



OCTOBER 28 | NOVEMBER 5 2010

# INTERNATIONAL ROME FILM FESTIVAL





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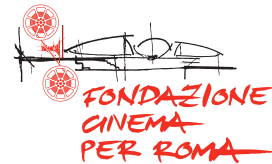
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The Chamber of Commerce of Rome aims at developing the entrepreneurial structure in the territory of Rome and therefore enthusiastically promotes the International Rome Film Festival and The Business Street: a prestigious window on an aptly renovated Via Veneto, where players of the international film industry can have a chance to discover new Italian and European productions.

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The artistic output of a nation does not only represent the individual expression of thoughts and emotions, but it also stands for the authentic portrait of a people. Cinema, the youngest of all the artistic forms of art, is one of the means which can better express the capability of the Italian genius.

The Ministry of Youth is not afraid to believe in the visionary talent of young Italians, also in the art of cinema. This year, for the first time and together with the International Rome Film Festival, it promotes the Marc'Aurelio Debut Prize and increases the level of commitment and resources aimed at producing the works of young talents. Anyone who knows this generation can tell that, if given the right chance, it can do great things in every possible field of art and make Italy proud of its own capacity to innovate, describe itself and reveal to the world its evocative mission.

A generation which merely looks after its past does not make history. It does it when it gives history new ideas, works, and protagonists. Our great challenge is to make our descendants say: from that moment, they started to build the future.

Giorgia Meloni  
Minister of Youth  
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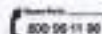
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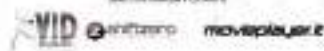
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**INTERNATIONAL  
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## SANDRO BONDI

MINISTRY OF CULTURAL HERITAGE AND ACTIVITIES

The 5<sup>th</sup> edition of The International Rome Film Festival has magnificently met the goals it had set forth and is today an established cultural event which not only champions high quality films, but also offers the city's diverse audiences an occasion to celebrate cinema, and at the same time functions as a crucial platform for the promotion of the film industry.

Italy's foremost cultural industry - cinema - is given the ideal stage to boast the numerous European and international films, directors, actors and stars who will flock to Renzo Piano's splendid Auditorium to honour and celebrate the Festival.

The Festival's tribute to Ugo Tognazzi, on the 20<sup>th</sup> anniversary of his death, is a heartfelt homage, rendered to an actor endowed with extraordinary kindness and compassion and whose role was fundamental in creating a film genre - the Italian comedy. He will be dearly remembered for making Italian cinema famous throughout the world.

Thanks to New Cinema Network, the Festival becomes a real breeding ground for independent cinema talent; it is truly an ideal context to develop and launch new projects. The Business Street, the Festival's consolidated market dedicated to the circulation and promotion of audiovisual products, shares its creative space with NCN, offering young people the chance to turn their projects into finished film products.

This all makes the Festival a key appointment for our film industry. It is a highly prestigious event, made possible with the continued support of the City of Rome, local and regional governments, businesses in the territory and the expert guidance of its President, Gian Luigi Rondi.

I wish the Festival the best of success, knowing that its international resonance can only enhance our country's image worldwide.

## GIANNI ALEMANNO

MAYOR OF ROME

It is an honour and great pleasure for the City of Rome to welcome the fifth edition of the International Rome Film Festival. The upcoming event will perfectly crown the celebrations for Rome's 140<sup>th</sup> anniversary as the nation's Capital and feature new protagonists and works which will take center stage during the next Italian and international film season.

In the seven days of programming, the Festival will prove to be the melting pot and elected representative for world cultures, languages and identities. Stories from near and afar, akin and yet diverse, will be heard and exchanged, and in so doing the Festival will reinforce its bonds with the rest of the world.

The bonds are built on stories made of memory and imagination that the world will deliver to the City of Rome, so that the Festival can preserve and pass them down through history with the full evocative force that cinema can convey.

