, if melancholy, finale, and a film surprisingly satirical and exotic, which earned Claudia Cardinale a David di Donatello for Best Actress.

Italy * 1971 * Color * 35 mm * 115' * Italian

Cast Alberto Sordi (Amedeo Battipaglia), Claudia Cardinale (Carmela), Riccardo Garrone (Giuseppe Bartoni)

Screenplay Rodolfo Sonego **Cinematography** Aldo Tonti **Editing** Mario Morra **Production Design** Flavio Mogherini **Costumes Design** Bruna Parmesan **Music** Piero Piccioni **Producer** Gianni Hecht Lucari **Production** Documento **Print Source** Cineteca Nazionale - Thanks to Aurelia Sordi, Annunziata Sgreccia, Giorgio Assumma, Fondazione Alberto Sordi per i Giovani

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BISTURI, LA MAFIA BIANCA

DIRECTED BY LUIGI ZAMPA

HOSPITALS: THE WHITE MAFIA

Daniele Vallotti, a famous surgeon and owner of a swanky clinic, masquerades his greed by treating poor patients in a hospital once a week. His loyal, slavish collaborators include honest Doctor Giordani. When faced with the death of a patient abandoned by the surgeon in the middle of a delicate operation, Giordani tries to ensure the truth emerges. Vallotti organises a plot to blackmail the doctor and force him to make a critical choice. Luigi Zampa forcefully reflects on the reformist theme found in many of previous his films, particularly *Il medico della mutua*. *Bisturi, la mafia bianca* is a counterpart to that work for its harshly dramatic tones used to condemn the medical barons.

Italy * 1973 * Color * 35 mm * 102' * Italian

Cast Enrico Maria Salerno (Dr. Giordani), Gabriele Ferzetti (Prof. Daniele Vallotti), Senta Berger (suor Maria), Luciano Salce (Enrico), Claudio Gora (Mr. Calogeri), Tina Lattanzi (Vallotti's mother)

Screenplay Dino Maiuri, Massimo De Rita **Cinematography** Giuseppe Ruzzolini **Editing** Franco Fraticelli **Production Design** Flavio Mogherini **Costumes Design** Emilio Baldelli **Music** Riz Ortolani **Producer** Roberto Loyola **Production** Roberto Loyola Cinematografica **Print Source** Cineteca Nazionale

GENTE DI RISPETTO

DIRECTED BY LUIGI ZAMPA

THE FLOWER IN HIS MOUTH

Elena, a young primary teacher with a modern mentality, goes to work in Ragusa, where she is immediately up against the principal's hostility, the small number of pupils, and the rampant conformism of her surroundings. She decides that the only person she can turn to is Baron Bellocampo, who proceeds to have all of her would-be suitors eliminated, which leads to the whole town's being respectful of her to the point of absurdity. Elena, who first hoped she could use the baron's influence to help the poor, now finds herself in the middle of a complicated feud between rival mafia gangs. Based on the novel of the same name by Giuseppe Fava, himself cut down by the mafia in January 1984, the film is a rigorous, mournful portrait of a backward Sicily, to the plaintive score by Ennio Morricone.

Italy * 1975 * Color * 35 mm * 113' * Italian

Cast Jennifer O'Neill (Elena Bardi), Franco Nero (Michele Belcore), James Mason (Antonio Bellocampo), Orazio Orlando (Occhipinti), Aldo Giuffré (marshal), Claudio Gora (senator Cataudella)

Screenplay Leo Benvenuti, Piero De Bernardi, Luigi Zampa (based on Giuseppe Fava's book) **Cinematography** Ennio Guarnieri **Editing** Franco Fraticelli **Production Design** Luigi Scaccianoce **Costumes Design** Danda Ortona **Music** Ennio Morricone **Producer** Carlo Ponti **Production** Compagnia Cinematografica Champion **Print Source** Cineteca Nazionale

IL MOSTRO

DIRECTED BY LUIGI ZAMPA

Valerio Barigozzi is a frustrated columnist at a women's weekly who doles out advice to the lovelorn under the moniker of 'Countess Esmeralda.' His own complicated relationship with his wife Anna foundering, Barigozzi is also insensitive to the needs of his 16-year-old son. When, however, a mysterious serial killer seizes on Valerio as his press spokesman and uses him to announce his crimes, the reporter's career really gets off the ground. Hired by the *Tribuna Sera*, he enthrals its readers with his revelations about the "fiend" and his eerie predictions as to where he's going to strike next. Zampa cleverly mixes social critique and comedy, using the mystery story as a pretext for presenting a cross-section of society and its fears in the late 1970s.

Italy * 1977 * Color * 35 mm * 99' * Italian

Cast Johnny Dorelli (Valerio Barigozzi), Orazio Orlando (police superintendent Pisani), Yves Beneyton (Giorgio Mesca), Sydne Rome (Dina, the singer), Angelica Ippolito (Anna, Valerio's ex wife), Enzo Santaniello (Luca, Valerio's son)

Screenplay Sergio Donati **Cinematography** Mario Vulpiani **Editing** Franco Fraticelli **Production Design** Dante Ferretti, Enrico Fiorentini **Costumes Design** Gianfranco Carretti **Music** Ennio Morricone **Print Source** Cineteca Nazionale

LETTI SELVAGGI

DIRECTED BY LUIGI ZAMPA

TIGERS IN LIPSTICK

A film in eight episodes. A man woos a woman by pretending to sell carpets. A wealthy Sicilian lady commits a crime to convince her husband of her honesty. A press reporter sneaks into the house of the girl he's set on seducing. A young boy asks a prostitute to pretend to be his mother so she can explain why he's been playing hooky from school. An elderly professor's jealousy is unbearable to his young wife, who takes their children and leaves him. A lady thief vies with her crafty male counterpart to pull off a jewel heist. A stripper is signed on by a cartel of mechanics to go out and cause car accidents. A conductor forsakes his concerts for the love of a woman. A film in which Zampa sends up all the stereotypes of Italian men as Latin lovers, drawing on the rich repertoire of the commedia all'italiana.

Italy, Spain * 1979 * Color * 35 mm * 106' * Italian

Cast Sylvia Kristel (Mrs. Martucci / Giovanna), Laura Antonelli (wife / Giovanna), José Luis Lopez Vázquez (husband / garage owner), Ursula Andress (widow / passer-by), Michele Placido (journalist / Angelo), Monica Vitti (prostitute / Maria), Roberto Benigni (school principal)

Screenplay Tonino Guerra, Giorgio Salvioni, Luis Castro **Cinematography** Giuseppe Ruzzolini, Armando Nannuzzi **Editing** Franco Fraticelli **Production Design** Elena Ricci Poccetto **Music** Riz Ortolani **Producer** Giorgio Salvioni **Production** Zodiac Produzioni, Corona Films **Print Source** Cineteca Nazionale

CINEMA

COMPETITION

THE BE ALL AND END ALL BRUCE WEBB
A BOY CALLED DAD BRIAN PERCIVAL
DEAR LEMON LIMA, SUZI YOONESSI
ELEANOR'S SECRET DOMINIQUE MONFÉRY
LAST RIDE GLENDYN IVIN
MARPICCOLO ALESSANDRO DI ROBILANT
MILLE NEUF CENT QUATRE-VINGT-UN
RICARDO TROGI
OORLOGSWINTER MARTIN KOOLHOVEN
PRINSESSA TERESA FABIK
LA RÉGATE BERNARD BELLEFROID
SKELLIG ANNABEL JANKEL
VEGAS GUNNAR VIKENE

OUT OF COMPETITION

SOTTO IL CELIO AZZURRO
EDOARDO WINSPEARE
Special Event
Extra

TURTLE: THE INCREDIBLE JOURNEY
NICK STRINGER
Alice nella città - Focus

IKEA
TOYS
trainbus

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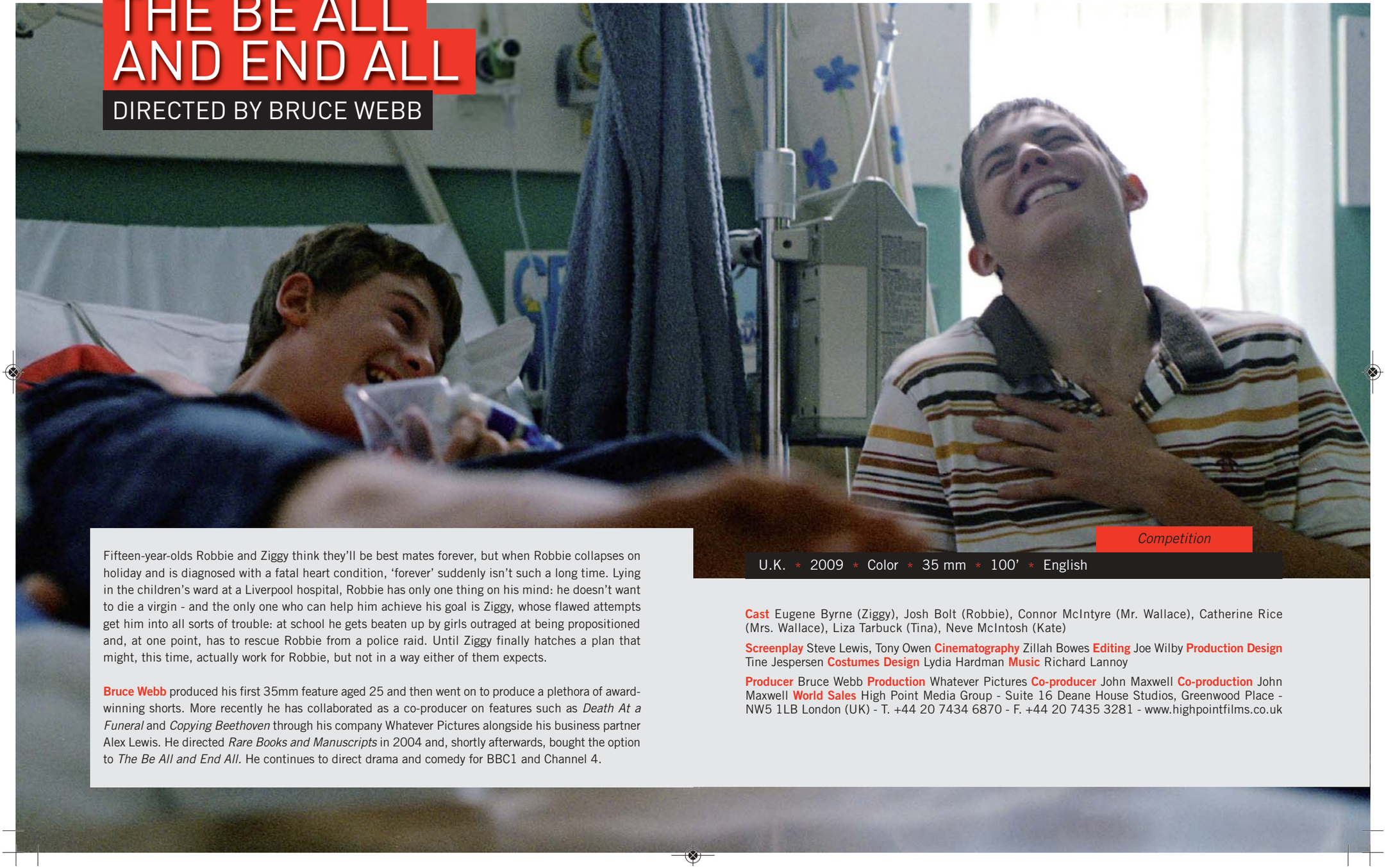
THE BE ALL AND END ALL

DIRECTED BY BRUCE WEBB



Competition

U.K. * 2009 * Color * 35 mm * 100' * English

Fifteen-year-olds Robbie and Ziggy think they'll be best mates forever, but when Robbie collapses on holiday and is diagnosed with a fatal heart condition, 'forever' suddenly isn't such a long time. Lying in the children's ward at a Liverpool hospital, Robbie has only one thing on his mind: he doesn't want to die a virgin - and the only one who can help him achieve his goal is Ziggy, whose flawed attempts get him into all sorts of trouble: at school he gets beaten up by girls outraged at being propositioned and, at one point, has to rescue Robbie from a police raid. Until Ziggy finally hatches a plan that might, this time, actually work for Robbie, but not in a way either of them expects.

Bruce Webb produced his first 35mm feature aged 25 and then went on to produce a plethora of award-winning shorts. More recently he has collaborated as a co-producer on features such as *Death At a Funeral* and *Copying Beethoven* through his company Whatever Pictures alongside his business partner Alex Lewis. He directed *Rare Books and Manuscripts* in 2004 and, shortly afterwards, bought the option to *The Be All and End All.* He continues to direct drama and comedy for BBC1 and Channel 4.

Cast Eugene Byrne (Ziggy), Josh Bolt (Robbie), Connor McIntyre (Mr. Wallace), Catherine Rice (Mrs. Wallace), Liza Tarbuck (Tina), Neve McIntosh (Kate)

Screenplay Steve Lewis, Tony Owen **Cinematography** Zillah Bowes **Editing** Joe Wilby **Production Design** Tine Jespersen **Costumes Design** Lydia Hardman **Music** Richard Lannoy

Producer Bruce Webb **Production** Whatever Pictures **Co-producer** John Maxwell **Co-production** John Maxwell **World Sales** High Point Media Group - Suite 16 Deane House Studios, Greenwood Place - NW5 1LB London (UK) - T. +44 20 7434 6870 - F. +44 20 7435 3281 - www.highpointfilms.co.uk

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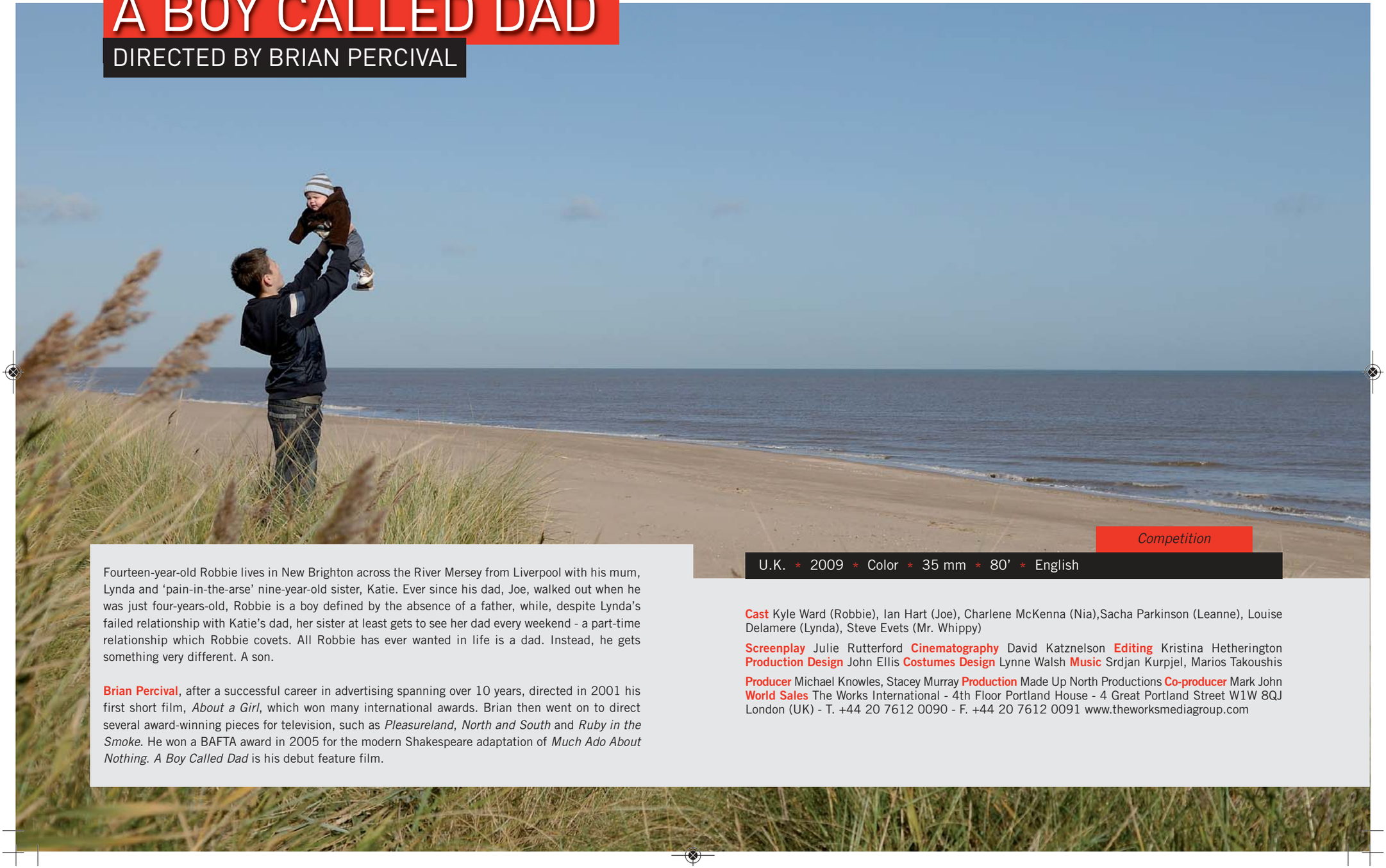
A BOY CALLED DAD

DIRECTED BY BRIAN PERCIVAL



Competition

U.K. * 2009 * Color * 35 mm * 80' * English

Fourteen-year-old Robbie lives in New Brighton across the River Mersey from Liverpool with his mum, Lynda and 'pain-in-the-arse' nine-year-old sister, Katie. Ever since his dad, Joe, walked out when he was just four-years-old, Robbie is a boy defined by the absence of a father, while, despite Lynda's failed relationship with Katie's dad, her sister at least gets to see her dad every weekend - a part-time relationship which Robbie covets. All Robbie has ever wanted in life is a dad. Instead, he gets something very different. A son.

Brian Percival, after a successful career in advertising spanning over 10 years, directed in 2001 his first short film, *About a Girl*, which won many international awards. Brian then went on to direct several award-winning pieces for television, such as *Pleasureland*, *North and South* and *Ruby in the Smoke*. He won a BAFTA award in 2005 for the modern Shakespeare adaptation of *Much Ado About Nothing*. *A Boy Called Dad* is his debut feature film.

Cast Kyle Ward (Robbie), Ian Hart (Joe), Charlene McKenna (Nia),Sacha Parkinson (Leanne), Louise Delamere (Lynda), Steve Evets (Mr. Whippy)

Screenplay Julie Rutterford **Cinematography** David Katznelson **Editing** Kristina Hetherington **Production Design** John Ellis **Costumes Design** Lynne Walsh **Music** Srdjan Kurpjel, Marios Takoushis

Producer Michael Knowles, Stacey Murray **Production** Made Up North Productions **Co-producer** Mark John **World Sales** The Works International - 4th Floor Portland House - 4 Great Portland Street W1W 8QJ London (UK) - T. +44 20 7612 0090 - F. +44 20 7612 0091 www.theworksmediagroup.com

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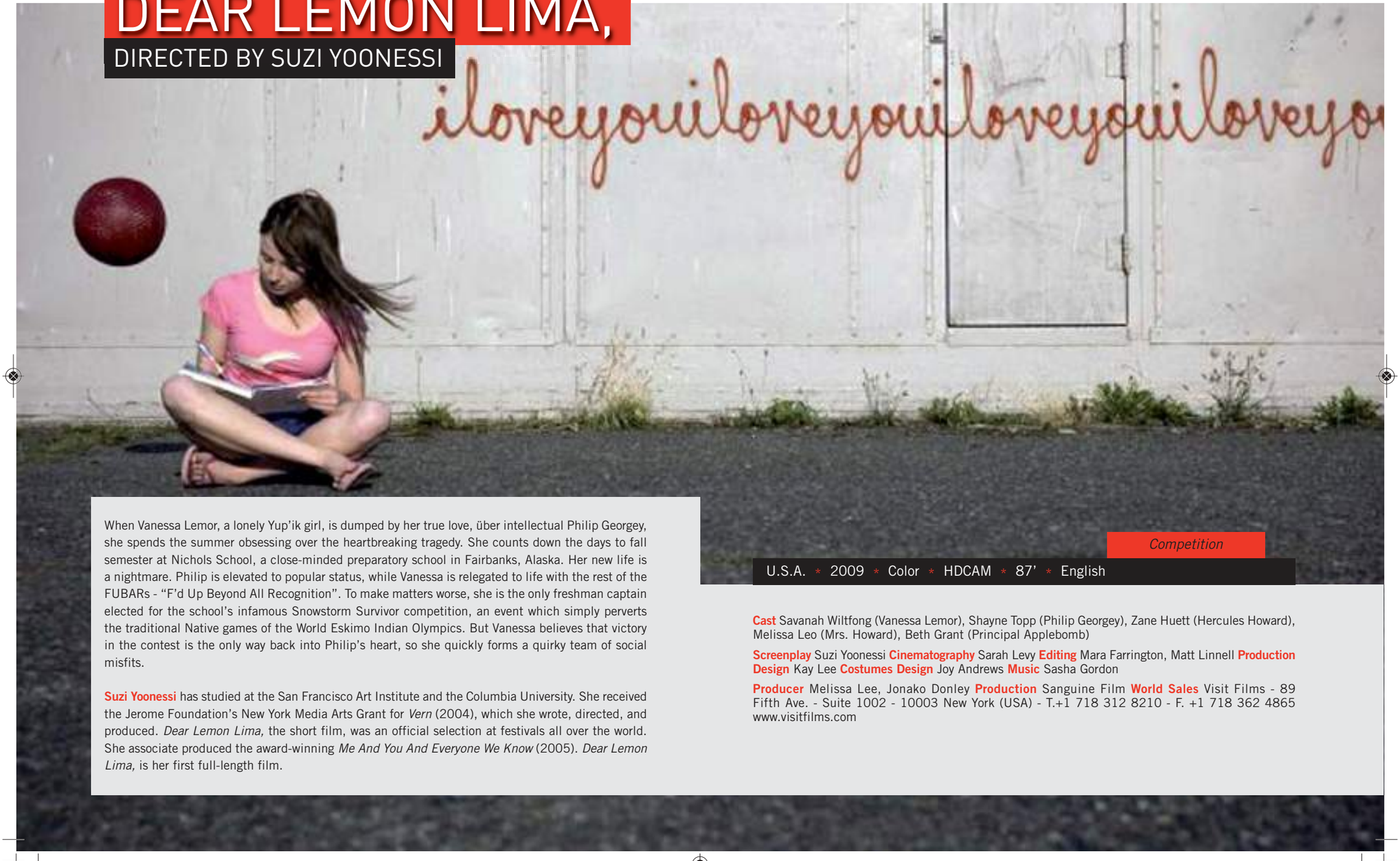
DEAR LEMON LIMA,

DIRECTED BY SUZI YOONESSI



When Vanessa Lemor, a lonely Yup'ik girl, is dumped by her true love, über intellectual Philip Georgey, she spends the summer obsessing over the heartbreaking tragedy. She counts down the days to fall semester at Nichols School, a close-minded preparatory school in Fairbanks, Alaska. Her new life is a nightmare. Philip is elevated to popular status, while Vanessa is relegated to life with the rest of the FUBARs - "F'd Up Beyond All Recognition". To make matters worse, she is the only freshman captain elected for the school's infamous Snowstorm Survivor competition, an event which simply perverts the traditional Native games of the World Eskimo Indian Olympics. But Vanessa believes that victory in the contest is the only way back into Philip's heart, so she quickly forms a quirky team of social misfits.