This ethical and aesthetic accomplishment is due to the talented and masterly work, in the past three years, of Maestro Gian Luigi Rondi and Artistic Director Piera Detassis, who have been supported in their enduring efforts by the invaluable contribution of the sponsoring institutions: Province of Rome, Lazio Region, Rome Chamber of Commerce, Fondazione Musica per Roma and all the private investors whose precious contributions have allowed the International Rome Film Festival to grow and become a forum of prolific encounters, focused dialogues, art and experimentation, enabling it to attain recognition for its top quality workmanship and innovation. Great stories and storytellers will shine this year - Akira Kurosawa will be rendered homage on the 100<sup>th</sup> anniversary of his birth with the screening of his masterpiece *Rashomon*.

Stories with acclaimed celebrities will be greatly applauded. Ugo Tognazzi, the extraordinary comic actor will be remembered through the loving eyes of his daughter, Maria Sole Tognazzi, with an affectionate and poignant tribute.

## RENATA POLVERINI

GOVERNOR OF THE LAZIO REGION

**T**he International Rome Film Festival is an important resource for the city and the entire Lazio Region. Indeed, this is one of the pillars of our policy for Lazio. We are convinced, in fact, that the Festival is an initiative that can attract additional resources and promote our marvelous region at the global level. Cinema has always been one of the Lazio Region's strategic assets. Along with the television industry, Lazio's film sector has generated thousands of jobs in recent years, and can boast a level of excellence, both professional and artistic, which is recognized and appreciated the world over. The Rome Film Festival thus inherits an important legacy that has been built frame by frame, and film by film, by the world's greatest filmmakers, starting at the end of World War II and continuing today.

This legacy is not limited to the exponents of neorealism or other acclaimed auteurs, or the popular directors of the classic Italian comedy; Lazio, in fact, in recent years, has also attracted the brightest stars in the Hollywood firmament and beyond, drawing the leading lights of European as well as world cinema. We can safely assert, then, that our Region is the home of international cinema - a claim no other country can make. Organizing a festival in a region endowed with such a rich film history is no mean feat, and all the players responsible for its success need to address the challenge to the best of their ability.

We watched proudly as this event came into being, grew, and matured. And now that we are called on to support it, we will not go back on our word. On the contrary: we intend to go even further. Investing in this sector is one of the Lazio Region's priorities; we feel that the time is ripe to embark on a project that will take the sector to another level. In particular, we aim to strengthen the film market structure so that Lazio and the city of Rome may soon serve as an essential point of reference for the audiovisual industry, with a view to broadening the market's scope to include links to the Mediterranean countries, Eastern Europe, and the Far East. And although much work remains to be done, the goal is within reach. A renewed commitment and a heightened synergy between the Festival's founding members will surely lead to a greater rationalization of public resources. Wishing the latest edition of this Festival success means investing in the prosperity of Lazio's entire film industry.

## NICOLA ZINGARETTI

PRESIDENT OF THE PROVINCE OF ROME

**I**n the past few years the International Rome Film Festival has been one of the most eagerly awaited events in the city of Rome and its surrounding area. This hugely successful and innovative event targets: experts searching for new expressions in filmmaking, industry professionals open to investment opportunities, thousands of film buffs and an ever-growing number of film viewers, by treating them to a rich array of high-end and experimental works. The event is also very important for Rome's territory. Although set in the heart of Rome - in its emblematic landmark for modern - day Roman culture - the event still reaches out and fully embraces other gathering places such as the outskirts and provincial municipalities which become additional sets for experiencing the Festival.

Drawing on the positive results we have obtained thus far, we are profoundly convinced that we must continue to work with all the institutions who have pledged their support from the inception of the project, uniting our efforts with the economic and cultural forces that have made it all happen, to further consolidate this challenging endeavour.

The provincial government is on the side of those who attempt new pathways. In fact, in this edition, within The Business Street section, we have sponsored a day of meetings between publishing houses and film production companies - two parallel worlds tied by a symbiotic relationship. An experimental initiative which, we hope, will continue to grow and flourish.

This year again, we want our youth to be the real stars. Great films are not just works of art, but the instruments of collective narration, treasure troves of human knowledge and memory, shapers of identity; and hence we feel they are a true mentoring experience for young generations. It is in this spirit that we have decided to build on our collaboration, started in past years, with the Alice nella città section, and further strengthen our bonds. With our focus on youth - oriented cinema, we have promoted, among other initiatives, a very special event in one of the most beautiful sites in the province - The Rospigliosi Palace in Zagarolo - as we want to involve our school children in the festival as real protagonists, each and every day.