Suzi Yoonessi has studied at the San Francisco Art Institute and the Columbia University. She received the Jerome Foundation's New York Media Arts Grant for *Vern* (2004), which she wrote, directed, and produced. *Dear Lemon Lima,* the short film, was an official selection at festivals all over the world. She associate produced the award-winning *Me And You And Everyone We Know* (2005). *Dear Lemon Lima,* is her first full-length film.

Competition

U.S.A. * 2009 * Color * HDCAM * 87' * English

Cast Savanah Wiltfong (Vanessa Lemor), Shayne Topp (Philip Georgey), Zane Huett (Hercules Howard), Melissa Leo (Mrs. Howard), Beth Grant (Principal Applebomb)

Screenplay Suzi Yoonessi **Cinematography** Sarah Levy **Editing** Mara Farrington, Matt Linnell **Production Design** Kay Lee **Costumes Design** Joy Andrews **Music** Sasha Gordon

Producer Melissa Lee, Jonako Donley **Production** Sanguine Film **World Sales** Visit Films - 89 Fifth Ave. - Suite 1002 - 10003 New York (USA) - T.+1 718 312 8210 - F. +1 718 362 4865 www.visitfilms.com

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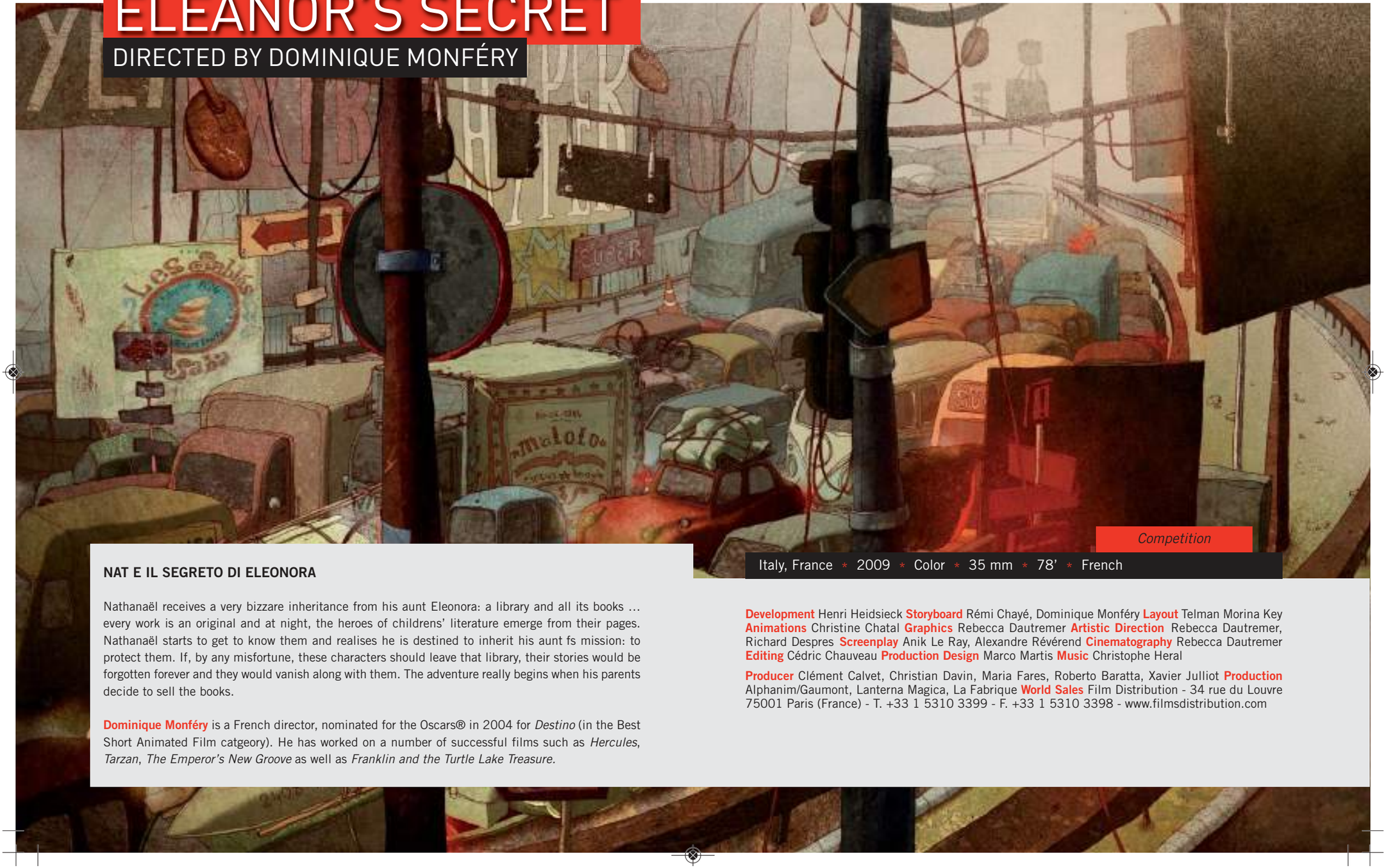
ELEANOR'S SECRET

DIRECTED BY DOMINIQUE MONFÉRY



Competition

Italy, France * 2009 * Color * 35 mm * 78' * French

NAT E IL SEGRETO DI ELEONORA

Nathanaël receives a very bizzare inheritance from his aunt Eleonora: a library and all its books ... every work is an original and at night, the heroes of childrens' literature emerge from their pages. Nathanaël starts to get to know them and realises he is destined to inherit his aunt fs mission: to protect them. If, by any misfortune, these characters should leave that library, their stories would be forgotten forever and they would vanish along with them. The adventure really begins when his parents decide to sell the books.

Dominique Monféry is a French director, nominated for the Oscars® in 2004 for *Destino* (in the Best Short Animated Film catgeory). He has worked on a number of successful films such as *Hercules*, *Tarzan*, *The Emperor's New Groove* as well as *Franklin and the Turtle Lake Treasure.*

Development Henri Heidsieck **Storyboard** Rémi Chayé, Dominique Monféry **Layout** Telman Morina Key **Animations** Christine Chatal **Graphics** Rebecca Dautremer **Artistic Direction** Rebecca Dautremer, Richard Despres **Screenplay** Anik Le Ray, Alexandre Révérend **Cinematography** Rebecca Dautremer **Editing** Cédric Chauveau **Production Design** Marco Martis **Music** Christophe Heral

Producer Clément Calvet, Christian Davin, Maria Fares, Roberto Baratta, Xavier Julliot **Production** Alphanim/Gaumont, Lanterna Magica, La Fabrique **World Sales** Film Distribution - 34 rue du Louvre 75001 Paris (France) - T. +33 1 5310 3399 - F. +33 1 5310 3398 - www.filmsdistribution.com

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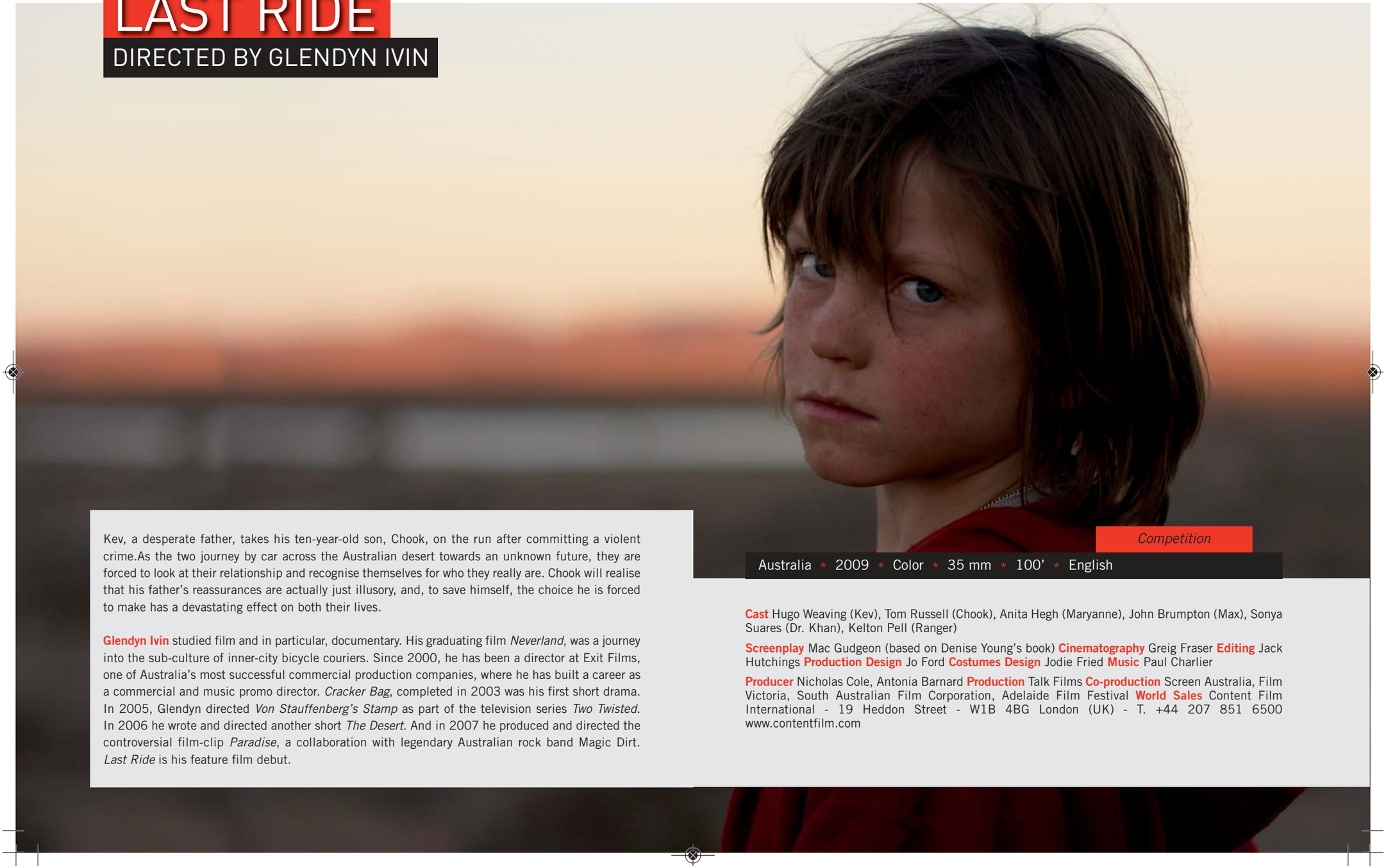
LAST RIDE

DIRECTED BY GLENDYN IVIN



Competition

Australia * 2009 * Color * 35 mm * 100' * English

Kev, a desperate father, takes his ten-year-old son, Chook, on the run after committing a violent crime.As the two journey by car across the Australian desert towards an unknown future, they are forced to look at their relationship and recognise themselves for who they really are. Chook will realise that his father's reassurances are actually just illusory, and, to save himself, the choice he is forced to make has a devastating effect on both their lives.

Glendyn Ivin studied film and in particular, documentary. His graduating film *Neverland*, was a journey into the sub-culture of inner-city bicycle couriers. Since 2000, he has been a director at Exit Films, one of Australia's most successful commercial production companies, where he has built a career as a commercial and music promo director. *Cracker Bag*, completed in 2003 was his first short drama. In 2005, Glendyn directed *Von Stauffenberg's Stamp* as part of the television series *Two Twisted*. In 2006 he wrote and directed another short *The Desert*. And in 2007 he produced and directed the controversial film-clip *Paradise*, a collaboration with legendary Australian rock band Magic Dirt. *Last Ride* is his feature film debut.

Cast Hugo Weaving (Kev), Tom Russell (Chook), Anita Hegh (Maryanne), John Brumpton (Max), Sonya Suares (Dr. Khan), Kelton Pell (Ranger)

Screenplay Mac Gudgeon (based on Denise Young's book) **Cinematography** Greig Fraser **Editing** Jack Hutchings **Production Design** Jo Ford **Costumes Design** Jodie Fried **Music** Paul Charlier

Producer Nicholas Cole, Antonia Barnard **Production** Talk Films **Co-production** Screen Australia, Film Victoria, South Australian Film Corporation, Adelaide Film Festival **World Sales** Content Film International - 19 Heddon Street - W1B 4BG London (UK) - T. +44 207 851 6500 www.contentfilm.com

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MARPICCOLO

DIRECTED BY ALESSANDRO DI ROBILANT

Competition

Italy * 2009 * Color * 35 mm * 87' * Italian

Tiziano feels locked up in a cage. Prisoner of a stupid desk, in a stupid school. Of a violent father and an erroneous life. Because he is filled with anger, but sometimes also with joy. And the desire to change an already written destiny.

Alessandro di Robilant was born in Switzerland in 1953 and has worked with Luigi Comencini, Mario Monicelli and Alberto Lattuada. In 1985 he made his first feature film, *Anche lei fumava il sigaro*. His film *Il nodo alla cravatta* (*The Knot in the Necktie*, 1989) participated at the Locarno Film Festival. In 1993 he made *Il giudice ragazzino*, shown in competition at the Berlin Film Festival and winner of an Italian Golden Globe and a David di Donatello award. In 1996 he shot *Vite blindate*, followed in 2003 by *Per sempre* (*Forever*), starring Francesca Neri and Giancarlo Giannini. In 2006 he presented *L'uomo della carità - Don Luigi Di Liegro* as a Special Event at the Rome Film Fest.

Cast Giulio Beranek (Tiziano), Anna Ferruzzo (Maria), Selenia Orzella (Stella), Michele Riondino (Tonio), Nicola Rignanese (Franco), Roberto Bovenga (Trascene), Giorgio Colangeli (De Nicola)

Screenplay Andrea Cotti, Leonardo Fasoli, Maddalena Ravagli (freely based on Andrea Cotti's 'Stupido') **Cinematography** David Scott **Editing** Roberto Missiroli **Production Design** Sabrina Balestra **Costumes Design** Ilaria Albanese **Music** Mokadelic

Producer Marco Donati **Production** Overlook Production, Rai Cinema **Italian Distribution** Bolero Film **World Sales** Intramovies - Via E. Manfredi,15 - 00197 Rome (Italy) - T. +39 06 807 7252 F. +3906 807 6156 - www.intramovies.com

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MILLE NEUF CENT QUATRE-VINGT-UN

DIRECTED BY RICARDO TROGI

Competition

Canada * 2009 * Color * 35 mm * 132' * French

NINETEEN EIGHTY-ONE

In 1981, the Trogi family moves into a new home. At eleven years-old, Ricardo doesn't understand the meaning of the word 'mortgage' but fully feels its impact. He is the new kid in a class where the other students are from wealthier backgrounds, and he feels his honour is at stake. To avoid being exposed, Ricardo resorts to inventing a new family history, which he must vigilantly maintain to keep up appearances for his new friends. Finally, when he can no longer ignore the reality of his family's situation, young Ricardo must choose between truth and lies.

Ricardo Trogi directed and produced a series of ten short films, among which *One Night, C'est arrivéprès de chez nous* and *2nd Chance*. In 2002, he finished his first feature film, *Québec-Montréal,* which he wrote with his long-time collaborators Patrice Robitaille and Jean-Philippe Pearson. In 2005, he directed *Horloge biologique* (*Dodging the Clock*), which he again co-wrote with Pearson and Robitaille. *Mille neuf cent quatre-vingt-un* (*Nineteen Eighty-One*) is his third feature film.

Cast Jean-Carl Boucher (Ricardo), Claudio Colangelo (Benito), Sandrine Bisson (Claudette), Gabriel Maillé (Jérôme)

Screenplay Ricardo Trogi **Cinematography** Steve Asselin **Editing** Yvann Thibaudeau **Costumes Design** Anne-Karine Gauthier **Music** Frédéric Bégin

Producer Nicole Robert, Claude Paiement **Production** Go Film **World Sales** E1 Entertainment International - 175 Bloor Street East, Suite 1400, North Tower - ON M4W3R8 Toronto (Canada) T. +1 416 646 2400 - F. +1 416 646 2399 - www.e1entertainment.com

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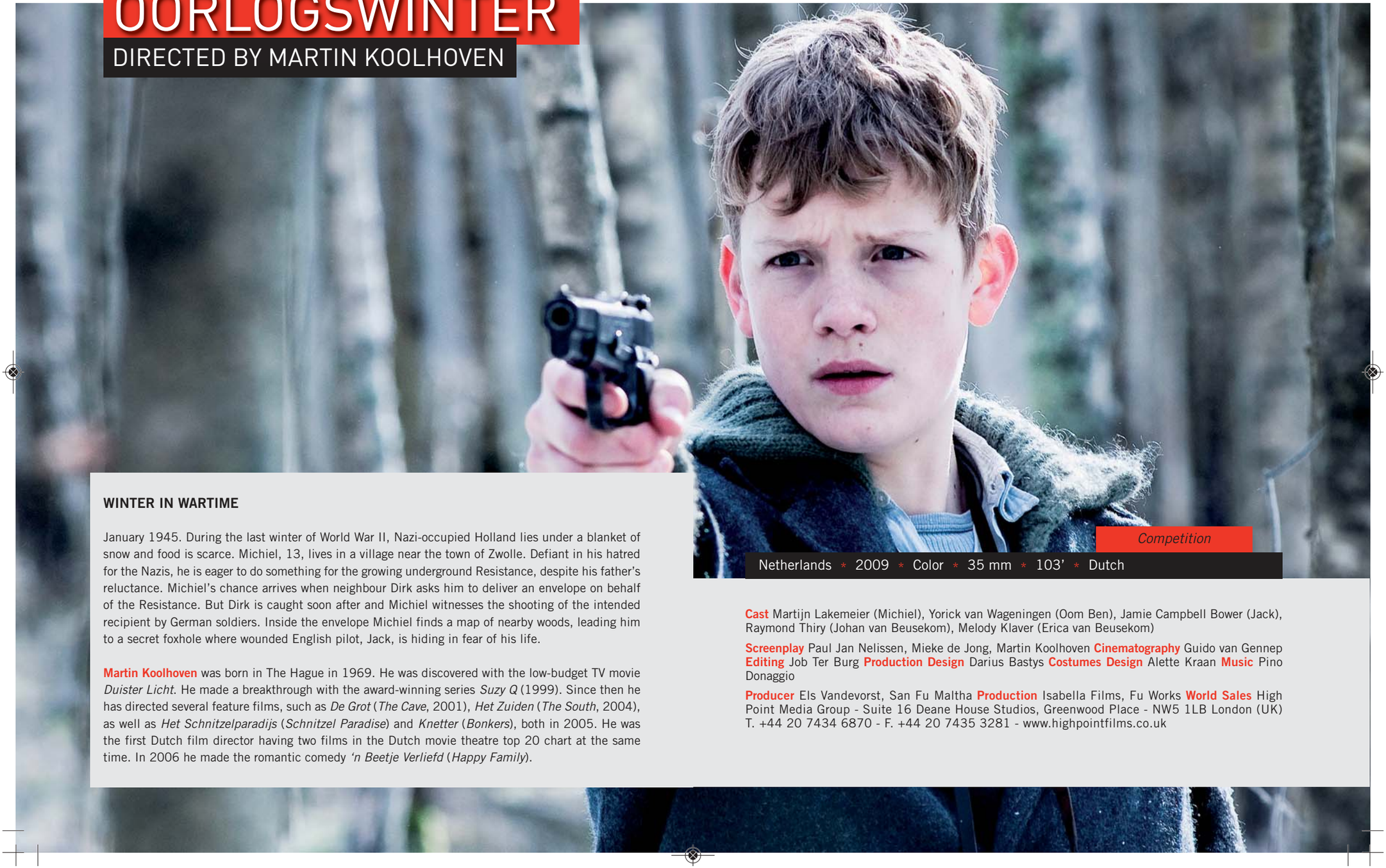
OORLOGSWINTER

DIRECTED BY MARTIN KOOLHOVEN



Competition

Netherlands * 2009 * Color * 35 mm * 103' * Dutch

WINTER IN WARTIME

January 1945. During the last winter of World War II, Nazi-occupied Holland lies under a blanket of snow and food is scarce. Michiel, 13, lives in a village near the town of Zwolle. Defiant in his hatred for the Nazis, he is eager to do something for the growing underground Resistance, despite his father's reluctance. Michiel's chance arrives when neighbour Dirk asks him to deliver an envelope on behalf of the Resistance. But Dirk is caught soon after and Michiel witnesses the shooting of the intended recipient by German soldiers. Inside the envelope Michiel finds a map of nearby woods, leading him to a secret foxhole where wounded English pilot, Jack, is hiding in fear of his life.

Martin Koolhoven was born in The Hague in 1969. He was discovered with the low-budget TV movie *Duister Licht*. He made a breakthrough with the award-winning series *Suzy Q* (1999). Since then he has directed several feature films, such as *De Grot* (*The Cave*, 2001), *Het Zuiden* (*The South*, 2004), as well as *Het Schnitzelparadijs* (*Schnitzel Paradise*) and *Knetter* (*Bonkers*), both in 2005. He was the first Dutch film director having two films in the Dutch movie theatre top 20 chart at the same time. In 2006 he made the romantic comedy *'n Beetje Verliefd* (*Happy Family*).

Cast Martijn Lakemeier (Michiel), Yorick van Wageningen (Oom Ben), Jamie Campbell Bower (Jack), Raymond Thiry (Johan van Beusekom), Melody Klaver (Erica van Beusekom)

Screenplay Paul Jan Nelissen, Mieke de Jong, Martin Koolhoven **Cinematography** Guido van Gennep **Editing** Job Ter Burg **Production Design** Darius Bastys **Costumes Design** Alette Kraan **Music** Pino Donaggio

Producer Els Vandevorst, San Fu Maltha **Production** Isabella Films, Fu Works **World Sales** High Point Media Group - Suite 16 Deane House Studios, Greenwood Place - NW5 1LB London (UK) T. +44 20 7434 6870 - F. +44 20 7435 3281 - www.highpointfilms.co.uk

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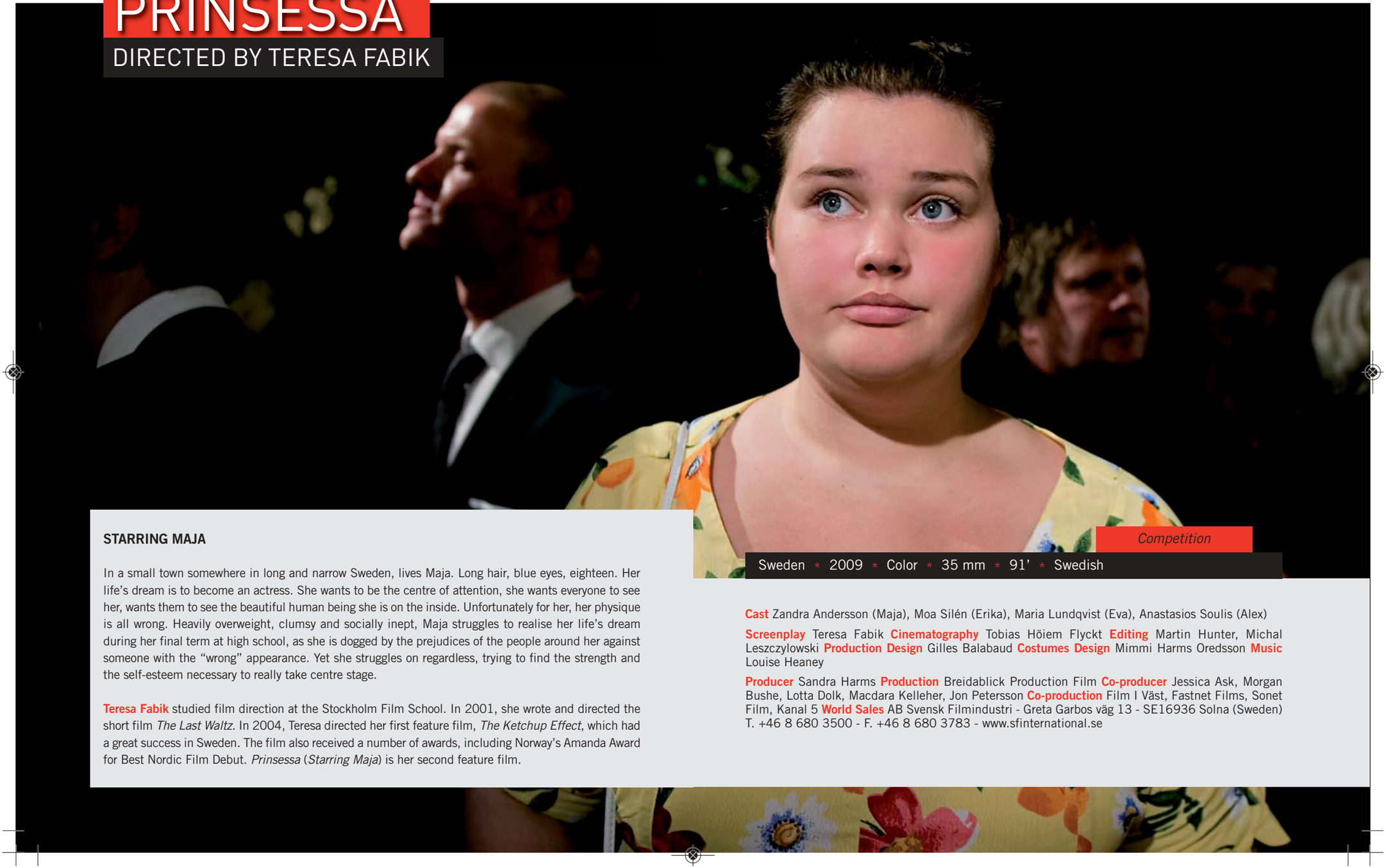
PRINSESSA

DIRECTED BY TERESA FABIK



Competition

Sweden * 2009 * Color * 35 mm * 91' * Swedish

STARRING MAJA

In a small town somewhere in long and narrow Sweden, lives Maja. Long hair, blue eyes, eighteen. Her life's dream is to become an actress. She wants to be the centre of attention, she wants everyone to see her, wants them to see the beautiful human being she is on the inside. Unfortunately for her, her physique is all wrong. Heavily overweight, clumsy and socially inept, Maja struggles to realise her life's dream during her final term at high school, as she is dogged by the prejudices of the people around her against someone with the "wrong" appearance. Yet she struggles on regardless, trying to find the strength and the self-esteem necessary to really take centre stage.

Teresa Fabik studied film direction at the Stockholm Film School. In 2001, she wrote and directed the short film *The Last Waltz*. In 2004, Teresa directed her first feature film, *The Ketchup Effect*, which had a great success in Sweden. The film also received a number of awards, including Norway's Amanda Award for Best Nordic Film Debut. *Prinsessa* (*Starring Maja*) is her second feature film.

Cast Zandra Andersson (Maja), Moa Silén (Erika), Maria Lundqvist (Eva), Anastasios Soulis (Alex)

Screenplay Teresa Fabik **Cinematography** Tobias Höiem Flyckt **Editing** Martin Hunter, Michal Leszczylowski **Production Design** Gilles Balabaud **Costumes Design** Mimmi Harms Oredsson **Music** Louise Heaney

Producer Sandra Harms **Production** Breidablick Production Film **Co-producer** Jessica Ask, Morgan Bushe, Lotta Dolk, Macdara Kelleher, Jon Petersson **Co-production** Film I Väst, Fastnet Films, Sonet Film, Kanal 5 **World Sales** AB Svensk Filmindustri - Greta Garbos väg 13 - SE16936 Solna (Sweden) T. +46 8 680 3500 - F. +46 8 680 3783 - www.sfinternational.se

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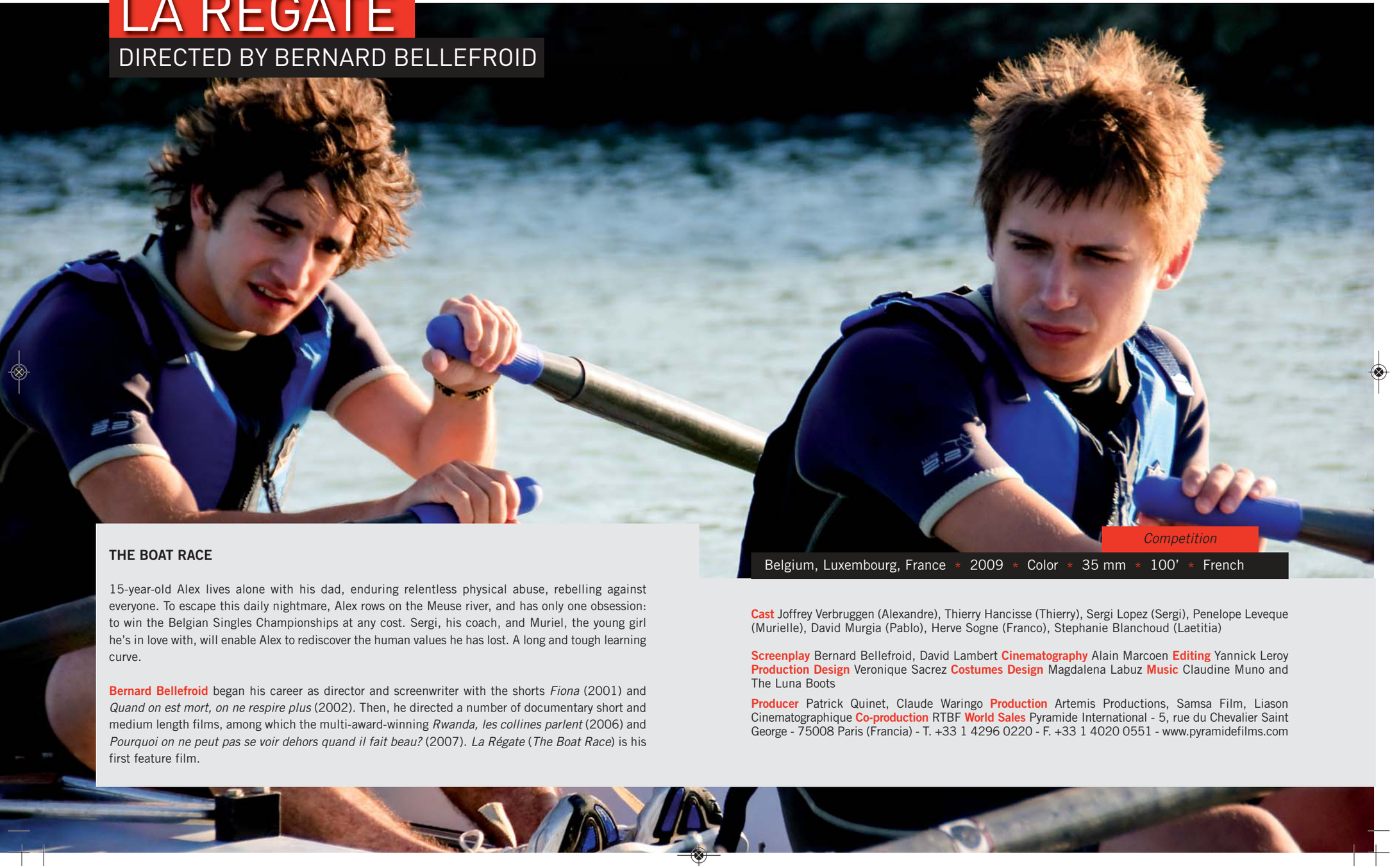
LA RÉGATE

DIRECTED BY BERNARD BELLEFROID



Competition

Belgium, Luxembourg, France * 2009 * Color * 35 mm * 100' * French

THE BOAT RACE

15-year-old Alex lives alone with his dad, enduring relentless physical abuse, rebelling against everyone. To escape this daily nightmare, Alex rows on the Meuse river, and has only one obsession: to win the Belgian Singles Championships at any cost. Sergi, his coach, and Muriel, the young girl he's in love with, will enable Alex to rediscover the human values he has lost. A long and tough learning curve.

Bernard Bellefroid began his career as director and screenwriter with the shorts *Fiona* (2001) and *Quand on est mort, on ne respire plus* (2002). Then, he directed a number of documentary short and medium length films, among which the multi-award-winning *Rwanda, les collines parlent* (2006) and *Pourquoi on ne peut pas se voir dehors quand il fait beau?* (2007). *La Régate* (*The Boat Race*) is his first feature film.

Cast Joffrey Verbruggen (Alexandre), Thierry Hancisse (Thierry), Sergi Lopez (Sergi), Penelope Leveque (Murielle), David Murgia (Pablo), Herve Sogne (Franco), Stephanie Blanchoud (Laetitia)

Screenplay Bernard Bellefroid, David Lambert **Cinematography** Alain Marcoen **Editing** Yannick Leroy **Production Design** Veronique Sacrez **Costumes Design** Magdalena Labuz **Music** Claudine Muno and The Luna Boots

Producer Patrick Quinet, Claude Waringo **Production** Artemis Productions, Samsa Film, Liason Cinematographique **Co-production** RTBF **World Sales** Pyramide International - 5, rue du Chevalier Saint George - 75008 Paris (Francia) - T. +33 1 4296 0220 - F. +33 1 4020 0551 - www.pyramidefilms.com

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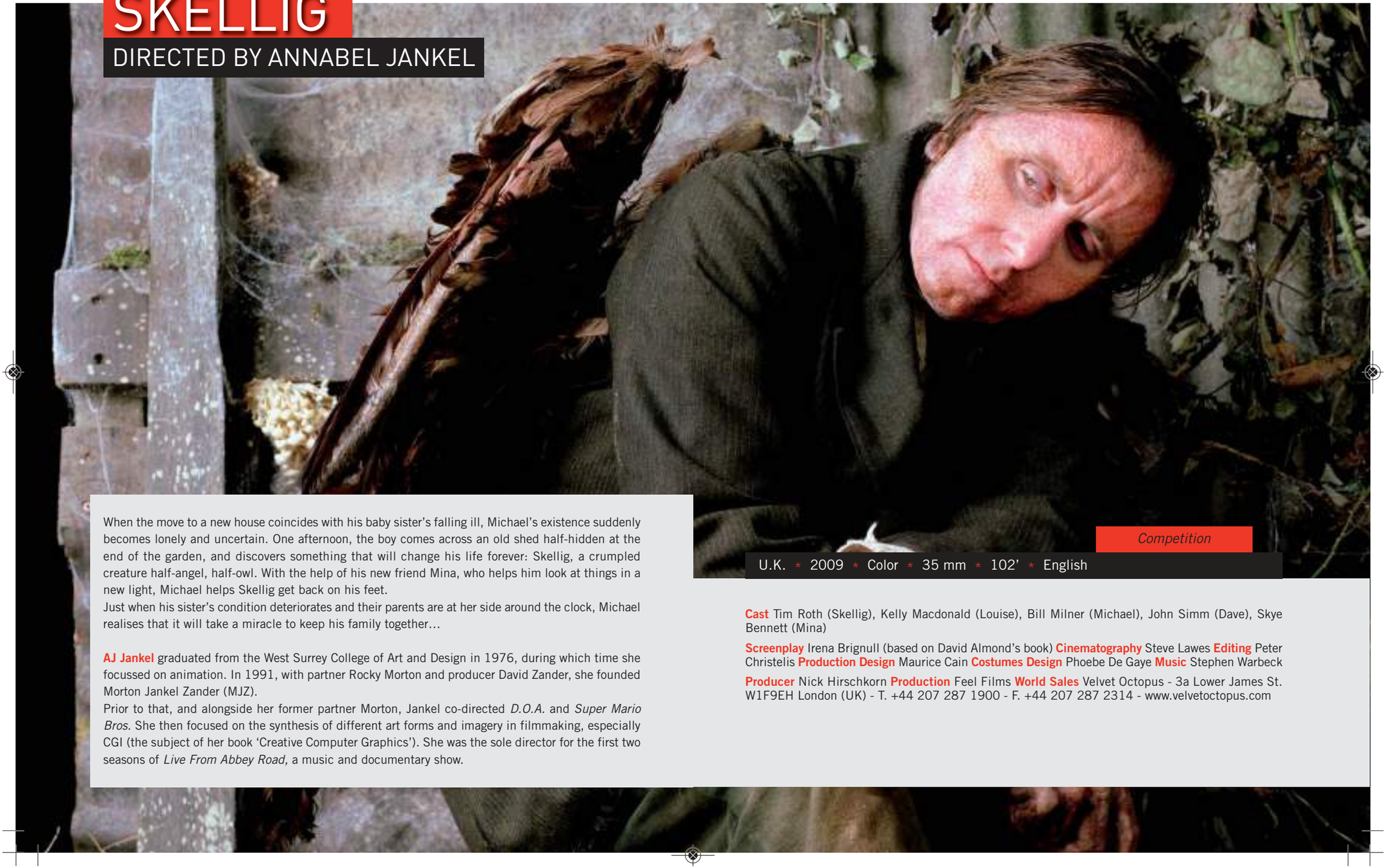
SKELLIG

DIRECTED BY ANNABEL JANKEL



When the move to a new house coincides with his baby sister's falling ill, Michael's existence suddenly becomes lonely and uncertain. One afternoon, the boy comes across an old shed half-hidden at the end of the garden, and discovers something that will change his life forever: Skellig, a crumpled creature half-angel, half-owl. With the help of his new friend Mina, who helps him look at things in a new light, Michael helps Skellig get back on his feet.
Just when his sister's condition deteriorates and their parents are at her side around the clock, Michael realises that it will take a miracle to keep his family together…

AJ Jankel graduated from the West Surrey College of Art and Design in 1976, during which time she focussed on animation. In 1991, with partner Rocky Morton and producer David Zander, she founded Morton Jankel Zander (MJZ).
Prior to that, and alongside her former partner Morton, Jankel co-directed *D.O.A.* and *Super Mario Bros.* She then focused on the synthesis of different art forms and imagery in filmmaking, especially CGI (the subject of her book 'Creative Computer Graphics'). She was the sole director for the first two seasons of *Live From Abbey Road,* a music and documentary show.

Competition

U.K. * 2009 * Color * 35 mm * 102' * English

Cast Tim Roth (Skellig), Kelly Macdonald (Louise), Bill Milner (Michael), John Simm (Dave), Skye Bennett (Mina)

Screenplay Irena Brignull (based on David Almond's book) **Cinematography** Steve Lawes **Editing** Peter Christelis **Production Design** Maurice Cain **Costumes Design** Phoebe De Gaye **Music** Stephen Warbeck

Producer Nick Hirschkorn **Production** Feel Films **World Sales** Velvet Octopus - 3a Lower James St. W1F9EH London (UK) - T. +44 207 287 1900 - F. +44 207 287 2314 - www.velvetoctopus.com

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VEGAS

DIRECTED BY GUNNAR VIKENE

Competition

Norway * 2009 * Color * 35 mm * 108' * Norwegian

You don't choose your family. You choose your friends. After witnessing his mother being beaten up, Thomas is sent to a young people's refuge. No one will tell him where his brother is, and Thomas vows to find him. At the refuge, he meets Marianne, who is always screwing up, and Terje, who seems like he's from another planet altogether.
The three of them find they share a common dream, and together they embark on a journey of love, hate and trust. No one ends up where they planned, but everyone finds a home.

Gunnar Vikene, born in 1966, is one of the few Norwegian fimmakers who have succeeded both as a scriptwriter and as a director. He is well known for the stories of his previous films. In 2002 he directed his first feature film *Himmelfall* (*Falling Sky*), which was followed in 2006 by *Trigger*.
As a director, Vikene has also won awards for his music videos, short films, documentaries and commercials.

Cast Karoline Stemre (Marianne), Jørgen Hausberg Nilsen (Thomas), Sindre Kvalvåg Jacobsen (Terje), Ellen Birgitte Winther (Lillian), Kyrre Syndess (Roger)

Screenplay Gunnar Vikene, Torun Lian **Cinematography** Marek Septimus Wieser **Editing** Jon Endre Mørk **Production Design** Lise Christensen **Costumes Design** Stina Lunde **Music** Ginge

Producer Tanya Nanette Badendyck, Silje Hopland Eik, Maria Ekerhovd **Production** Cinenord Spillefilm AS - Akersbakken 33 - N-0172 Oslo (Norway) - T. +47 2295 5580 - F. +47 2295 5581 www.cinenord.no **Co-producer** Moa Westeson, Tom Remiov, Lars Marøy **Co-production** Kong Film

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SOTTO IL CELIO AZZURRO

DIRECTED BY EDOARDO WINSPEARE

Alice nella città Out of Competition - Extra

Italy, France * 2009 * Color * HDCAM SR * 80' * Italian

Screenplay Edoardo Winspeare **Cinematography** Paolo Carnera **Editing** Luca Benedetti, Sara Pazienti **Music** Gabriele Rampino

Producer Graziella Bildesheim **Production** Fabulafilm - Piazza Dante, 7 - 00185 Rome (Italy) T./F. +39 06 977 48 203 - www.fabulafilm.com **Co-producer** Paul Saadoun **Co-production** Rai Cinema, 13 Production

A SCHOOL WITH A VIEW

'Celio Azzurro' is the name of a small preschool in the heart of Rome and a shining example of how to educate young children and establish a dialogue between different cultures. The film is about the energy and dedication of a group of teachers who fight for the school's survival.

Edoardo Winspeare was born in Austria but grew up in Italy's Salento region. He studied German literature at the University of Salzburg and then film at Munich's University of Television and Film. Besides, shorts and documentaries, he directed the films *Pizzicata* (1996), shown at over 80 festivals worldwide, *Sangue vivo* (*Life Blood*, 2000), which garnered critical and popular acclaim, despite being filmed entirely in the Salento dialect with Italian subtitles, *Il Miracolo* (*The Miracle*, 2003), which screened in competition at the Venice Film Festival, and *Galantuomini* (2008), which competed in the International Rome Film Festival.

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TURTLE: THE INCREDIBLE JOURNEY

DIRECTED BY NICK STRINGER

L'INCREDIBILE VIAGGIO DELLA TARTARUGA

A little loggerhead turtle follows the path of her ancestors on one of the most extraordinary journeys in the natural world. Born on a Florida beach, she navigates the Gulf Stream as far as the frozen north and swims across the North Atlantic all the way to Africa, to then return to the beach where she was born to lay her eggs. There are discoveries to be made during the crossing: the ocean is undergoing profound changes caused by the melting glaciers. And there are difficulties too: only one loggerhead turtle out of a thousand manages to survive this incredible journey.

Nick Stringer is a producer and an Emmy Award-winning director, as well as one of the filmmakers in the Big Wave Productions stable, one of the major companies making zoological and scientific documentaries. For 15 years he produced multi-award winning natural history and science programmes for the BBC and National Geographic. He has won prestigious prizes at the international film festivals of New York and Columbus, Ohio. He is currently working on the production of two new TV nature shows for the BBC.