## GIANCARLO CREMONESI

PRESIDENT  
ROME CHAMBER OF COMMERCE, INDUSTRY, HANDICRAFTS AND AGRICULTURE

**T**he International Rome Film Festival is a must for all aficionados of the seventh art as well as Italian and international industry professionals.

In addition to huge public turn-out, the International Film Market section - subdivided into The Business Street and New Cinema Network - has given real impetus to the Italian film industry, drawing on an ever growing number of buyers, sellers and distributors worldwide.

The Rome Chamber of Commerce, main economic institution of the nation's capital, has pledged its support to the Festival right from the very first edition, by contributing considerable economic resources and expertise. The main objectives being: producing sizable economic spin - offs for the local economy in a sector that has always been a strategic asset of development for Rome and the entire nation; promoting networking and guaranteeing a prestigious showcase for Italian productions.

The Rome Chamber of Commerce has committed to a long list of events and infrastructures - the Auditorium, the RomaFictionFest, Accademia di Santa Cecilia, La Notte Bianca (White Night), to name a few - to boost the cultural vitality and appeal of the Capital and offer an ideal setting for tourists, citizens and foreign investors alike.

We are convinced that investment in culture is essential to the economic and social growth of our country; even more so, in these times of economic downturn. It is therefore crucial that all institutions which work to foster the economic development of our city, local and regional economies, are unflagging in their attention to initiatives which enhance productivity, creativity and innovation.

## GIANNI BORGNA - CARLO FUORTES

PRESIDENT AND COUNSELLOR  
FONDAZIONE MUSICA PER ROMA

**T**he 5<sup>th</sup> edition of the International Rome Film Festival takes place in what deserves to be called a special year. 2010, in fact, marks the 140<sup>th</sup> anniversary of the "Porta Pia breach" - the conclusion of Italy's struggle for unification, when Rome's gates were stormed by the Italian troops. It is also fifty years since the Olympics were held in Rome in 1960, and in the same year *La dolce vita* was released.

And it is *La dolce vita* that concerns us here: its symbolic value, its irresistible success and enduring fame, and Fellini's magical ability to "instantly capture the spirit of the times". The film is also - we would like to point out this aspect - quintessentially Roman. Coming out in 1960, fifteen years after the end of the war, this film was the culmination of the postwar period, when Italy was reconstructed both physically and morally, and as the capital, Rome assumed a leadership role not only in politics but in the fields of literature and film above all. The names associated with this era have all become legends, including Rossellini, De Sica, Visconti and Fellini, as well as Moravia, Gadda and Pasolini, to name just a few.

After the heights Italian cinema had reached with neorealism, *La dolce vita* marked the transition towards other formulas and genres, at the same time, however, preserving the continuity of that unparalleled season during which Rome, for a while longer, would be called "Hollywood on the Tiber", a hub of the world film industry.

Today, if we compare Rome now to that heady era, the city can boast a plethora of other activities and new facilities, above all the Auditorium Parco della Musica, which give Rome a competitive edge in arts and entertainment programming. It is our hope that the Rome Film Festival, with its exceptional audience turnout attesting to its success, will not only have a hand in re-evoking the season of the dolce vita, but will also help Italian cinema regain a role as fundamental as the one it once enjoyed. By that we mean quality as well as quantity; we envision culture as being at once the end product of our country's balanced progress, and a resource for renewed economic growth.

## GIAN LUIGI RONDI

PRESIDENT  
FONDAZIONE CINEMA PER ROMA

**B**ack for its fifth year, the International Rome Film Festival continues to abide by its priority vocation which can be neatly summed up by the formula: “Bringing all cinema to all people”. We owe much to our Artistic Director, Piera Detassis, who has very capably achieved great heights with her knowledgeable and acute insight. In addition to her prized Official Selection, she has given valuable space to the Extra section, delegating her collaborators in the experts commission to spotlight documentary filmmaking, research, and new narratives and formats; to “Alice nella città” section, which showcases films for youngsters; and finally to the Focus section which is this year dedicated to an analysis of Japanese cinema and culture. We have introduced a new section called Spettacolo I Special Events. Back to promote networking in the film industry, we have The Business Street, under the helm of its very own director, and will take place with the input from principal organizations in Italian and international cinema.