Alice nella città Out of Competition - Focus

Austria, U.K. * 2009 * Color * 35 mm * 80' * English

Narrator Miranda Richardson (English), Paola Cortellesi (Italian)

Screenplay Melanie Finn **Cinematography** Rory McGuinness **Editing** Richard Wilkinson, Sean Barton **Music** Henning Lohner

Producer Sarah Cunliffe, Mike Downey, Sam Taylor **Production** Big Wave Productions, Film&Music Entertainment **Co-producer** Thomas Springer, Helmut Weber, Katharina Bogensberger, Helmut Grasser, Solveig Langeland, Beatrix Wesle **Co-production** Tradewind Pictures, Allegro Film **Italian Distribution** Brave Film **World Sales** Sola Media - Filderhauptstrasse 49 - D-70599 Stuttgart (Germany) - T + 49 711 479 3666 - F. + 49 711 479 2658 - www.sola-media.net

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CINEMA

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WITH THE SCREENING OF THE COVE

THE SEAS AND CLIMATE CHANGE
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GREENPEACE
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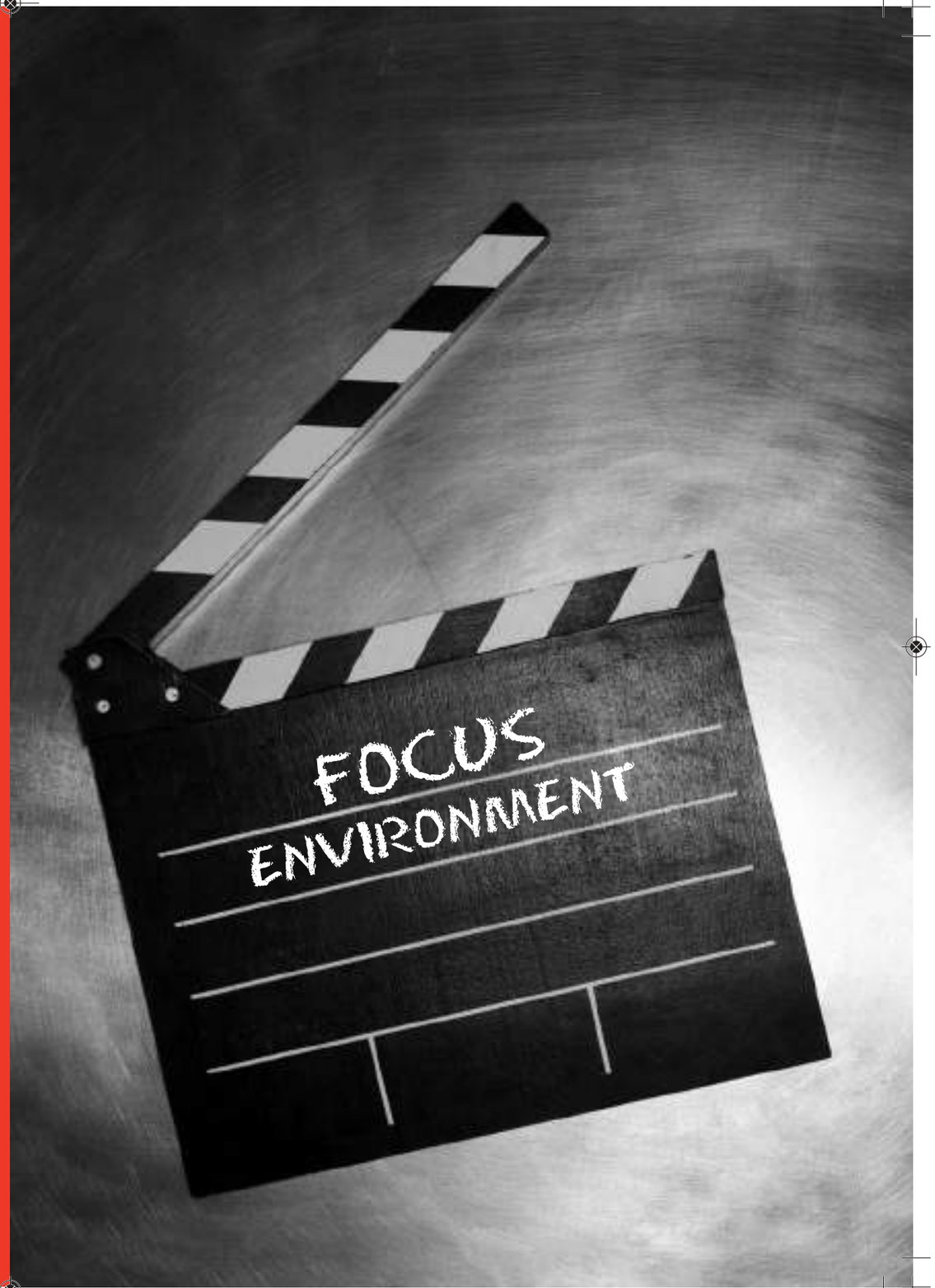
THE CAPE FAREWELL EXHIBITION

THE NIGHT OF THE ADEATERS®

SCREENINGS AT VILLA MEDICI

The French Academy in Villa Medici will be the venue for a series of screenings of the Focus Environment programme, as well as of some repeats of the Extra section, originally presented at the Auditorium.



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FOCUS ENVIRONMENT

A vibrant, multicultural cross pollination of the arts, this edition's Focus shines a light on issues at the very heart of contemporary history and life. After the previous editions on India and Brazil, this year's Focus zooms in on the global theme of the environment and the specific issue of climate change, to hopefully raise awareness and give additional visibility to the topic. The audience will be presented with significant strands from some of the 21st century's most serious questions, as well as possible solutions, through a series of special events and films, in a common thread running through the entire International Rome Film Festival. Twelve encounters on Climate Change, presented in an eye catching fashion through the testimonies and viewpoints of artists, environmentalists and personalities from the worlds of sport and fashion, able to develop momentum and magnify the urgency of this global challenge through their own creative language. The British foundation Cape Farewell is curating the exhibition "Cape Farewell: Art & Climate Change" and will be holding six encounters where international artists recount their personal experiences of an unforgettable expedition to the Arctic ice sheets. Legambiente and Greenpeace, historic environmental champions, meet the audience to discuss green living and sustainable lifestyles, while the iconic actress Miranda Richardson talks about the film *Turtle: The Incredible Journey* together with its director, Nick Stringer. In collaboration with the World Food Programme, there will be a special event combining cinema, music and first-hand accounts from names like the great French designer Pierre Cardin, to celebrate World Food Day. And then there is La Notte dei Pubblivori, presenting "Eco-Logic", an all-night marathon screening of 100 international adverts linked to environmental themes.Finally, last but not least, Focus will once again be overseeing the Festival's grand inaugural event, with eclectic artists from very different backgrounds, in a truly unique melting pot of street art, poetry, video installations and 3D animation.

RENAISSANCE

Last year our "Be Brazilian" show attracted 30,000 people to Piazza Navona, in a celebration of Brazilian carnival traditions revisited for the occasion by the sophisticated and versatile artist Arto Lindsay. This year FOCUS presents "Renaissance" a show designed for the historic grounds of the French Academy, housed in the Villa Medici. It's a mixture of street theatre, video installations, 3D animation and poetry, a story of nature and the environment in dream form, as fantasy. The protagonists of this project possess practically antithetical artistic backgrounds. Felice Limosani is a hyper-technological, skilful manipulator of images. The Plasticiens Volants are renowned street performers who enthral crowds with their acrobatics and their gigantic inflatable figures. David Riondino is the ironic fabulist, the poet and narrating voice. Together they have created a play in three acts that tells tales of the birds in the desert and the animals in the forest; when their paths cross, what emerges is that fragile, fickle entity: human nature. Inspired by an ancient Berber legend, stage figures and birds come to life, drawing their features from the circus; from dreams; from technology.

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ENCOUNTERS

WORLD FOOD DAY

Together, everything is possible

October 16 marks World Food Day, a theme linked to life, to the world we live in and to the Focus section at the 4th International Rome Film Festival. The World Food Programme's new goodwill ambassadors will discuss their social commitment and the necessity to stand up for the weakest. The Festival will welcome the great designer Pierre Cardin, Olympian athlete Carl Lewis, Indonesian singer Anggun, the Columbian singer-songwriter Fanny Lu and the First Lady from the Dominican Republic, Margarita Cedeño de Fernández, who will be a guest at the Festival to stress the need to remember the hungry. Noa and Mira Awad, also WFP goodwill ambassadors, will participate with a brief musical performance. The entire proceedings will raise funds for Telefood projects. During the event, there will be a European premiere screening of the film *The Cove* directed by Louie Psihoyos.

October 16 - Sala Sinopoli - At 15.30

THE SEAS AND CLIMATE CHANGE

Turtle: The Incredible Journey

An encounter with Nick Stringer, documentary maker for National Geographic and director of *Turtle: The Incredible Journey* - being shown out of competition in the Alice nella città section in collaboration with Focus - Filiberto Zaratti, Lazio Region Environmental Spokesperson and head of the C.R.E.I.A. centre, and the British icon Miranda Richardson, who will discuss themes connected to the seas and to turtles. The encounter will also feature excerpts from Nick Stringer's films *Turtle: The Incredible Journey* and *Saved by Dolphins*.

October 18 - AuditoriumArte - Spazio Hag - At 15.00

LEGAMBIENTE

Change of Climate

This meeting - being held a few weeks prior to the global climate change summit in Copenhagen that should establish a new regime for greenhouse gas emissions - will be the occasion to identify good practices of ecoinnovation and responsible behaviour. The panelists are the President of Legambiente, Vittorio Cogliati Dezza, Stefano Caserini, professor at the Milan Polytechnic, performers Amanda Sandrelli and Blas Roca-Rey and, via a transatlantic link-up, the sailor Giovanni Soldini.

October 21 - AuditoriumArte - Spazio Hag - At 18.00

GREENPEACE

Running for the planet

Deserts and desertification, Arctic and Antarctic, the climate and global warming: what is the link between an extreme sporting achievement and the most serious environmental problems affecting our planet? On October 22 at 18:00, a few short weeks before the Copenhagen climate change conference, this connection will be revealed by the marathon runner Francesco Galanzino, winner of the "4 Deserts" world trophy race, Giuseppe Onufrio, director of Greenpeace Italia, and Antonio Cianciullo from the Repubblica daily newspaper. Discussions will be illustrated with images from Galanzino's "mega-marathon", from the North Pole to the Sahara and the Gobi desert, as well as those from Greenpeace expeditions to places in the front line of climate change effects.

October 22 - AuditoriumArte - Spazio Hag - At 18.00

THE COVE

DIRECTED BY LOUIE PSIHOYOS

U.S.A. * 2009 * Color * 35 mm * 93' * English

In a sleepy lagoon in Japan, dolphins are captured to then be exhibited in aquaria throughout the world to the joy of millions of children. One day, Ric O'Barry, a former dolphin trainer for the cinema (for years he was the partner of Flipper in the famous TV series), decides to come clean: in that stretch of sea something happens that must be kept secret. The spine-chilling finale sees an irresolvable showdown between the tenacious handful of ecologists searching for the truth, the interests of the local community and the even more overwhelming interests of the international foodstuffs market.

Louie Psihoyos has been widely regarded as one of the top photographers in the world. He has created images for National Geographic for 18 years. With Jim Clark, he created The Oceanic Preservation Society (OPS), in 2005.

Screenplay Mark Monroe **Cinematography** Brooke Aitken **Editing** Geoffrey Richman **Music** J. Ralph

Producer Fisher Stevens, Paula Dupré Pesmen **Production** Oceanic Preservation Society **Co-producer** Olivia Ahnemann **World Sales** The Works International - 4th floor, Portland House - 4 Great Portland Street - W1W 8QJ London (UK) - T. +44 20 7612 1080 - F. +44 20 7612 1081 - www.theworksmediagroup.com

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CAPE FAREWELL

ARTISTS AND CLIMATE CHANGE

The British foundation Cape Farewell uses a pioneering approach to provide answers to the increasingly common questions climate change is raising for our daily lives. Since 2003, the foundation has recruited artists, scientists, communicators and opinion formers, combining different observational approaches into one single strength. A kind of highly imaginative movement against climate change, which plays on the power of artists and creative people to stimulate a wider resonance.

This work led to "Cape Farewell: Art & Climate Change", a multimedia exhibition on display in the Auditorium's exhibition areas. The works, photographs, paintings, audio and video installations are the result of actual experiences encountered during trips to the Arctic, to gain knowledge and bear witness to the effects of climate change. During a series of encounters with the public, the protagonists of these journeys will recount their highly personal experiences. David Buckland, visual artist and Cape Farewell founder, will discuss Art with the sculptor Dan Harvey. Max Eastley and rock star Jarvis Cocker will focus on the theme of Music. Quentin Cooper, a scientific journalist working for the BBC will meet the choreographer and dancer Suba Subramaniam to talk about Education. Peter Clegg, who has considerable experience in the field of eco-friendly architecture will compare notes with architect Mario Cucinella, who also works in sustainable architecture. Director David Hinton, author the film *Art From a Changing Arctic* (screened during the whole period of the Cape Farewell encounters) will talk about cinema and the environment with Italian filmmakers Esmeralda Calabria and Peppe Ruggiero, makers of the unforgettable documentary about the eco-mafia, *Biutiful Cauntri*. Finally, David Buckland and Jarvis Cocker will return to present excerpts from the Cape Farewell Foundation's new film, *Disko Bay*, discussing music, art and climate change on stage in the Sala Sinopoli. All the events are put on in a co-production with the **British Council**, the international organisation involved in cultural relations and educational initiatives, together with the **British Embassy**, two stalwart institutions in fostering greater awareness of environmental themes.

CAPE FAREWELL

BRITISH COUNCIL

Exhibition Cape Farewell: Art & Climate Change
AuditoriumArte - Spazio Hag
October 14 from 17.30 to 22.00
October 15-23 from 9.00 to 22.00

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SCIENCE MEETS FILM

curated by FONDAZIONE SIGMA-TAU

On the occasion of the International Rome Film Festival, the Fondazione Sigma-Tau will be instigating a new collaboration with the event, joining the showcase's prestigious cultural partners. The fourth edition of Focus will be zooming on the environment and climate change, a science-based topic that falls in line with Sigma-Tau Foundation's twenty-years' experience in the popularisation of scientific culture. AuditoriumArte - Spazio Hag, an 80-seat theatre will set the scene for three encounters to discuss how major cinema productions have spread notions of science – whether correct or incorrect. The idea is to understand how cinema can, even unintentionally, project an image of science, its leading players and objectives.

Friday 16 October at 20.30 **Environment, climate change and natural disasters**
Excerpts from *Armageddon*, *The Day After Tomorrow* and *Ice Age* will be used a backdrop to a discussion with critic **Gabriele Niola** and **Stefano Caserini**, Professor at the Milan Polytechnic.

Sunday 18 October at 21.00 **Evolution and disturbing creatures**
Excerpts from *Master & Commander* and *Jurassic Park* will set the backdrop for a debate between **Antonio Monda**, critic from the New York Review of Books and the Oxford-based scientific historian, **Pietro Corsi**.

Thursday 22 October at 20.30 **Epidemics, pandemics and new illnesses**
Excerpts from *Twelve Monkeys*, *Outbreak*, *I Am Legend* and *Resident Evil*, will set the backdrop for a debate between **Fabio Ferzetti**, critic for Il Messaggero, the medical historian **Gilberto Corbellini** and the Milan Polytechnic virologist **Fabrizio Pregliasco**.

THE NIGHT OF THE ADEATERS®

ECO-LOGIC: 25 YEARS OF COMMERCIALS FOR THE ENVIRONMENT AND SOCIAL CHANGE

Is advertising keeping up with the new ecological awareness, or is it taking the lead? Does communications get in sync with the times, or does it anticipate the trends? To find out, we need a whole night.
Starting at midnight on October 17, the special screening for the Night of the AdEaters® kicks off: "Eco-logic", commercials made over the past 25 years. It's a semantic journey through the evolution of styles and inspiration for global advertising devoted to social issues and the environment. It's a spotlight on a trend so compelling that it has finally entered the collective awareness and our daily lives.
In short, society's sensitivity towards environmental issues is a theme which "contaminates" traditional forms of advertising as well. The Night of the AdEaters® is a midnight marathon of commercials from all over the world. It's an event that reveals its natural kinship with the cinematic art, especially in the evocative context of the big screen and the accompanying soundtrack. It's a journey into the heart of advertising, a social ritual that talks ecology by way of irony, entertainment, and the sheer pleasure of great TV commercials.

BAOBABU NO KIOKU

DIRECTED BY SEIICHI MOTOHASHI

A THOUSAND YEAR SONG OF BAOBAB
How important is the life of a centuries-old baobab tree for the existence of the inhabitants in a village 30km west of Dakar? Its leaves feed the animals, its fallen branches stoke the bonfire, its pulp is used to make medicines and all those who live nearby feel they and the spectacular bush share the spirits of the dead residing within it. This Japanese author, specialised in serious yet touching environmental explorations, creates a portrait of a population that has conserved its connections to nature, links that seem all too foreign to most of us now.

Japan * 2008 * Color * 35 mm * 102' * Japanese

Cinematography Masafumi Ichinose **Editing** Masaru Muramoto **Music** Bajune Tobeta

Producer Kimiko Ishi **Production** Polepole Times **World Sales** Sosna Film - 7F, 4-4-1, Higashinakano, Nakano-ku - 164-0003 Tokyo (Japan) . T. +81 3 3227 1870 – F. +81 3 32271405

THE END OF THE LINE

DIRECTED BY RUPERT MURRAY

By 2048, there will be no more fish in the sea, according to the drastic predictions based on statistics that track the systematic looting that giant fishing boats perpetrate daily in every ocean in the world. Just who eats all this fish, anyway? And what else is it used for? In most western countries, this kind of fishing is outlawed, so why is it still going on? When asked, the major players in the restaurant industry were highly reluctant to answer, but the film's compelling in-depth investigation means that waffling is not an option.

U.K. * 2009 * Color * Beta SP PAL * 85' * English

Screenplay based on Charles Clover's book **Cinematography** John McIntyre, David Groundwater, Owen Scurfield, Kashfi Halford, Gred Jacobsen **Editing** Claire Ferguson **Music** Srdjan Kurpjel, Marios Takoushis

Producer Christopher Hird, Claire Lewis, George Duffield, Chris Gorell Barnes, Jess Search **Production** Arcane Pictures, Calm Productions, Dartmouth Films

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GHOST BIRD

DIRECTED BY SCOTT CROCKER

Although the ivory-filled woodpecker is said to have become extinct several decades ago, a group of dedicated bird watchers from Brinkley, Arkansas, has trouble accepting the idea. With a single fuzzy photograph to go on, they take steps to submit a million-dollar preservation programme. The ghost bird, which no one has actually ever seen, becomes their obsession (and their meal ticket), drawing hundreds of visitors from all over the United States. A subtle, brilliant treatment of the fraught relationship between man and nature on our planet.

U.S.A. * 2009 * Color and B/W * HDCAM * 85' * English

Screenplay Scott Crocker **Cinematography** Damir Frkovic **Editing** Scott Crocker **Music** Zoë Keating

Producer Scott Crocker **Production** Small Change Productions - 2702 8th St. - 94710 Berkeley, CA (USA) - T. +1 510 666 8491 - www.ghostbirdmovie.com

H2OIL

DIRECTED BY SHANNON WALSH

The flourishing region of Alberta, in Canada, is currently witnessing one of the worst environmental disasters in recent history. The oil companies continue to relentlessly extract limitless amounts of crude, consuming and polluting the region's precious water reserves. *H2Oil* tells a series of stories linked to this "inconvenient" paradox: what is more important - water or oil? The environment or profit? The conflict between nature and business, between exploiting and respecting nature is shot with lucidity and passion.

Canada * 2009 * Color * HDCAM SR * 75' * English

Screenplay Shannon Walsh **Cinematography** Alan Kohl **Editing** Étienne Gagnon, Sophie Leblond **Music** Rebecca Foon, Ian Ilavsky con Eric Craven

Producer Sergeo Kirby, Sarah Spring **Production** Loaded Pictures - 80 St. Viateur Est. #B1 - H2T 1A6 Montreal (Canada) - T. +1 514 448 5460 - F. +1 514 504 3560 - www.loadedpictures.ca

LA QUESTIONE NUCLEARE

DIRECTED BY UGO FABRIZIO GIORDANI

EXPLORING THE NUCLEAR

Ever since the referendum that said no to nuclear energy in 1987, Italian society and its cultural and political leaders have been wondering. A college senior writing her thesis decides to meet the experts-environmentalists, economists, physicians, and Nobel Prize winners - to get a handle on the issue: its every new finding, implication, and consequence. Shuttling between Italy and France, weighing the scepticism of the ecologists and the enthusiasm of the backers of new nuclear power plants, Erica learns that the future of nuclear power in Italy is hardly a foregone conclusion.

Italy * 2009 * Color * Beta Digital PAL * 75' * French, Italian

Cast Dario Fo, Umberto Veronesi, Claudio Scajola, Carlo Rubbia, Giorgio Parisi, Umberto Guidoni, Chicco Testa, Carlo Bernardini, Rosa Filippini

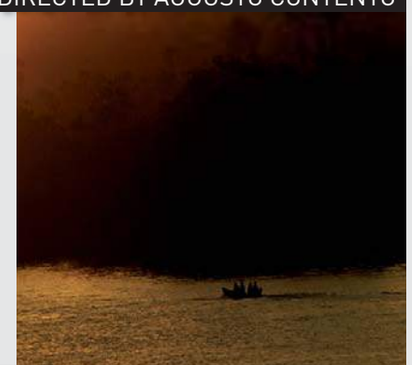
Screenplay Alessandro Sigalot, Gianluca Cerasola **Cinematography** Stephen Natanson **Editing** Ugo De Rossi **Music** Erica Banchi, Giuseppe Tortora **Producer** Gianluca Cerasola **Production** Morol - Via dei Gracchi, 209 - 00192 Rome (Italy) - www.morol.it

STRADE D'ACQUA

DIRECTED BY AUGUSTO CONTENTO

ROADS OF WATER

The "water roads" are at times the only practicable roads across the Amazonian forest. Even for the local inhabitants, life along the river means keeping it navigable and protecting it from the environmental damage caused by deforestation. Augusto Contento brings a light, lyrical touch to a world fast disappearing, never straying from the river itself, in an unusual road movie that rides Brazil's majestic watery highways and gives voice to a profusion of enough scholars, river dwellers, and travellers to do a magical South American novel proud.