We certainly will not pass up the chance to celebrate, with special tributes, films which have made the history of Italian cinema and the protagonists that have represented it with their admirable accomplishments. *La Dolce Vita* by Federico Fellini, which this year marks 50 years from its release, will be one of them. Thanks to the collaboration with Martin Scorsese’s Film Foundation, Medusa Film and Gucci, we will screen the restored copy and continue the celebrations on some of the sets where the film was shot.

In the 20<sup>th</sup> year of the death of Ugo Tognazzi, we will remember him with a rich programme and the full participation of his family members, putting the accent on a new retrospective that will consist in showing a selection of famous clips from his major films before every screening in competition.

We at the Festival (as I am sure all of Italian cinema) will pay homage to our dear Suso Cecchi d’Amico, who passed away only few months ago, with three major initiatives. Alessandra Levantesi and her dear husband Tullio Kezich, who have recently published that beautiful book on the Cecchi and d’Amico families entitled *An Italian Dynasty* will lead one of the commemorations. There will be an encounter with some of our most gifted screenwriters today, Cristina Comencini, Iaia Fiastrì and Francesca Marciano, who will speak about the influence that the great mentor Suso has had and still has on their works. And finally, following my suggestion, one of our official Marc’Aurelio

awards will be attributed to her memory during the official awards ceremony and presented to her family members by the scriptwriter with whom Suso collaborated until the end, on *The roses of the desert* by Mario Monicelli.

Seeing that this year the Focus section is dedicated to Japan, we will honour another Maestro of cinema - Akira Kurosawa. The centenary of his birth will be the occasion to celebrate and remember the legendary filmmaker who made a lasting mark in Japanese and world cinema. We will screen the restored version of the masterpiece *Rashomon* which will be followed by an encounter with Teruyo Nogami, longstanding assistant director to Kurosawa, and Vittorio Dalle Ore, the only Italian to have worked on the sets of the Japanese director as his assistant. They will speak to the public about the great master’s films, giving us a priceless account of what it was like to work with him.

A novelty this year will be the official posters of the Festival. We have dedicated them to the most celebrated figures in Italian and international cinema; from Mastroianni on the occasion of the *Dolce Vita* to Totò, from Sordi, De Sica, Gassman, Tognazzi, Sophia Loren, to Gina Lollobrigida, and right beside them, Brigitte Bardot and Audrey Hepburn. Their images will appear on walls and on buses throughout Rome. A tribute which is meant to solder our Festival to the city of Rome and while we repeat “bringing all cinema to all people”, without foregoing our international appeal as testified by our film selection and our juries, first and foremost we honour the Capital. And as the official Marc’Aurelio Audience award demonstrates by the sheer numbers who flock to our festival in growing numbers each year to cast their votes, this Festival is named after the city of Rome and is for the city.

A special acknowledgement goes to our tireless General Director, Francesca Via, whose constant presence, generous and intelligent contribution is the real driving force behind our Festival; Ms Via knows the whole delicate mechanism inside out, and it is thanks to her that the show goes on. And once again I thank the Artistic Director Piera Detassis, together with the curators of our three sections Mario Sesti - Extra, Gianluca Giannelli - Alice nella città, Gaia Morrione - Focus and The Business Street director, Roberto Cicutto.

I would also like to extend my gratitude to all the valiant collaborators working in every department of the Festival.



## FRANCESCA VIA

MANAGING DIRECTOR

FONDAZIONE CINEMA PER ROMA

**T**he fifth annual International Rome Film Festival represents a significant challenge for the Fondazione Cinema per Roma.

In fact, now that the start-up phase is behind us, and the Festival has taken its place as one of the leading international film festivals (Cannes, Berlin, and Venice, but also Toronto, Tribeca, Rotterdam, Sundance, and Turin), the Fondazione can concentrate on consolidating the event and developing its potential even further.