France * 2009 * Color * 35 mm * 115' * Portuguese

Screenplay Augusto Contento **Cinematography** Augusto Contento **Editing** Mascia Calamandrei, Augusto Contento **Music** Ken Vandermark

Producer Augusto Contento, Giancarlo Grande **Production** Cineparallax - 191, rue du Fbg. Poissonnière - 75009 Paris (France) - T. +33 1 4281 1378 -www.cineparallax.com

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CINEMA

THE EXHIBITIONS

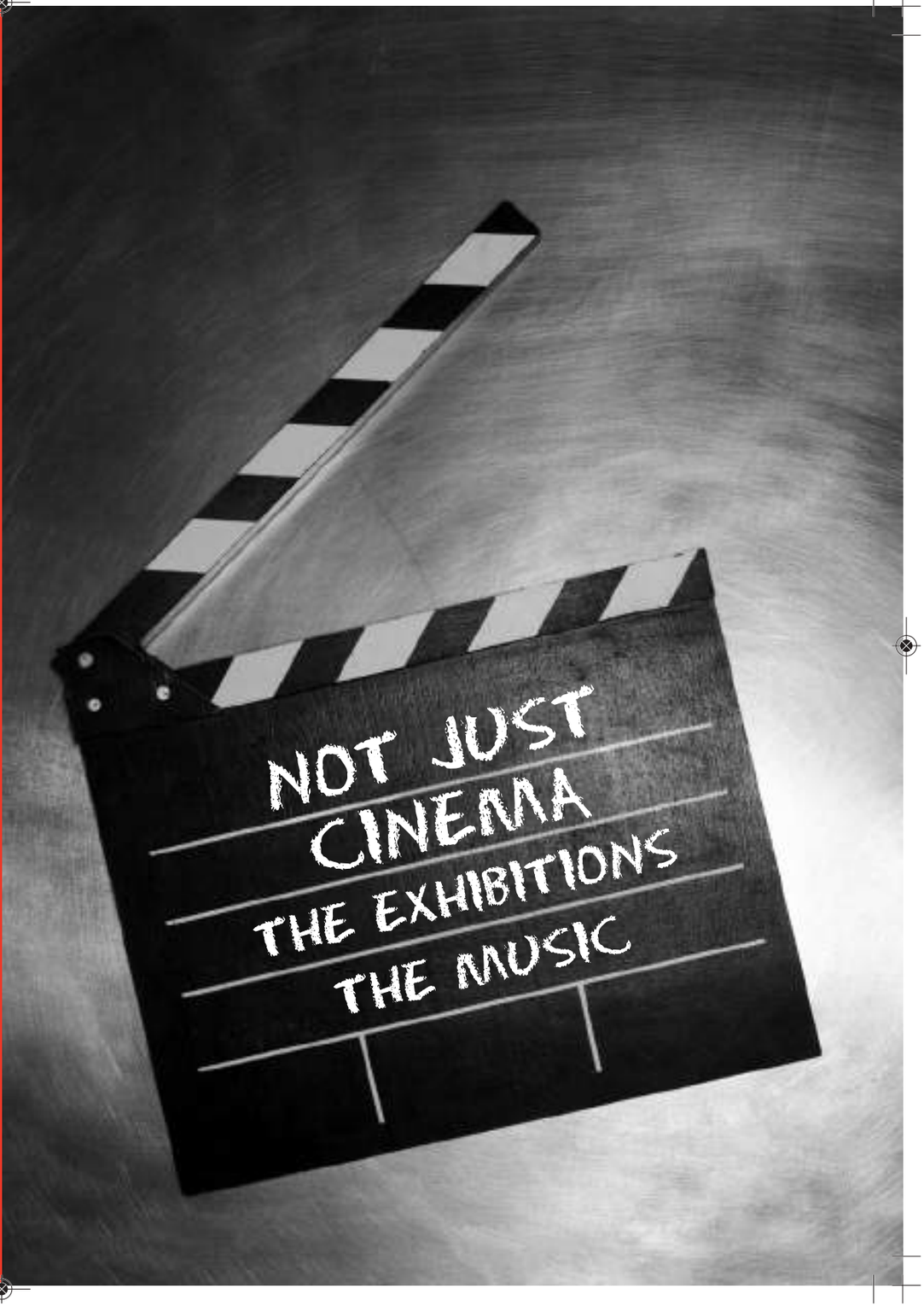
SERGIO LEONE, A FRESH VISION

LIGHTS GO UP ON ANTONIO LIGABUE

THE MUSIC

AVION TRAVEL, NINO ROTA THE MAGIC FRIEND

OTHER MUSICAL EVENTS



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SERGIO LEONE

A FRESH VISION

Close-up on "Volto SL" by Francesca Leone

Sergio Leone was born in Rome on January 3, 1929 and he died on the evening of April 30, 1989, while watching *I Want to Live!* (1958) by Robert Wise on television, along with his wife Carla. On the twentieth anniversary of his death and the eightieth anniversary of his birth, Rome obviously wants to pay tribute to one of its best loved artists, adored by audiences both past and present, the favourite of contemporary directors, from Martin Scorsese to Steven Spielberg, John Woo to Quentin Tarantino, Clint Eastwood to Ang Lee. While rummaging through papers in the Leone archive, we found an article in which he wrote: «Philosophers, utopians, tramps and wretches around the globe dreamt of America long before it was discovered by Spanish boats and populated by colonists from half the world over. The Americans only hold a rental contract on it. If they do not behave properly, if the mythological standard is lowered, if films no longer work and history is tamed, we can always evict them. Or discover another America. The authorisation can always be withdrawn». This was Sergio Leone. A formidable narrator, a youthful dreamer always in search of another land to explore. His compact filmography is guided by the North Star of exploration, seeking

out new realms to provide the backdrop for his characters, starting with classical mythology followed by the myth of the West and ending up with the myth of twentieth century America. His new frontier should have been the USSR at the time of the battle of Leningrad, but he died before he could show us this vision. To be faithful to the true spirit of Sergio Leone, the exhibition should really search for another Leone, one who surprises visitors, both those discovering him for the first time as well as those who already familiar with him. On first entering the Auditorium's large garage area, spectators will feel his piercing gaze upon them, painted by his daughter Francesca, before then finding themselves in the space reinvented thanks to the genius of Dante Ferretti and Francesca Lo Schiavo. Hundreds of photographs emerge from the semi-darkness, images from the Leone family archive, the Bologna film archive and the Centro Sperimentale di Cinematografia. They are divided into a series

Sergio Leone and Robert De Niro
on the set for *Once Upon a Time in America* (S. Leone, 1984)
Picture Angelo Novi © Angelo Novi /Cineteca di Bologna

with the contribution of

Comune di Roma
Assessorato alle Politiche Culturali
e della Comunicazione

REGIONE LAZIO

MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI

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EQUA

CINETECA BOLOGNA

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Charles Bronson (on the background) and Frank's gang in *Once Upon a Time in the West* (S. Leone, 1968)
Foto Angelo Novi © Angelo Novi /Cineteca di Bologna

of three projections:

1) Leone director / a life on set
For his first western, *A Fistful of Dollars* (1964), which would go on to catapult him into the international limelight, Leone chose to direct under a pseudonym that was actually a declaration of love, Bob Robertson, or namely 'son of Roberto Roberti'. In fact Sergio Leone had cinema running through his veins. His father, Roberto Roberti, was an important silent film director; and his mother, Edvige Valcarenghi, whose stage name was Bice Waleran, was a fairly famous actress in the Italian cinema of the 1910s.

In 1947, while still at school, Leone was a volunteer assistant and an extra in *The Bicycle Thief*. He then worked as assistant director or second unit director for Italians Bonnard, Blasetti, Camerini, Gallone, Steno and Soldati, but also for Zinnemann, Wise, Wyler and Aldrich. This long training period and considerable first-hand experience on set helped him develop a technical awareness and stylistic maturity, enabling him to steer the complex work on his directorial debut *The Colossus of Rhodes* (in Spain) with a firm hand, obtaining remarkable results with very limited resources. The first pictures taken during work on the film show Leone is already 'master' of the set, a place which, film after film, will become the milieu where he was most at home.

2) Secrets from Leone's set / workshop
The seven films Leone directed in a 23-year career are the result of an obsessive way of working, total control over every tiny detail of every single moment in the filmmaking process, from the first seeds of an idea to the shooting and the final edition. Now, forty years on, it is possible to get a glimpse of Leone's creative secrets thanks to these photographs, mainly taken by his trusted photographer Angelo Novi (who also worked for Pasolini and Bertolucci).

3) On Mount Olympus / gods and goddesses
Leone was not the first to shoot westerns in Spain, but needless to say, this genre had been destined for a long, slow decline without his original, revitalising contribution. Whereas for the last forty years, it has been impossible for an American filmmaker to recount the West (and after *Once Upon a Time in America* also twentieth century USA) without measuring up to Leone's benchmark representation of America, even if only to contradict or refute his vision. The enormous revolution Leone instigated in the myth of the West was not only in narrative terms; it was also visual. For the very first time cinemagoers saw a realistic West, multi-ethnic, dirty and poor, shown through irrationally violent characters, who were also gods crossing breathtaking landscapes. Leone's world is constantly in the balance between Hell and Olympus, inhabited by diabolic figures and divinities. Sergio Leone had his own unrepeatable way of representing beauty and interpreting photogenic qualities.
Clint Eastwood, Henry Fonda, Gian Maria Volonté, Eli Wallach, Jason Robards, James Coburn, Lee Van Cleef, Charles Bronson, Claudia Cardinale and Robert De Niro were never as radiant, devilish or regal as when they performed for Leone. This section will show us the inhabitants and locations of Leone's Olympus. The pictures in this section will be accompanied by the director's voice and his declarations. Then the spectator - while still steeped in the semi-darkness of a cinema – can head towards the second part of the exhibition, welcomed by Ennio Morricone's music. The composer contributed to the perfection and uniqueness of Leone's films more than anyone else, so much so that the director himself wrote in 1974: «If it is true that I created a new type of western, inventing colourful characters in epic situations, it was actually Ennio Morricone's music that brought their words to life». Following the musical notes on the air, the visitor will see a huge film truck that has just unloaded a huge box, a jewellery box out of which emerge many excerpts from Leone's films, with sequences edited to follow certain figures that recur throughout his poetry. According to Jean Baudrillard, «Leone was the first post-modern director». Underestimated by the critics for a long time, confined by the formula that considered successful filmmakers as lightweight, he represents a unique case in point, a successful experimenter, in some ways comparable to Kubrick. He has left us a creative heritage we are only just starting to understand today, and one which nourishes our contemporary imagination. This exhibition, with its documents and its emotionally inspiring visuals, aims to be a tribute to Leone's ability to invent, but also to the quality of his collaborators, the people who surrounded him and who, together with him, knew how to take risks, experiment and courageously create new pathways.

GIAN LUCA FARINELLI
Director Cineteca di Bologna

SERGIO LEONE, A FRESH VISION
Curated by Gian Luca Farinelli, Cineteca di Bologna - *Exhibition design* Dante Ferretti e Francesca Lo Schiavo - *Produced and organized by* Equa *in collaboration with International Rome Film Festival*
Spazio Espositivo October 14-23
October 14 from 18.00 to 20.00
From October 15 from 12.00 to 18.00
Those with tickets for an evening screening can gain admittance until 20.00
Free admission

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LIGHTS GO UP ON ANTONIO LIGABUE

The International Rome Film Festival presents the world premiere of a documentary on the career of painter Antonio Ligabue produced by Rai Trade and Officina della Comunicazione and directed by Salvatore Nocita. The screening is a special event of the Extra section. On the occasion of the screening, a major exhibition of the artist's most significant works, curated by Augusto Tota, president of the Centro Studi e Archivio Antonio Ligabue, is being organized by the film's producers, the Rome Film Festival, and the Centro Studi e Archivio Antonio Ligabue. 10 years after the last exhibition of the works of Ligabue to be held in Rome, a representative selection of roughly 60 works, culled by curator Augusto Tota from the holdings of leading museums and private collections, will be on display, some of which have already appeared in Milan, in the exhibition held at the Palazzo Reale from June 19 to November 4, 2008.

Auditorium Parco della Musica
Museo Archeologico from October 14 to 23
October 14 from 17,00 to 20,00
from October 15 from 12,00 to 18,00
Those with tickets for an evening screening can gain admittance until 20.00 - Free admission

Rai Trade

ANTONIO LIGABUE: FICTION E REALTÀ

DIRECTED BY SALVATORE NOCITA

Italy * 2009 * Color * HDCAM * 68' * Italian

ANTONIO LIGABUE: BETWEEN FICTION AND REALITY

Flavio Bucci, who played the artist in the Rai TV-movie in 1977, guides viewers through the life and career of painter Antonio Ligabue and the places dear to him. The film combines unissued footage, scenes from the TV-movie, and interviews with key figures in the art world, psychology experts and the painter's acquaintances, to reconstruct the enigmatic artist's troubled existence and his controversial output.

Salvatore Nocita has won many awards as a producer, screenwriter, and television director at Rai. He has made 21 films, including TV movies and serials, among them *Ligabue* (1977), honored at film festivals in Montreal, Nice and Brussels; *La commediante veneziana*, *Piccolo Mondo Antico* , *I promessi sposi* (1989) and *Giovanni XXIII - Il pensiero e la memoria* (2008).

Screenplay Salvatore Nocita, Giuliano Corti **Cinematography** Davide Crippa **Editing** Matteo Bini **Production Design** Ciro Rebuzzini **Music** Maurizio Malagnini

Producer Nicola Salvi, Elisabetta Sola **Production** Officina della Comunicazione **Co-producer** Augusto Agosta Tota **Co-production** Rai Trade, Centro Studi e Archivio Antonio Ligabue Parma **Italian Distribution** Rai Trade **World Sales** Rai Trade - Via Umberto Novaro, 18 - 00195 Rome (Italy) – T. +39 06 374 981 – F. +39 06 370 1343 - www.raitrade.it

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AVION TRAVEL NINO ROTA THE MAGIC FRIEND

Thirty years after the death of Nino Rota, Avion Travel fashioned a colourful musical tribute that retraces the most significant steps of his career. The tribute, to be held on October 13 at the Auditorium Conciliazione, on the eve of the International Rome Film Festival, celebrates the versatility of 20th-century music. Avion Travel will perform selections from the film scores that have gone down in the annals of Italian film history: *Amarcord*, *The Godfather*, *La Dolce Vita* and *8 ½*. Nino Rota's music embodies the notion of crossover between highbrow and lowbrow, blending styles and genres and mixing classical and popular music. He

MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI

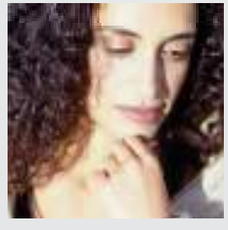
auditorium conciliazione

Auditorium Conciliazione
Via della Conciliazione, 4
October 13 at 21,00
Concert is free; free tickets must be collected in advance
(info www.romacinemafesta.org)

demonstrated an extraordinary ability to adapt his creative talents to the new means of communication that the 20th century bequeathed to civilization: film and television. The composer from Milan is being aptly feted by Avion Travel (Peppe Servillo, Fausto Mesolella, and Mimì Ciaramella) and the 150-strong orchestra of the Accademia Nazionale di Santa Cecilia. The stage design for the show will be mounted 'live' by visual artist Giuseppe Ragazzini, who will mix film and photographic materials using his animated video painting technique, creating a continuous background movement. Over the course of the tribute there will be readings of hitherto unpublished writings, such as the letter in memory of his

"magic friend" that Federico Fellini sent on the day of Rota's death to Silvia Blanchaert, Rota's cousin and guest at the Teatro Arcimboldi. Avion Travel's new album, Nino Rota l'Amico Magico, released on October 16 under the Sugar label; the CD is paired with a DVD of a taped performance of the Rota tribute.

OTHER MUSICAL EVENTS



As in its previous editions, the Rome Film Festival boasts a lineup of musical events and artists. In addition to the inaugural concert by Avion Travel with the Orchestra dell'Accademia Nazionale di Santa Cecilia, another event of great interest, set for the evening of October 16, is the performance by **Noa** and **Mira Awad**, both singers and FAO Goodwill Ambassadors, the former Israeli and the latter Palestinian. Their concert has been jointly organized by the Festival and the FAO on the occasion of World Food Day 2009. This year, in fact, the Festival is devoting its Focus section to the theme of the environment. Among the protagonists of the programme, rock star **Jarvis Cocker** and **David Buckland**, visual artist and founder of the British organization Cape Farewell, will be headlining at two events that mix music and art with the momentous issues connected with climate change. Classical music, meanwhile, for the screening of *I, Don Giovanni*, directed by Carlos Saura, in the Sala Santa Cecilia. Nicola Tescari will conduct selections from Mozart operas "Don Giovanni" and "The Marriage of Figaro". With the screening of *Sound of Morocco* directed by Giuliana Gamba (and distributed by Cinecittà Luce), the Maghreb country takes the stage, with its rich mosaic of peoples and cultures of which its music is the most genuine expression. In this documentary, **Nour Eddine**, a Moroccan musician who has lived in Italy for twenty years, returns to his native land in search of its emerging music scene, the evolution of its sound reflecting the momentous transformation of the country itself. Before the screening the artist will put on a rousing performance alongside his fellow musician **Abdellah Ed-Douch**.

CINEMA

The following films will be screened at the Casa del Cinema from October 15 to 19 as part of the New Cinema Network:

FRANCO CRISTALDI E IL SUO CINEMA "PARADISO"
MASSIMO SPANO

AANRIJDING IN MOSCOU
CHRISTOPHE VAN ROMPAEY

UN ALTRO PIANETA STEFANO TUMMOLINI

BEN X NIC BALTHAZAR

CARGO CLIVE GORDON

CHLOPIEC NA GALOPUJACYM KONIU
ADAM GUZINSKI

DONNE-MOI LA MAIN PASCAL-ALEX VINCENT

KUNSTEN AT GRÆDE I KOR
PETER SCHØNAU FOG

LJUBAV I DRUGI ZLOCINI STEFAN ARSENIJEVIC

NACHT VOR AUGEN BRIGITTE MARIA BERTELE

LA SICILIANA RIBELLE MARCO AMENTA

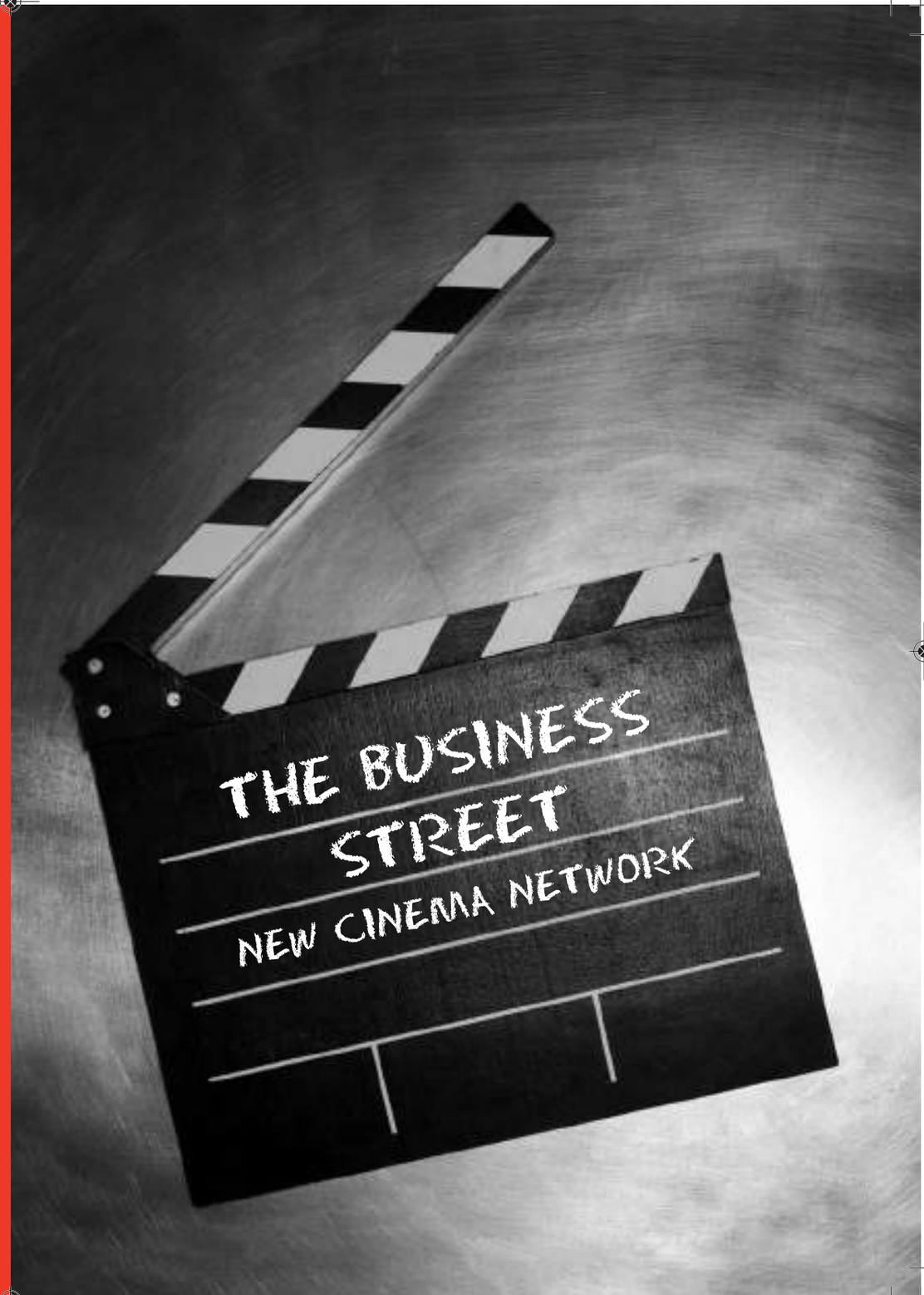
SLEEP FURIOUSLY GIDEON KOPPEL

SNIJEG AIDA BEGIC

LA TORRE DE SUSO TOM FERNÁNDEZ

LA VERGÜENZA DAVID PLANELL

ZIFT JAVOR GARDEV



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ROBERTO CICUTTO

DIRECTOR
THE BUSINESS STREET

May I indulge in a bit of megalomania for a moment? This year is the 20th anniversary of the fall of the Berlin Wall, which makes for 20 years of a reunited Europe, politically and economically speaking. 2009 could also be the first year of real unification for Europe's film and audiovisual industry. Indeed, after years of squabbling over what looks a lot like protectionism, I get a feeling there is finally a political consensus on designing a common strategy for European film production and distribution: a joint policy, stronger, more coherent, more uniform, and more effective. This way the markets and other venues where distributors, producers, and - why not? - filmmakers meet will become part of a single system, facilitating not only the business end (film sales, acquisitions, and co-productions), but serving as fertile terrain for reinforcing this new trend. For this united Europe to work, however, it is imperative to incentivize and expand the film industries of those countries that may be less economically developed, but are perhaps richer than their more industrialized neighbors in terms of creative resources and imagination.
So I hope you will pardon my megalomania: I see the 2009 edition of The Business Street as the start of one big common market for European cinema, open to the world's industry and creativity; a market that lasts 12 months a year, lending continuity to all its trade and interactions, and taking its cues from Berlin, Cannes and Rome, the three must-attend events uniquely positioned to guarantee uninterrupted growth and new energy for the film industry.

Much of this energy will be coming from the projects presented at New Cinema Network. Thanks to its collaboration with similar initiatives that are mainstays of other leading festivals (such as Berlin's Co-production Market, Film London, and Centoautori), NCN could well be a hothouse for co-productions of works by new filmmakers from all over the world, and much else besides. Without new projects, new directors, and new producers, we know, all our work would be in vain.

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LA FABBRICA DEI PROGETTI

LE PROIEZIONI

Here follows a series of presentations of the first works by the 15 filmmakers invited to New Cinema Network - Focus Europe to promote and fund their second film projects. New Cinema Network is also proud to pay tribute to the great producer Franco Cristaldi, with a special NCN screening of the documentary *Franco Cristaldi e il suo cinema "Paradiso"*.
Made by Massimo Spano, the documentary features interviews with Giuseppe Tornatore, Suso Cecchi D'Amico, Giuliano Montaldo, Mario Monicelli, Marco Bellocchio, Sean Connery, Gillo Pontecorvo, Francesco Rosi, Francesco Maselli and Ennio Morricone.
All NCN screenings are being held at the Casa del Cinema and are open to the public on a first-come-first-served basis.

Casa del Cinema a Villa Borghese

azienda speciale PALAEXPO

FRANCO CRISTALDI E IL SUO CINEMA "PARADISO"

DIRECTED BY MASSIMO SPANO

Italy * 2008 * Color and B/W * Beta Digital PAL * 102' * Italian

Starting in the 50s, miles of film reels testify to Franco Cristaldi's passion and commitment to producing the best Italian and European cinema over the course of his career. Repeatedly honoured with the most prestigious international awards at Cannes, Venice, and Hollywood, Cristaldi had a saying: «Every film must be a prototype». Accordingly, he branched out in many different directions, exploring themes and stories in which genres blend and chase each other, yet he never yielded to the temptation to be repetitive, as his success and the market might seem to demand.

Massimo Spano, after obtaining a degree in architecture, became a set designer for stage and screen, working on over 90 films. He made his directorial debut with *Agosto* (*August*, 1993), followed by *Marciando nel buio* (*Marching in Darkness*, 1995); two years later he started to make documentaries, TV series, and TV movies.

With Giuseppe Tornatore, Suso Cecchi D'Amico, Giuliano Montaldo, Mario Monicelli, Marco Bellocchio, Sean Connery, Gillo Pontecorvo, Francesco Rosi, Francesco Maselli, Ennio Morricone

Screenplay Annamaria Carli, Francesco Asioli **Cinematography** Bruno Cascio **Editing** Carlo Valerio **Music** Enrico Fabio Cortese

Producer Zeudi Araya Cristaldi **Production** Zeudi e Franco Cristaldi Film - Piazza Ungheria, 6 - 00198 Rome (Italy) - T. +39 06 8535 7116 - F. +39 06 884 1006 - www.zeudiefrancocristaldifilm.com **Italian Distribution** Dulcen Home Video

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AANRIJDING IN MOSCOU

DIRECTED BY CHRISTOPHE VAN ROMPAEY

Belgium * 2008 * Color * 35 mm * 102' * Flemish

MOSCOW, BELGIUM

In Moscow, a densely populated working class neighbourhood on the outskirts of Ghent, Matty, mother of three, bumps her car into Johnny's truck on the parking lot of a supermarket. Their discussion heats up and the police has to intervene. Back home, Johnny apologizes on the phone and then fixes the dent in the trunk of Matty's car. Her children are stunned when witnessing the first sparkles between Matty and the so much younger Johnny.

Christophe van Rompaey, born in 1970, worked as a first assistant director while writing and directing his own films, as well as several popular TV series. *Moscow, Belgium* is his debut as a feature film director. He is presenting his next project, *LL*, at the New Cinema Network.

Cast Barbara Sarafian (Matty), Jurgen Delnaet (Johnny), Johan Heldenbergh (Werner), Anemone Valcke (Vera), Sofia Ferri (Fien)

Screenplay Jean-Claude van Rijckeghem, Pat van Beirs **Cinematography** Ruben Impens **Editing** Alain Dessauvage **Production Design** Steven Liegeois **Costumes Design** Tine Verbeurgt **Music** Tuur Florizoone

Producer Jean-Claude van Rijckeghem **Production** A Private View **World Sales** Bavaria Film International Bavariafilmplatz 7 - Building 71 - 82031 Geiselgasteig (Germany) - T. +49 89 6499 2686 F. +49 89 6499 3720 - www.bavaria-film-international.com

UN ALTRO PIANETA

DIRECTED BY STEFANO TUMMOLINI

Italy * 2008 * Color * 35 mm * 82' * Italian

ONE DAY IN A LIFE

One summer morning, Salvatore is crossing the sand dunes heading towards the beach, savouring some quiet time in the sun. Suddenly he stops in his tracks and takes in the beauty of the sea melting into the sky. Little does he know this will be a day unlike any other. Salvatore will soon find himself involved in the life of a peculiar group of people. Though unwillingly, he will face up to the ghosts of his past, labour to regain his peace of mind and possibly open up a whole new life.

Stefano Tummolini works as a writer, translator and independent filmmaker. He has collaborated on the screenplays for several TV series and films for the silver screen. He has made several short films, among which *L'orizzonte* (2001). In 2008 he released his first novel, "La guerra dei sessi". *One Day in a Life* is his first feature film. He is presenting the project *The Summer is Ending* at the New Cinema Network.

Cast Antonio Merone (Salvatore), Lucia Mascino (Daniela), Francesco Grifoni (Cristiano), Chiara Francini (Stella), Tiziana Avarista (Eva), Saschat (Raffaele)

Screenplay Stefano Tummolini **Cinematography** Raoul Torresi **Editing** Raoul Torresi **Production Design** Federico Polucci Dylan Tripp **Costumes Design** Federico Polucci Dylan Tripp **Music** Francesco Maddaloni

Producer Angelo S. Draicchio **Production** Ripley's Film **Italian Distribution** Ripley's Film **World Sales** Ripley's Film - Via Don Filippo Rinaldi, 9 - 00181 Rome (Italy) - T. +39 06 7844 1401 F. +39 06 7844 1430 - www.ripleysfilm.it

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BEN X

DIRECTED BY NIC BALTHAZAR

Belgium * 2007 * Color * 35 mm * 90' * Dutch

Ben is different. His life is a universe to itself, where he plays his favourite online computer game 'Archlord' avidly, trying hard to train himself for the real world he lives in. The harsh world of a technical school is for him a daily kind of hell. As the horror of being a daily subject to bullying grows, Ben devises a plan. Then Scarlite comes into his life, the girl he has met in his on-line game. That wasn't part of the plan.

Nic Balthazar, born in Ghent in 1964, was a cultural journalist when he made his literary debut with ''Niets Was Alles Wat Hij Zei' ('Nothing was all he said').
In 2007, he directed his first feature film, *Ben X*, based on this book and its theatre adaptation. Balthazar is presenting the project of his second feature, entitled *Team Mario*, at the New Cinema Network.

Cast Greg Timmermans (Ben), Marijke Pinoy (Mother), Laura Verlinden (Scarlite), Pol Goossen (Father)

Screenplay Nic Balthazar (based on his book "Niets Was Alles Wat Hij Zei") **Cinematography** Lou Berghmans **Editing** Philippe Ravoet **Production Design** Kurt Loyens **Costumes Design** Heleen Heintjes **Music** Praga Khan

Producer Peter Bouckaert, Erwin Provoost **Production** Eyeworks Film&TV Drama **Co-producer** Michiel de Rooij, Sabine Veenendaal, Burny Bos, Winnie Enghien **Co-production** één, BosBros. Film- TV Productions **Italian Distribution** Movies Inspired **World Sales** Films Distribution - 34, rue du Louvre - 75001 Paris (France) - T. +33 1 5310 3399 - F. +33 1 5310 3398- www.filmsdistribution.com

CARGO

DIRECTED BY CLIVE GORDON

Spain, U.K., Sweden * 2005 * Color * 35 mm * 95' * English

Chris, a young traveller in Africa, loses his passport and has to stow away on The Gull, a cargo ship bound for Marseilles. He quickly discovers that its crew - led by Captain Brookes - harbours a terrible secret. Discovered, Chris is reprieved by Brookes. When crew members begin disappearing, it becomes apparent that he is not the only stowaway on board.

Clive Gordon, born in London in 1951, worked as a journalist before joining Yorkshire Television in London in 1986 as a documentaries producer. Since 1992, he has directed several feature-length documentaries, such as *The Unforgiving* (1993), *Pimp Snooky* (2000) and *The Lost Boys* (2002). In 2006, he made his first feature film, *Cargo*. He is presenting the project *Lampedusa* at the New Cinema Network.

Cast Peter Mullan (Brookes), Daniel Brühl (Chris), Luis Tosar (Bautista), Nicki Amuka Bird (Subira), Carlos Blanco (Sasha)

Screenplay Paul Laverty **Cinematography** Sean Bobbit **Editing** Fernando Franco **Production Design** Jordi Yrla **Costumes Design** Bina Daigeler **Music** Stephen Warbeck, Sergio Moure

Producer Juan Gordon, Andrea Calderwood **Production** Morena Films, Slate Films **Co-producer** Antonio Chavarrías, Emma Lustres, Helena Danielsson **Co-production** Hepp Films, Vaca Films, Oberon Cinematográfica **World Sales** Wild Bunch - 99 rue de la Verrerie - 75004 Paris (France) - T. +33 1 5301 5020 - F. +33 1 5301 5049 - www.wildbunch.biz

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CHLOPIEC NA GALOPUJACYM KONIU

DIRECTED BY ADAM GUZINSKI

Poland * 2006 * Black & White * Beta Digital PAL * 75' * Polish

THE BOY ON A GALLOPING HORSE

Jerzy, a writer whose creativity has burnt out, lives far away from the city with his wife and their seven-year-old son Jasiek. Jerzy's enduring creative and financial crisis has affected the couple, that doesn't love each other anymore. One day they find out their son is ill and will have to travel to the city for an operation.

Adam Guzinski, born in 1970, studied direction at the National Film, Television and Theatre School in Lodz. Active also in theatre, he has directed several shorts (*Temptation*, *Jacob* and *Antichrist*) before making his first feature film, *The Boy on a Galloping Horse*, which was premiered at the Cannes Film Festival. He is presenting the project *Ewa* at the New Cinema Network.

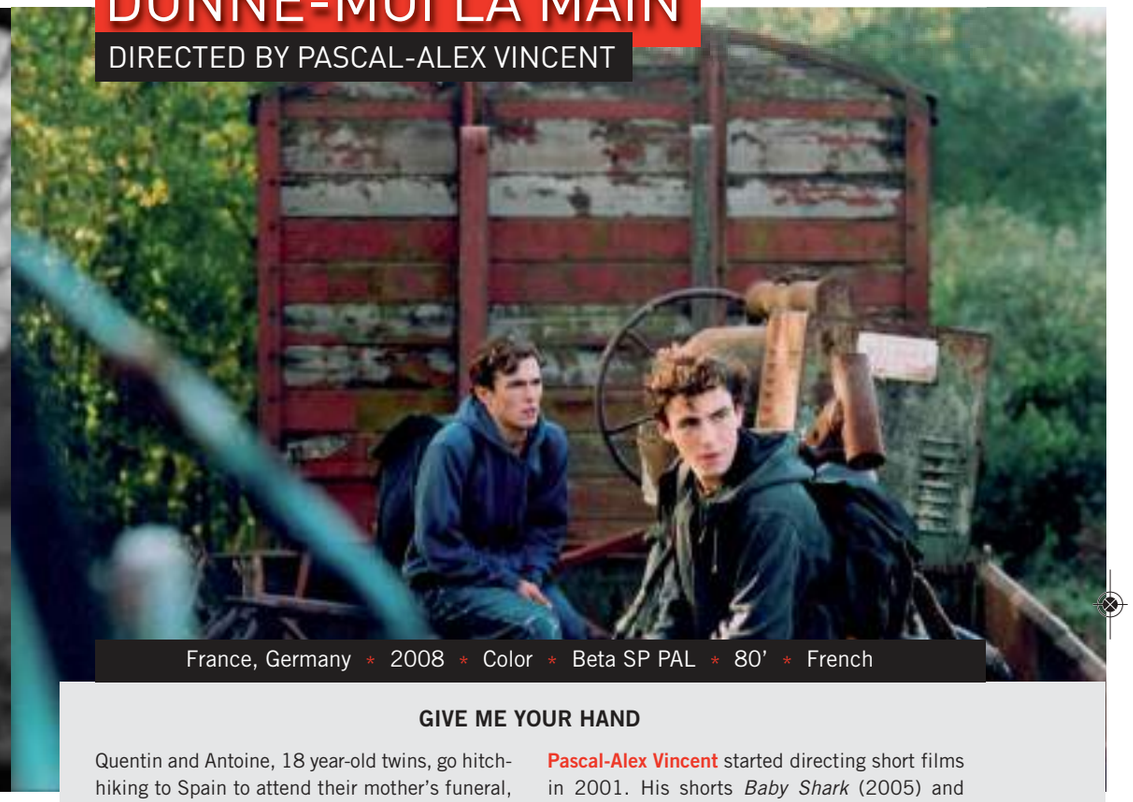
Cast Piotr Bajor (Jerzy), Aleksandra Justa (Maria), Krzysztof Lis (Jasiek)

Screenplay Adam Guzinski (based on Tarjei Vessas' short story "The Wild Rider") **Cinematography** Jolanta Dylewska **Editing** Cezary Kowalczuk, Adam Guzinski, Jaroslaw Kaminski **Production Design** Anna Wunderlich **Costumes Design** Aneta Flis **Music** Arvo Part

Producer Piotr Dzieciol, Lukasz Dzieciol **Production** Opus Film **Co-production** TVP **World Sales** TVP - 17, Woronicza Str. - 00999 Warsaw (Poland) - T. +48 22 547 8501 - F. +48 22 547 4248 www.tvp.pl

DONNE-MOI LA MAIN

DIRECTED BY PASCAL-ALEX VINCENT



France, Germany * 2008 * Color * Beta SP PAL * 80' * French

GIVE ME YOUR HAND

Quentin and Antoine, 18 year-old twins, go hitch-hiking to Spain to attend their mother's funeral, whom they never met. Their trip will be marked by quarrels, reconciliations and experiences. It will also reveal the differences between their interests and the confusion of their emotions. A luminous trek that will bring them to maturity and that will change their relationship forever.

Pascal-Alex Vincent started directing short films in 2001. His shorts *Baby Shark* (2005) and *Candy Boy* (2007) were part of the Official Selection of the Cannes Film Festival. *Give Me Your Hand* is his first feature film. His next project, *English Lessons*, will be presented at the New Cinema Network.

Cast Alexandre Carril (Antoine), Victor Carril (Quentin), Anaïs Demoustier (Clémentine)

Screenplay Pascal-Alex Vincent, Martin Drouot **Cinematography** Alexis Kavyrchine **Editing** Dominique Pétrot **Music** Tarwater

Producer Nicolas Breviere **Production** Local Films **Co-producer** Markus Halberschmidt, Marcello Busse **Co-production** Adam Production, Busse&Halberschmidt Filmproduktion **World Sales** Wide Management 40, rue Sainte Anne - 75002 Paris (France) - T. +33 1 5395 0464- F. +33 1 5395 0465 www.widemanagement.com

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KUNSTEN AT GRÆDE I KOR

DIRECTED BY PETER SCHØNAU FOG

Denmark * 2007 * Color * 35 mm * 105' * Danish

THE ART OF CRYING

South Jutland, early 1970's. Life isn't easy for 11-year-old Allan. His father has 'psychic nerves' and regularly threatens to kill himself. His mother has given up, his older brother has moved out, and his sister is regularly abused by their father. It's up to Allan to keep the family together. His father lives for the times he gets to recite his famously eloquent eulogies and make the mourners weep in chorus. Soon, Allan gives a hand to make sure there are enough funerals.

Peter Schønau Fog, born in 1971, has studied film direction at FAMU in Prague and the Danish Film School. His graduation film *Little Man* (1999) won many international awards and was presented in Cannes. He has made several shorts, such as *Tippy & Tony* and *The Last Ditch*. *Kunsten at græde i kor* (*The Art of Crying*) is his first feature film. New Cinema Network has selected his new project, *Requiem for the Living*.

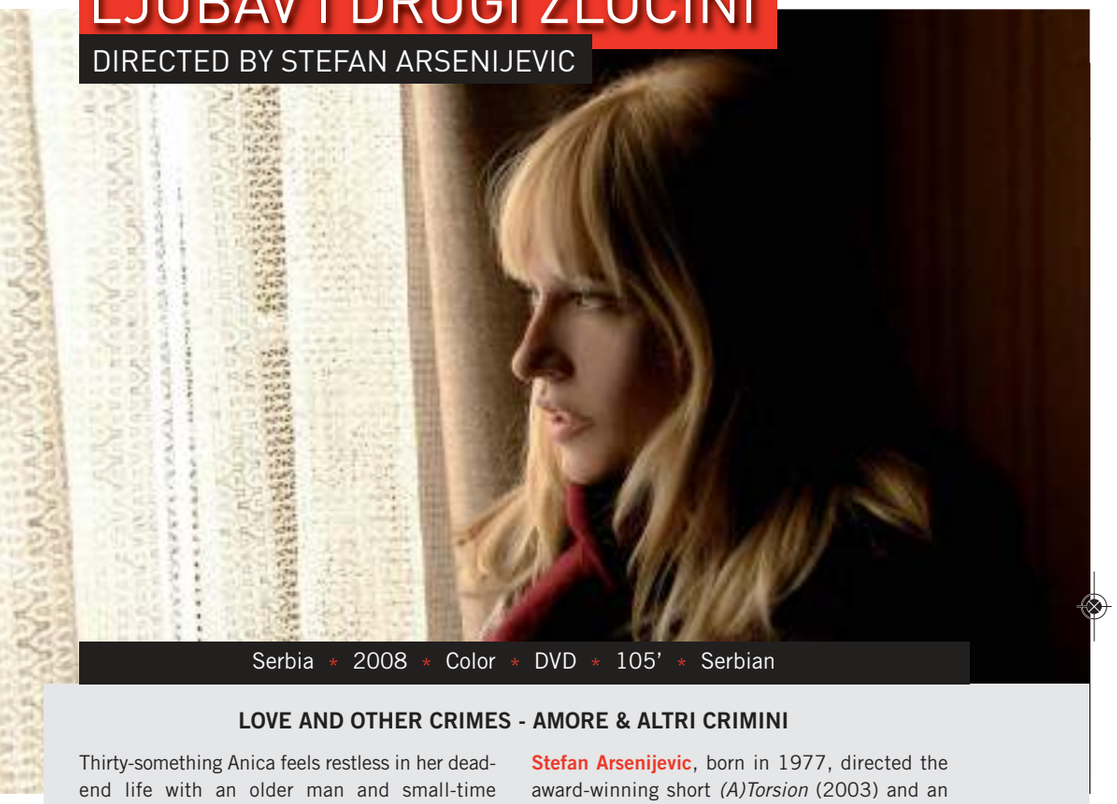
Cast Jannik Lorenzen (Allan), Jesper Asholt (Dad), Julie Kolbeck (Sanne), Hanne Hedelund (Mom), Thomas Knuth-Winterfeldt (Asger)

Screenplay Bo Hr. Hansen (based on Erling Jepsen's novel) **Cinematography** Harald Paalgard **Editing** Anne Østerud **Production Design** Søren Krag Sørensen **Costumes Design** Margrethe Rasmussen **Music** Karsten Fundal

Producer Thomas Stenderup **Production** Final Cut Productions ApS **World Sales** AB Svensk Filmindustri - Råsundavägen 150 - 16986 Stockholm (Sweden) - T. +46 8680 3769 - F. +46 8680 3783 - www.sfinternational.se

LJUBAV I DRUGI ZLOCINI

DIRECTED BY STEFAN ARSENIJEVIC



Serbia * 2008 * Color * DVD * 105' * Serbian

LOVE AND OTHER CRIMES - AMORE & ALTRI CRIMINI

Thirty-something Anica feels restless in her dead-end life with an older man and small-time mobster in Belgrade. Milutin's caring affection for her isn't enough; Anica longs for true love. She has secretly decided to leave the country for good and start anew. Tonight she'll empty Milutin's safe and leave everything and everyone behind. What Anica doesn't know is that today is also an important day for those around her. A day for confessions, confrontations and revelations.