From this new perspective, our emphasis on the excellence of the programming is key, as is our careful attention to the organization of the event (hospitality, logistics, screenings, information, and services); our aim to link the Festival more closely with the Fondazione's year-long activities; and our breaking of new ground in broadening the scope of our film market, TBS, through our new project Industry Books, which works side-by-side with the national publishing industry. In addition, the Festival is committed to training new talent, in collaboration with the Ministry for Youth Affairs and the Centro Sperimentale di Cinematografia - Italian National Film School.

Another important commitment this year is to facilitate and heighten the "festival experience", first of all by adding to its enticing menu of films a new entertainment component at the Cinema Village, which will be running its own lineup of entertainment and cultural events; and also by multiplying discounts and concessions for tickets, providing access to ordinary screenings to those with hearing or visual disabilities, and, of course, featuring a rich programme of parallel events - exhibitions, concerts, special screenings, installations, and talks that will get the whole city of Rome involved.

A Festival is made of two main elements: the film apparatus and the logistics. To optimize the logistics, it is essential to work hand-in-glove with the city, and not only from a cultural point of view, but also in terms of services. Thanks to year-long agreements with the hotel and restaurant sectors, the Festival has been able to guarantee its audiences quality dining options at reasonable prices, along with convenient connections between Festival venues and the rest of the city.

If we are successful in meeting these goals, the merit goes to the crucial support of our Founding Members, our Board of Directors, the Auditors, and our private partners, who for some time now

have been committed to investing in the project that is the International Rome Film Festival, and in the outstanding ensemble of professionals, interns, and volunteers who have believed in the project and worked on it with passion, rigor, and team spirit.

This is a team that has been forged by the vast experience of our President Gian Luigi Rondi, the intelligence and sensibility of Piera Detassis, and the farsightedness of Roberto Cicutto. Together they have established the guidelines for a great event for the city and the entire country, with an eye to being a major player on the international scene.

Special thanks go to my mainstay Lucio Argano for his loyal support and matchless professionalism. Lastly, I would like to stress the fact that a Managing Director merely represents a group without whom none of this would have been possible; therefore my heartfelt thanks go to Alessandra, Andrea, Annamaria, Carol, Cristiana, Cristina, Dario, Diamara, Domitilla, Francesca, Ilaria, Lucia, Mara, Stefania, Stefano, Paola, Renata, Tiziana, and Umberta, as well as my guardian angel Chiara, who, along with Gianni, Massimo, and Veronica, sustain my efforts daily.

# PIERA DETASSIS

ARTISTIC DIRECTOR  
INTERNATIONAL ROME FILM FESTIVAL

**T**he International Rome Film Festival turns five. This is an important achievement, a story of growth, and a successful gamble: that of inventing a festival for the city, one that unites the film industry (thanks to The Business Street) and audiences' pure passion for cinema, which the Auditorium caters to with nine days of entertainment and quality cinema. And this year, the Festival is growing up by growing younger; the average age of the filmmakers has dropped, and there are many directorial debuts and second films, as well as a prevalence of independent productions over the majors. The Acting Award, which goes to the queen of independent film, Julianne Moore, this year, is a clear sign of this trend, along with the Festival's marked preference for multiculturalism or even a certain transcendence of the concept of national boundaries evident in all the sections, starting with the Italian films selected, which, for the most part, don't speak Italian this year, opting for co-productions in foreign lands and other languages. The Official Selection shifts its focus to Bollywood's mysterious brand of star worship; journeys to the antipodes to catch the Australian New Wave; and moves underground between Iran and Iraq. With universal stories and new directors to discover, it scouts out the territory of experimental cinema and the world of the documentary (thanks to Mario Sesti's Extra Section), arranges visual tours of the 'Empire of Signs', Japan, courtesy of Gaia Morrione's Focus Section (not to be missed, the Studio Ghibli retrospective), and records the richness of youth culture in Alice nella città, that dream factory of myths, values, and youthful protest curated by Gianluca Giannelli. Indeed, the magnificent obsessions of this edition are precisely education, a preoccupation with adolescents - their fate, their growth, and not just as individuals - and their mothers and fathers, the family as a whole, and the theme kicks off with the tribute by Maria Sole Tognazzi to her father Ugo. On the same wavelength, there is the special event devoted to the ideal sequel to *The Best of Youth*, *Le cose che restano*, in which recent Italian history is seen through the filter of a family in mourning that falls apart and then reconstitutes thanks to the virtue of openness and multiculturalism.