Stefan Arsenijevic, born in 1977, directed the award-winning short *(A)Torsion* (2003) and an episode of the omnibus feature *Lost and Found* (2005). He is a co-founder of the Belgrade-based production company Art & Popcorn. *Love and Other Crimes* is his first feature film. His new project, *No One's Child*, has been selected at the New Cinema Network.

Cast Anica Dobra (Anica), Vuk Kostic (Stanislav), Fedja Stojanovic (Milutin), Milena Dravic (Stanislav's mother), Hanna Schwamborn (Ivana)

Screenplay Stefan Arsenijevic **Cinematography** Simon Tansek **Editing** Andrew Bird **Production Design** Volker Schaefer **Costumes Design** Nebojša Lipanovic, Veronika Albert **Music** Tomica Jankov

Producer Herbert Schwering, Miroslav Mogorovic **Production** Coin Film, Art & Popcorn **Co-producer** Gabriele Kranzelbinder, Janez Kovic **Co-production** KGP, Studio Arkadena, WDR, ORF **Italian Distribution** Ripley's Film **World Sales** The Match Factory - Balthasarstr. 79-81 - 50670 Cologne (Germany) - T. +49 221 539 709-0 - F. +49 221 539 709-10 - www.matchfactory.de

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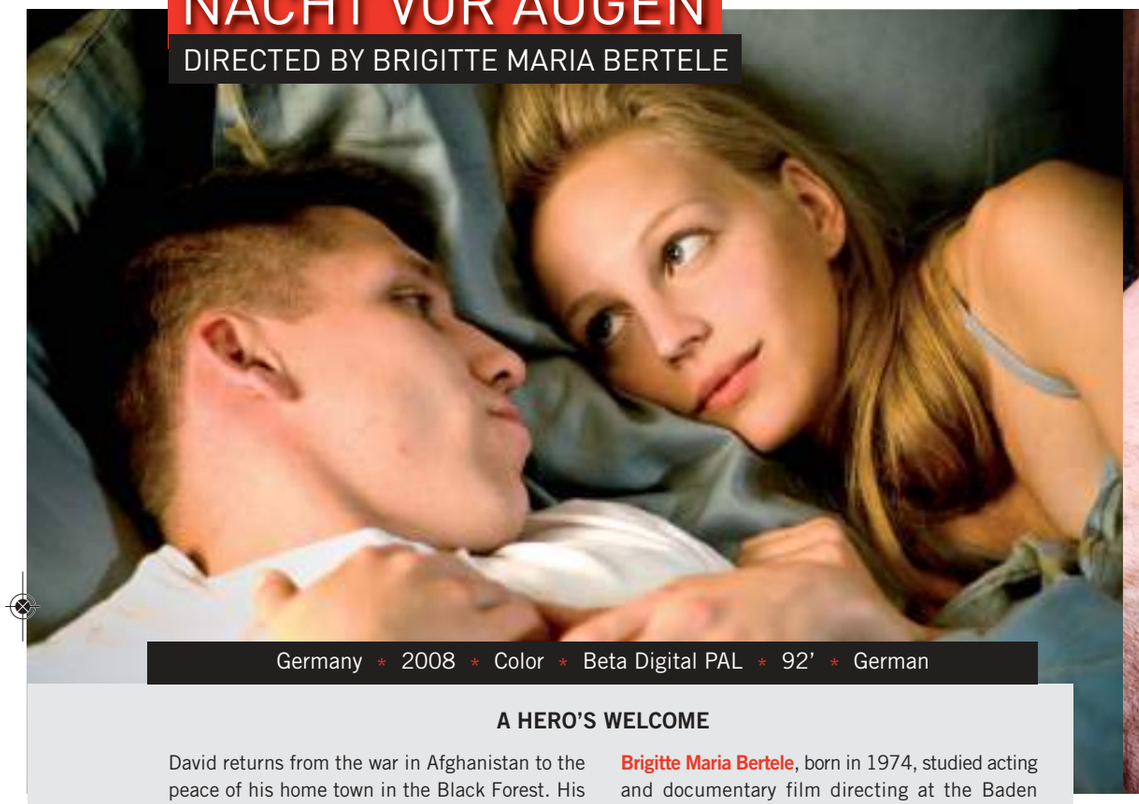
NACHT VOR AUGEN

DIRECTED BY BRIGITTE MARIA BERTELE



Germany * 2008 * Color * Beta Digital PAL * 92' * German

A HERO'S WELCOME

David returns from the war in Afghanistan to the peace of his home town in the Black Forest. His girlfriend Kirsten and his mother are overjoyed to see him safe and well, his eight-year-old brother follows him around like a hero, and the army gives him a medal for bravery. But he is close-mouthed, brusque, distant - a changed man. He returns to his old job as a paramedic and goes back to living with Kirsten. But he can't get the war he has left behind out of his head.

Brigitte Maria Bertele, born in 1974, studied acting and documentary film directing at the Baden Württemberg Film Academy in Ludwigsburg.
A Hero's Welcome is her first feature film. She is presenting her next project, *Resurfaced*, at the New Cinema Network.

Cast Hanno Koffler (David), Jona Ruggaber (Benni), Petra Schmidt-Schaller (Kirsten), Magarita Broich (Inge), Wolfram Koch (Rainer)

Screenplay Johanna Stuttmann **Cinematography** Mathias Prause **Editing** Stephan Krumbiegel **Production Design** Stephanie Brenner **Costumes Design** Monika Gebauer **Music** Christian Biegai

Producer Didi Danquart, Boris Michalski **Production** Noirfilm **Co-producer** SWR **World Sales** EastWest Filmdistribution - Schottenfeldgasse 14 - A1070 Wien (Austria) - T. +43 1 524 931 034 F. +43 1 524 931 020 - www.eastwest-distribution.com

LA SICILIANA RIBELLE

DIRECTED BY MARCO AMENTA

Italy * 2008 * Color * 35 mm * 115' * Italian

THE SICILIAN GIRL

Freely inspired by real events. On a November morning in 1991, 17 year old Rita approaches the Chief Prosecutor of Palermo, intent on vindicating her father's and brother's mafia related deaths. This marks the first time that the daughter of a mafia family openly rebels against the organization. From then on, Rita has not much to live.

Marco Amenta, born in 1970, began as a photographer, moving to Paris in 1992. He has directed documentaries on Cuba, *Lettre de Cuba*, and ex-Yugoslavia, *Born in Bosnia*. In 2002, he directed and produced *Diario di una siciliana ribelle* through his production company, Odissea. In 2004, he directed the documentary *L'ultimo Padrino*, followed by the docufiction *Il Fantasma di Corleone.* He is presenting his new project, *Banker to the Poor*, at the New Cinema Network.

Cast Veronica D'Agostino (Rita Mancuso), Gerard Jugnot (Attorney), Lucia Sardo (Rosa Mancuso), Marcello Mazzarella (Don Vito Mancuso), Paolo Briguglia (Bruni)

Screenplay Sergio Donati, Marco Amenta **Cinematography** Luca Bigazzi **Editing** Mirco Garrone **Production Design** Marcello Di Carlo **Costumes Design** Cristina Francioni **Music** Pasquale Catalano

Producer Tilde Corsi, Gianni Romoli, Simonetta Amenta, Marco Amenta **Production** R&C Produzioni, Eurofilm. in collaborazione con Raicinema **Co-producer** Raphael Berdugo **Co-production** Roissy Films **Italian Distribution** Istituto Luce **World Sales** Roissy Films - 58, rue Pierre-Charron - 75008 Paris (France) - T. +33 1 5353 5050 - F. +33 1 4289 2693 - www.roissyfilms.com

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SLEEP FURIOUSLY

DIRECTED BY GIDEON KOPPEL

U.K. * 2008 * Color * 35 mm * 94' * English, Welsh

A small farming community in mid Wales, about 50 miles north of Dylan Thomas' fictional village of Llareggub, is the place where Koppel's parents, both refugees, found a home. A place that is changing rapidly as small scale agriculture is disappearing and the generation who inhabited a pre-mechanised world is dying out. The filmmaker leads a poetic and profound journey into a world of endings and beginnings; a world of stuffed owls, sheep and fire.

Gideon Koppel works in a wide variety of formats, from film installations to documentary series. He made the controversial *Ooh La La and the Art of Dressing Up*, which explores the psychopathology of celebrity, and the feature film *Sleep Furiously*. The New Cinema Network will present his new project, *The Last Poet*.

Cinematography Gideon Koppel **Editing** Mario Battistel **Music** Aphex Twin

Producer Margaret Matheson, Gideon Koppel **Production** Van Film **Co-production** Bard Entertainments
World Sales Doc & Film International - 13 rue Portefoin - 75003 Paris (France) - T. + 33 1 4277 5687
www.docandfilm.com

SNIJEG

DIRECTED BY AIDA BEGIĆ

Bosnia and Herzegovina, Germany, France, Iran * 2008 * Color * Beta Digital PAL * 99' * Bosnian

SNOW

Bosnia, 1997. Six women, a grandfather, four girls and a young boy live in an isolated and war torn village. Their families and friends have been killed. The villagers, headed by the young and stubborn Alma, try to find their way out of poverty by selling plum jam on a deserted road. Then, two businessmen arrive and demand the residents to leave the village offering money in return. Villagers face a dilemma: should they accept the offer that could save their lives but destroy their souls?

Aida Begić, born in 1976, graduated in directing at the Sarajevo Academy of Performing Arts. She has directed two short films, *First Death Experience* and *North Went Mad*, before founding in 2004 the independent production company Mamafilm together with Elma Tataragić. *Snow* is Aida's first feature film. She is presenting her new project, *Bait*, at the New Cinema Network.

Cast Zana Marjanović (Alma), Jasna Ornela Bery (Nadija), Sadžida Šetić (Jasmina), Vesna Mašić (Safija), Emir Hadžihafizbegović (Grandfather)

Screenplay Aida Begić, Elma Tataragić **Cinematography** Erol Zubčević **Editing** Miralem S. Zubcevic
Production Design Vedran Hrustanović **Costumes Design** Sanja Džeba **Music** Igor Čamo

Producer Elma Tataragić, Benny Drechsel, Karsten Stoeter, Francois d'Artemare **Production** Mamafilm,Rohfilm, Les Films de l'Apres Midi **World Sales** Pyramide International - 5, rue du Chevalier de Saint George - 75008 Paris (France) - T. +33 1 4296 0220 - F. +33 1 4020 0551
www.pyramidefilms.com

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LA TORRE DE SUSO

DIRECTED BY TOM FERNÁNDEZ

Spain * 2007 * Color * 35 mm * 100' * Spanish

SUSO'S TOWER

Cundo returns home after ten years to attend the funeral of his best friend, Suso. Cundo's plans consist of having a binge to Suso's memory with his old friends, pretending that everything in his life is hunky-dory and then getting the hell out again. But his life leaves much to be desired and Suso has more in mind than a binge.

Tom Fernández, born in 1971, directed two short films, *Es todo un poco absurdo, ¿no?* and *Los huracanes, el surf y los sioux*, before working on television in several successful TV series. In 2007, he wrote and directed his first feature film, *Suso's Tower*. The project of his second film, *What's a Bear Good For?*, will be presented at the New Cinema Network.

Cast Javier Cámara (Cundo), Gonzalo de Castro (Fernando), César Vea (Mote), José Luis Alcobendas (Pablo), Malena Alterio (Marta), Fanny Gautier (Rosa)

Screenplay Tom Fernández **Cinematography** Carlos Suárez **Editing** Ángel Hernández, Zoido **Production Design** Soledad Seseña **Costumes Design** María Reyes **Music** José Manuel, Javier Tejedor

Producer Jaume Roures **Production** Mediapro **World Sales** TF1 International - 9 rue Maurice Mallet 92130 - Issy Les Moulineaux (France) - T. +33 1 4141 2168 - F. +33 1 4141 4296 www.tf1international.com

LA VERGÜENZA

DIRECTED BY DAVID PLANELL

Spain * 2009 * Color * 35 mm * 97' * Spanish

THE SHAME

Pepe and Lucía, a modern and well-to-do thirty-something year-old couple, have decided to tell the social worker Jimena that life with Manu, their eight-year-old adopted Peruvian son, is very hard. They cannot handle him and the last six months have turned their lives into a living hell. The decision to give him back is even more painful.

David Planell has been working as a scriptwriter for over 10 years, both for cinema and television. He has directed four short films (*Carisma*, *Ponys*, *Banal* and *Subir y bajar*) and the feature-length *The Shame*. His next project, *The Last One by Almodóvar*, will be presented at the New Cinema Network.

Cast Natalia Mateo (Lucía), Alberto San Juan (Pepe), Norma Martínez (Rosa), Marta Aledo (Irene), Esther Ortega (Ester)

Screenplay David Planell **Cinematography** Charly Planell **Editing** David Pinillos **Production Design** Mónica Bernuy **Costumes Design** Mónica Bernuy **Music** Christopher Slaski

Producer María Zamora, Stefan Schmitz **Production** Avalon Productions **World Sales** RTVE - Radio Televisión Española - Avda. Radio Television, 4 - 28223 Pozuelo de Alarcon (Spain) - T. +34 91 581 7801 - F. +34 91 581 7813 - www.rtve.es

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ZIFT

DIRECTED BY JAVOR GARDEV

Bulgaria * 2008 * Black & White * 35 mm * 92' * Bulgarian

Shortly before the Bulgarian Communist coup of 1944, Moth is thrown into jail under a false conviction for murder. Finally freed from the confines of his unjust prison sentence, he finds himself in the totalitarian Sofia of the sixties. Released on parole, he runs into trouble and falls afoul of the Communist state. His frantically wild nights sketch the geography of a fiendish autocratic city and a parade of eccentric characters, as the marginalized all lure him to the flame of disaster.

Javor Gardev works in the fields of contemporary cinema, theatre and performance art. His work, that focus on interpreting classic drama with the means and aesthetic codes of contemporary pop-culture, comprise several shorts (*Bedspotting*, *Der Solitudebolero oder Raskolnikowbesessenheit*) and the feature *Zift*. He is presenting the project *Zincograph* at the New Cinema Network.

Cast Zachary Baharov (Moth), Tanya Ilieva (Ada), Vladimir Penev (Slug), Mihail Mutafov (Van Wurst The Eye), Djoko Rossich (Father Todor), Snezhina Petrova (Doctor)

Screenplay Vladislav Todorov (based on his book "Zift") **Cinematography** Emil Christov **Editing** Kevork Aslanyan **Production Design** Nikola Toromanov **Costumes Design** Daniela Oleg Lyahova **Music** Kalin Nikolov

Producer Georgi Dimitrov, Ilian Djevelekov, Matey Konstantinov **Production** Miramar Film **Co-production** National Film Centre, Bulgarian National Television, Multfilm, Bg Art Studio **World Sales** MonteCristo International - 459 Columbus Avenue #334 - 10024 New York (USA) - T. +1 917 647 7587 - F. +1 917 677 8300 - www.montecristoentertainment.com

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UNSEEN CESARE ZAVATTINI

MACRORADICI DEL CONTEMPORANEO

its programme this autumn. In fact the exhibition "Unseen Cesare Zavattini" marks the start of the "MACROradici del Contemporaneo" project, overseen for MACRO by Francesca Pola, joined on this occasion by Giorgio Mastinu. It aims to shine the spotlight on a selection of luminaries from Rome's artistic scene through displays of unseen works, lesser-known biographies, objects and talismans. These multifarious personalities will be presented to a mainly young audience, as a living presence in contemporary imagination. The exhibition's innovative displays provide even further insight into these artists, with touchscreens, films, video screenings and chests of drawers containing hundreds of works, photographs and documents with which the audience are encouraged to interact. This core of roughly two hundred unseen works, presented to the public for the first time, comprises tiny paintings on paper Zavattini produced in the early 1940s, a clear testimony to his multi-faceted nature. The works belonged to collector and gallery owner Carlo Cardazzo, whose Venetian drawing

Comune di Roma

MACRO

room acted as a kind of intellectual salon at the time, frequented by the leading Italian literati and avant-garde artists. In 1943, Zavattini was one of those behind the exhibition Il gioco del Paradiso, featuring drawings and paintings by players in the Italian cultural scene such as Dino Buzzati, Antonio Delfini, Eugenio Montale, Leonardo Sinisgalli and Zavattini himself. After he was awarded the first Cavallino Prize, he then went on to sign a contract with Cardazzo. So I am particularly grateful to the Venice Region, which has contributed to supporting the creation of this exhibition thanks to this link with the city. This show restores Zavattini's multifarious artistic personality to a place of honour in the modern world, where the past meets the present. Out of vocation and temperament he crossed genres, moving between cinema, literature, journalism and painting, but above all, Zavattini is a storyteller, and this unusual "Zavattini in colour" is also a visionary account of stories and characters. The visitor is not presented with an historical exhibition and retrospective, but rather an attempt to use Zavattini's paintings to retrace the timeless roots of an entire visual and artistic imagination operating in Rome, from Baroque to the Roman School and ending up with the post-modern radicalism of the Transavanguardia and Bad Painting artists. This style of painting narrates and surprises, in a MACRO project that also focuses on the diversity of the contemporary.

LUCA MASSIMO BARBERO
Director MACRO

Unseen Cesare Zavattini
October 13, 2009 - January 10, 2010
MACRO Museo d'Arte Contemporanea
Roma, Sala Panorama S, First floor
Via Reggio Emilia 54
Tuesday - Sunday from 9,00 - 19,00
MACROTICKET
MACRO/via Reggio Emilia +
MACRO Future/Testaccio
Individual ticket
Full price: 4.50 € - Discount: 3.00 €

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TELETHON GALA

TELETHON JOINS THE PROGRAMME OF THE INTERNATIONAL ROME FILM FESTIVAL WITH A GALA DINNER TAKING PLACE ON OCTOBER 22 FOR SOME OF ITALY'S BEST-KNOWN FILM FIGURES AND BUSINESS LEADERS. AIM OF THE GALA EVENT IS TO RAISE FUNDS TO SUPPORT RESEARCH INTO RARE GENETIC DISEASES, WHICH TELETHON HAS BEEN FUNDING SINCE 1990.

Genetic diseases are caused by an error in an individual's DNA, and for many of them there is still no effective treatment today. Over 6,000 of these diseases have been identified, and all in all, 5 % of the Italian population is affected by one of them, but due to their low prevalence, genetic diseases have been neglected by the bulk of public and private investments.

SINCE 1990 TELETHON

- Has raised over €400 million and funded more than 2,000 research projects on 430 different diseases.
- Has founded three research institutes and a laboratory that designs technological aids
- In 2005, the United States Food and Drug Administration approved the clinical protocol for treating the immune deficiency ADA-SCID developed by HSR-TIGET (San Raffaele Telethon Institute for Gene Therapy) as the most effective. Thanks to this protocol for gene therapy, the lives of twelve children have been saved.

TODAY

Telethon is closing in on possible therapies for other genetic diseases such as metachromatic leukodystrophy, the Wiskott-Aldrich syndrome, Duchenne and Ullrich muscular dystrophies, and Leber's congenital amaurosis.

Investing in research means guaranteeing a better future for humanity. Each day Telethon researchers are making amazing strides. Thanks to their passion and commitment, millions of Italians with rare genetic diseases have real hopes of defeating their illnesses.

For informations *www.telethon.it*

DOC FEST

INTERNATIONAL SHOWCASE FOR DOCUMENTARIES ON ART, ARCHITECTURE, THEATRE, MUSIC AND DANCE
OCTOBER 16 – 21, 2009 - VI EDITION
free admission

DOCUMENTARIES ON ARCHITECTURE

curated by Antonella Greco
Faculty of Architecture at the "Valle Giulia" study centre in Rome's La Sapienza University
Time: 18:30-20:30

Arena: Bacon's Arena by A. Low
Aspettando Ricci by N. Gelormini
Brasilia Minha by E. Massiot and C. Venturelli
Domenico Fontana: ingegnere, architetto, urbanista by A. Kestenholz
Ernesto Nathan Rogers. Conservare e Costruire by M. Poma
Gio Ponti. La Villa Planchart a Caracas by R. Rubini
Infinite Space:The Architecture of John Lautner by M. Grigor
La gioia del fare by P. Albanesi
"La vida es sueño". Gio Ponti, l'uomo che visse due volte by M. Poma
Martine Bedin - Film by S. Cormino and B. Capezzuoli
Massimiliano Fuksas by G. Mora
Mumbai diari dalla megalopoli by G. de Finis
Piero Sartogo e Nathalie Grenon Architetti by O. Artioli
Saving Falling Water by K. Love
Tokio Scanner by O. Mamoru and M. Buildimg

DOCUMENTARIES ON ART, CINEMA, THEATRE, MUSIC AND DANCE

curated by Rubino Rubini
Cinema Azzurro Scipioni, Time: 21:00-23:30

2° Concorso Europeo di Cibo Naturale by C. Campus
Adventures in Listening: Kurt Masur by A. Breuer
Altre definizioni by E. Sferra
Arena: Paul Scofield by D. Thompson
Around the dub sync by A. Castelletto
Blue Lady (revisited) by A. S. Labarthe
By the Ounce by K. Snyder
Caravaggio XXI by L. Rambelli and M. D'Alessandro
Caro Sociologo by C. Albanese and L. Negri
El último guión. Buñuel en la memoria by G. Urresti and J. Espada
Felix Picherna Walking Tango in Moscow by E. Felli
Futurismo che passione by S. Palumbieri
Granica by E. Brandner
Immotus by M. Becattini
Il liutaio magico by L. Capretti
Il riso in macchina e Petra - Prebil by G. Matcovich
In Search of Beethoven by P. Grabsky
In tempo ma rubato by G. Baresi
I sei artisti di via degli Ausoni by R. Gramiccia
La Paloma - Longing worldwide by S. Faltin
Lavoroliquido by M. Cinque
Little Bird's Diary by E. Jansons
Miracolo Venezuelano by S. Luzi and L. Bellino
My Life & Times - Michael Cacoyannis by L. Carras
Piero della Francesca e il polittico della misericordia by F. Greco
Rob Torres, A Moving Portrait by L. Marmo and S. Greco
The Painter Sam Francis by J. Perkins
The radical gardener by H. Vaske
Theo Angelopoulos Shoots "The Dust of Time" by N. Ligouris
Uccidiamo il chiaro di luna by R. Tortora
Una Storia da ridere by R. Salinas
Vivid Vivaldi by K. B. Skibsted and B. Hesselholdt

Per info e programmazione *www.docfest.it*

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A.N.G.E.L.S.

In Italy, A.N.G.E.L.S. cares for children who have taken ill or been injured in war zones, providing them with cultural activities. "Angels" is an international song for peace written by Benedetta Paravia, urging for a breakdown in the barriers preventing people from living peacefully together and calling for inter-religious dialogue. In the song, the tiny Angels recount the last day of their lives, urging peace since everyone is equal in heaven. On the occasion of the 4th International Rome Film Festival, A.N.G.E.L.S. is awarding the winners of the "Giovani per la Fratellanza" (Youngsters for Brotherhood) competition on October 21st at 21,00 at the Acquario Romano and presenting the jewellery "Brotherhood, sons of the same Father", created by Benedetta Paravia and made exclusively by Rome's Gioielleria Bedetti, with proceeds going to charity. Its testimonials are Prince Emanuele Filiberto di Savoia, A.N.G.E.L.S., spokesperson Benedetta Paravia and professor Giacomo Frati. Orders can be placed through the website ***www.loveangels.it***

INTERNATIONAL "CINEARTI LA CHIOMA DI BERENICE" PRIZE - 12TH EDITION

The "Premio Internazionale Cinearti La Chioma di Berenice" cinema prize, was created in 1998 by CNA (the National Confederation of Artisans and SMEs) and by Cosmoprof, the world's most important beauty showcase. The initiative was created to pay tribute to the imagination of hairdressers, make-up artists, costume designers, set designers and set decorators, whose work for the silver screen influences contemporary fashions and trends. The prize recognises the work and creativity of professionals indispensable for any cinematographic production. For this 12th edition, the jury presided by Leo Gullotta will be additionally awarding prizes for Best Costumes and Best Stage Design in the theatre, along with those for Best Hairdresser, Best Make-up, Best Costumes, Best Set Design and Best Set Decoration in the cinema.
October 23, 2009 at 20:30- 'Roma Eventi' Conference Centre, via Alibert 5/A (Via Margutta)
Evening for invited guests - *www.premioberenice.com*

BEFORE, DURING AND AFTER FUTURIST CINEMA

Through video installations and screenings of what remains of futurist cinema, this exhibition takes a look back at the visual influences behind the first cinematographic experimentations, and the ongoing aspects of avant-garde research inspired by Futurist Cinema. The exhibition does not intend to be an historical-critical overview but leaves visitors to personally discover these aspects in the images, always returning to the central nature of Futurism. Certain abstract films portray the blurred borders between cinema and pictorial-plastic expressions in the other visual arts. This is a discovery of the cutting-edge bequests to the cinema of today.
October 15 - 23, 10:00 - 19:00, Sunday 10:00 - 13:00
Galleria L'Agostiniana, piazza del Popolo 12 *www.benassiassociati.it*

DRESS IN DREAMS / MAKE ME UP A STAR

The painted faces of *Apocalypto*, with their amazing wigs and their teeth plated with semi-precious stones; the severe bust of actor Toni Servillo transformed into "Divo Giulio;" and the Belle Epoque dresses and come-hither look of Nicole Kidman in *Moulin Rouge*: the exhibition created by Elisabetta Cantone and Francesca Silvestra is a tribute to the Italian film industry's great makeup artists. They include Vittorio Sodano (David di Donatello for *Il Divo*), Maurizio Silvi (BAFTA for *Moulin Rouge*), Fabrizio Sforza (BAFTA for *The English Patient*) , Aldo Signoretti (BAFTA for *Gangs of New York*), and Francesco Freda, makeup master to Sophia Loren and Marcello Mastroianni. From October 13-18, the Carlo Bilotti Museum will host reconstructions of the sets of world-famous films, equipped with videos and images seen here for the first time, where visitors will learn how a "movie character" is created. The event continues in Via Veneto: at the Hotel Bernini Bristol and at Largo Fellini, expert makeup artists will be on hand at two purpose-built "backstages where anyone can become a star for the day" or get made up to look like the lead in a pulp movie.
From October 13 to 18 - Museo Carlo Bilotti; Bernini Bristol; largo Fellini - *www.dressindreams.com*

EUROVISIONI XXIII

Digital and beauty: creativity and innovation in the audiovisual industry in the age of convergence.
The XXIII International Cinema and Television Festival Eurovisioni (October 11 – 14) will be held at the French Academy (Sunday 11th), the Palazzetto del Burcardo (Monday 12th and Wednesday 14th), Palazzo Farnese/France Embassy (Tuesday 13th) and the Goethe Institut. This year's conference looks at convergence between the audiovisual, telecommunications and information technology industries, which will only come about when the conditions to fund creativity and authors will be at least no worse than today. The showcase "Public Service Cinema" will screen six not-yet-aired works by ARD, BBC, France Télévisions, RAI Fiction, TVE and TVP, being shown at the above-mentioned locations as well as at the Sala Trevi.
From October 11 to 14 - Accademia di Francia; Palazzetto del Burcardo; Palazzo Farnese; Goethe Institut
Entrance by invitation via application forms on *www.eurovisioni.it*.

VIEDRAM VIDEO + SOUND DESIGN FEFÈSTIVAL

VIEDRAM, Video + Sound Design Fefèstival showcases cutting-edge developments in video and digital sound, including graphics, video art, television, video clips, communications, cartoons, and ICT.Now in its seventh year, the festival, organized by the European Institute of Design and under the helm of Artistic Director Luigi Vernieri, has created the FEFÈ Project (*www.fefeproject.com*).The programme features: an international observatory on the most intriguing trends in video and sound design; encounters with international avant-garde artists; networking opportunities for artists, industry professionals and companies; meetings with software house leaders in the field; conferences and seminars on the market's latest trends.
October 23-24 - Nuovo Cinema Aquila - Free admission
For further information, contact the FEFÈ Project : Fabiana Lovari - press@fefeproject.com

MIMMO CATTARINICH: OLTRE LA PELLICOLA

On the occasion of the International Rome Film Festival, the Galleria Marino presents "Mimmo Cattarinich: Beyond Film," an exhibition of photographs dedicated to Italian cinema. Cattarinich started to work at the studios early on, first at De Laurentiis Studios and then at Cinecittà, moving on to photograph the sets of Italy's celebrated filmmakers, such as Fellini, Pasolini, Bertolucci, Ferreri, Tornatore, Zeffirelli, and many others. The exhibition presents an intimate look at Italian film history with its "stolen moments" from famous sets. The photographer himself will be presenting his shots of film legends the likes of Alberto Sordi, Sofia Loren, and Roberto Benigni at the opening on October 17 at 6:30 pm at the Galleria Marino in Salita Sebastianello 16/b.
October 17-24 - Galleria Marino, Salita San Sebastianello 16/b - Tuesday – Saturday, from 11,00 to 19,00
info@collezionista.it - Tel. 06/69797531

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READING FILM

Three lectures that draw on four recent publications: "Riflessi da un paradiso" by Attilio Bertolucci, edited by Gabriella Palli Baroni for Moretti & Vitali Publishers; "Amedeo Buffa, in arte Nazzari" by Maria Evelina Buffa, a great poet's look at a glorious film season (1945-1953); "Anna Magnani, vissi d'arte, vissi d'amore" by Chiara Ricci, published by Edizioni Sabinae; and "L'anello di Policrate. Il complesso di colpa nel cinema" by Claudio Gaudio and Antonio Provazza, (Edizioni Sabinae), in which two key figures in Italian film assemble recollections, images, and psychoanalytic interpretations of ten of the most significant films in movie history.
October 16, 20 and 21 at 17:00 - Biblioteca Nazionale Centrale (National Library Headquarters) viale Castro Pretorio 105 - Free admission

CULTURE AND SUSTAINABLE DEVELOPMENT

On October 28, 2009, the Italian Coalition for Cultural Diversity is organizing a conference with scientific experts and leading cultural figures entitled "Culture and Sustainable Development: the Italian Proposal for a Ninth Millennium Goal" to promote cultural diversity as a crucial element in achieving social integration. The aim of the event is to highlight the trends and best practices in Italy today, as well as pinpoint strategies to promote integration, social cohesion and sustainable development. Civil society involvement represents the value-added of the coalition's attempts to broaden the discourse on social integration issues. For this reason, a ninth Millennium Development Goal is proposed: the safeguarding of cultural diversity as world heritage.
October 28, at 9:30 - Campidoglio, Sala della Protomoteca and Sala del Carroccio

50 ITALIANS

Thanks to the power of film and television drama, the stories of Oskar Schindler and Giorgio Perlasca are widely known, men who followed their conscience, acting beyond ideological motives to save Jewish people from the extermination under the Nazis. But no one yet knows the story of these 50 Italians, even though the Simon Wiesenthal Centre considers their actions as the most heroic of that period: from within the echelons of the regime itself, these men saved more human lives in the occupied territories than any other person or institution was able to do. While the film does use unpublished documents, it concentrates more on first-hand interviews with the Jews who were saved, re-examining events from 1940 to the declaration of the Armistice on September 8, 1943.
October 19, at 11:00 Casa del Cinema - Sala Deluxe - For informations: *www.kairosfilm.it*

MELTING CINEMA

Visual arts meet other creative languages.
Melting Cinema examines the relationship between visual arts and the language of the screen. In particular, between Italian artists and the ways in which film images and the cinematic imagination are created. Painting, video, sculpture, drawing, photography: many mediums interwoven, a new form of expression. Art straddling the border between the integrity of its own status and the metamorphosis inherent in cinema. The artists: Giovanni Albanese, Philippe Antonello, Matteo Basilé, Davide Bramante, Gea Casolaro, Paolo Consorti, Paola Gandolfi, Masbedo, Cristiano Pintaldi, Max Rohr, Gianluigi Toccafondo, Adrian Tranquilli. The creative network organising the exhibition is C.O.R.E. (http://www.c-o-r-e.it/)
October 15 – November 15, 2009 - Monday to Friday from 10:00 to 18:00
xister studios, vicolo della Frusta 8/9

SAMPIETRINO D'ORO MARGUTTIANO 2009

Honorary President - Luigi Magni
Hosts: Lola Mastroianni and Erminia Manfredi
The 4th edition of Via Margutta's Sanpietrino d'oro ("Golden Cobblestone"), dedicated to Federico Fellini and organized by the Associazione Diletta Vittoria, will be held on October 12, 2009 at 20,00 at the Casa del Cinema in Largo Marcello Mastroianni 1. The Sampietrino d'oro is bestowed on "those working behind the scenes". The event includes the Ruggero Mastroianni Prize 2009, awarded this year to actor Carlo delle Piane, as well as the screening of *La Viassa di Torre Canavese*. Directed by Luca Calvanelli, with production design by Antonello and Milo Gèleng, the documentary is produced by Diletta Film in collaboration with the Federico Fellini Foundation and the antiques dealer Marco Datrino. The photography exhibition of the same name, "La Viassa di Torre Canavese," featuring photographs by Elena Datrino, continues October 15-23 at the Galleria Vittoria in Via Margutta 103. Opening times: from 15:00 to19:00.
For further information: Ass. Diletta Vittoria via Margutta 103 - Tel. 0636001878 - 3385076622 dilettavittoria@tiscalinet.it

SETS AND STAGES FROM THE 'ITALIAN SCHOOL' OF CINEMA

On the occasion of the International Rome Film Festival, Monini is sponsoring an exhibition of photographs by Lionello Fabbri in the Sinopoli Foyer at the Auditorium Parco della Musica. For many years the 'indiscreet eye' of the Festival of the Two Worlds in Spoleto, the Umbrian town home to Monini, Italy's celebrated brand of extra virgin olive oil, Lionello Fabbri never was the event's official photographer, yet he had the ability to capture its truest expressions and most remarkable moments, the spirit of the festival more than the festival itself. Many of Fabbri's photographs, retrieved thanks to Monini's efforts, portray some of the world's, greatest film stars and directors, such as Ingrid Bergman, Federico Fellini, Vittorio Gassman, Anna Magnani, and Roman Polanski, snapped in theatre lobbies or in the streets of Spoleto, and other casual situations.
Foyer Sinopoli of the Auditorium Parco della Musica

THE EYES NEVER LIE

"Lo Sguardo non Mente" (The Eyes Never Lie) is a photography project by Riccardo Ghilardi based on the idea of immortalizing the purity of the instinctive reaction that eyes cannot hide. Thirty colour photographs portray Italian actors and actresses such as Valerio Mastandrea, Claudia Pandolfi, Sabrina Impacciatore, and Elio Germano, as well as new talents now emerging on the Italian film scene.
Every actor and actress was asked a different question. The photographs constitute their answers, captured in the expression in their eyes.
The idea behind the project was to try to seize that "one-hundred-and-twenty-fifth of a second" when the eyes never lie.
From October 15 to 23 ottobre - Sala Ospiti, Auditorium Parco della Musica

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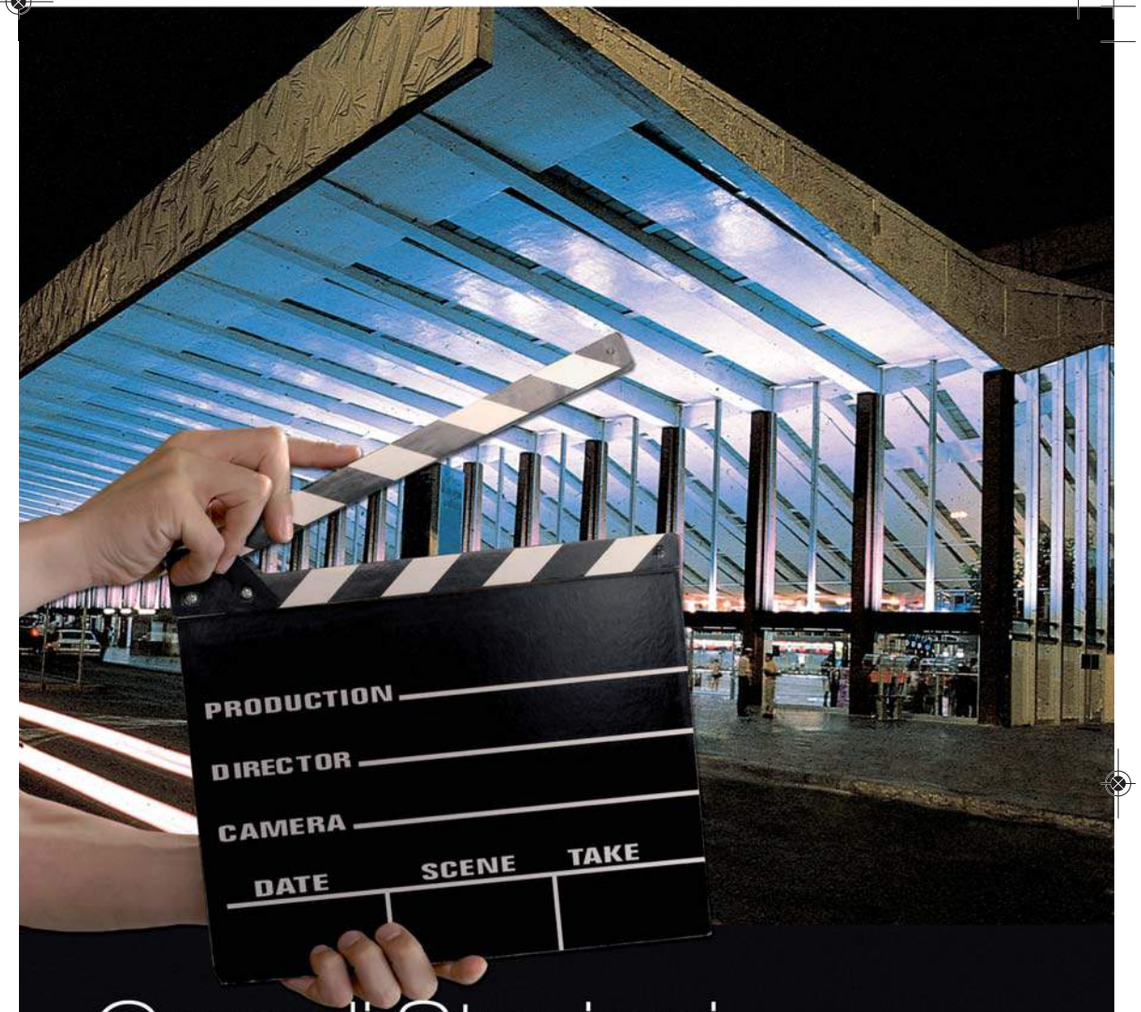

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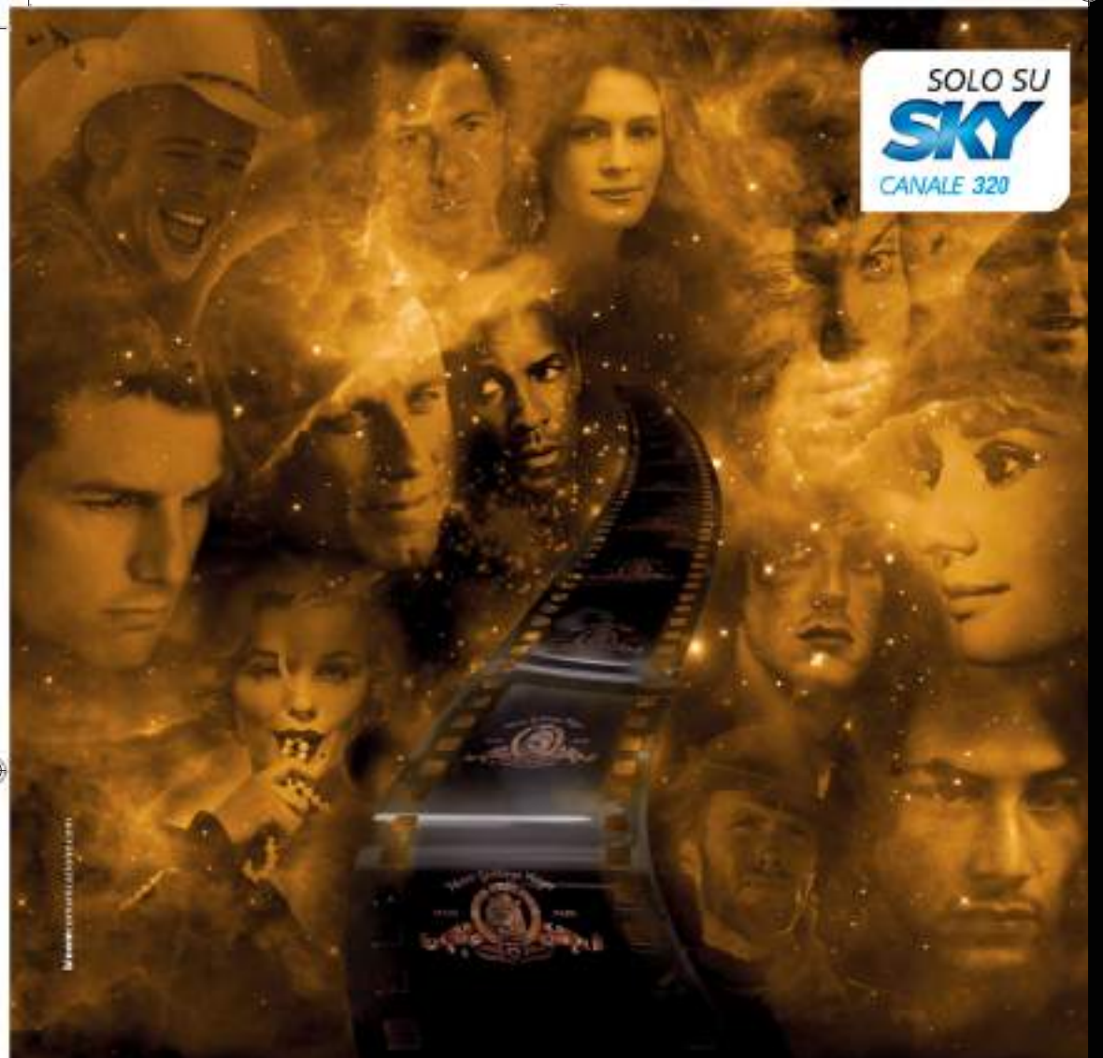

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THE FESTIVAL'S CONCRETE ACTIONS FOR THE ENVIRONMENT

- WE HAVE CALCULATED THE CO2 EMISSIONS PRODUCED BY OUR EVENT AND HAVE COMPENSATED FOR THEM WITH THE PLANTATION OF NEW FORESTS IN COSTA RICA AND WITH THE REFORESTATION AND RE-QUALIFICATION OF A PART OF THE VALLE ANIENE NATURE RESERVE IN ROME
- OUR PUBLISHING AND PROMOTIONAL MATERIALS ARE PRINTED ON RECYCLED PAPER
- THE BAGS FOR ACCREDITED PARTICIPANTS WERE PRODUCED USING RECYCLED MATERIALS
- WE SEPARATE OUR RUBBISH FOR RECYCLING
- THE FESTIVAL'S "CINEMA LINE" BUSES RUN ON GULLIVER ELECTRIC VEHICLES
- OUR GUESTS WILL USE LOW CARBON TRANSPORT
- WE USE CARBON NEUTRAL METHODS TO TRANSPORT OUR FILMS
- TICKETS ARE NON-IMPACT PRINTED, USING THERMAL PRINT HEADS NOT INK
- THE ACCREDITATION SYSTEM IS ENTIRELY COMPUTERISED TO AVOID WASTING PAPER
- THE REFRESHMENT AREA IN THE CINEMA VILLAGE USES BIODEGRADABLE MATERIALS
- FESTIVALGOERS WILL BE GIVEN INFORMATION ON SUSTAINABLE MANUFACTURING PROCESSES
- THE FESTIVAL STAFF MEMBERS EMPLOY ELECTRIC VEHICLES IN TRANSFERS WITHIN THE CINEMA VILLAGE

During the Festival, all our partners promote their initiatives aimed at environmental sustainability.

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