The fifth edition of the Festival also marks a qualitative leap involving 'genre', marking the cross-pollination between film and television series by showcasing not only *Le cose che restano*, but also the film version of Assayas' made-for-TV movie *Carlos* and the gala premiere of the pilot of

*Boardwalk Empire* directed by Martin Scorsese.

Our figures confirm that our festivalgoers are 42 % film professionals, and all the rest ordinary film lovers and the general public: a significant statistic that led us to reinforce the bond with our audience by means of a new section, Spettacolo | Special Events, serving as a common thread with which we hope to capture and link the latest trends in genre blending and cross-cultural contamination, and make the Rome Film Festival the friendliest and most welcoming event imaginable. In Special Events there will be the chance to meet the people making the news, making films, and making culture today, the stars and the directors, without the constraints of the rules and regulations that dictate only international premieres for the films in competition and out of competition, which sometimes mean audiences won't see perfectly fine films.

Lastly, again this year women make their presence felt at the Festival across the board, in all the sections, on the red carpet, in public encounters: whether great stars or political or literary figures, they are all, in their own way, leaders and rebels. Rome Film Festival audiences, the real stars of the event, will have the chance to dialogue with these personalities and many others, because this Festival gladly discards the label of elite showcase and would rather resemble the city square or 'piazza', the vibrant forum and crossroads central to the Italian tradition but also the laboratory of ideas for the future.

For everything we will be experiencing together, I can only thank all those who assisted me in the selection process and organization of the event: the members of the selection committee Fabia Bettini, Alessandra De Luca, and Fabrizio Grosoli; consultants Claudio Masenza, Antonio Monda, Elena Pollacchi, and Jenny Scheunbeck; and my friend Roberto Cicutto, director of The Business Street. And naturally, my two most important 'accomplices', General Director Francesca Via and our own President Gian Luigi Rondi. Special thanks go to Matteo.

## ROBERTO CICUTTO

DIRECTOR  
THE BUSINESS STREET

**T**he Business Street is well out of its infancy by now, and into its adolescence, in fact; and it has happily preserved the genetic inheritance it was born with (the light, flexible structure; the location in the heart of Rome; the close bond with the Festival; the myriad public and private occasions for professionals to meet and discuss the future of cinema and ways to furnish the industry with more efficient rules). And it has also learned much from observing its older sister festivals, which have welcomed us as part of a network that is enhanced both by those who came before and those who follow, without any sterile oneupmanship. This synergy that we have pursued from the start is the result of which we are most proud.

Clearly, we have a winning formula here, and not just as far as our basic agenda is concerned - showcasing, buying, and selling new films - but also, and above all, in the alchemy performed by New Cinema Network, that tool for promoting co-productions that has obtained spectacular results in terms of the number, quality, and success of the films made (131 projects since the 2006 edition, roughly 50% of them turned into films).

NCN's rich variety depends on its collaboration with prestigious partners such as Sundance Institute, Cinéfondation, Film London, ACE, Screen Institute Beirut, Berlinale Co-production Market, 100autori, and Catalan Films & TV, as well as 22 institutes for the promotion of European cinema. This year, NCN's Focus Europe (dedicated to second films) is presenting 15 projects and Circuit (International projects) 14 more. No fewer than 27 countries are represented in the lineup, for a total of roughly 190 participants, of whom 120 are producers. Moreover, TBS is also grateful for its selection by Eurimages (the Council of Europe's co-production fund) as the platform for its Eurimages Development Award, which will be bestowed on the best NCN project (in addition to the well-known Prix Eurimages for Best European Producer). And it is thankful to the representatives of the MEDIA Programme who are TBS habitués, updating the industry on changes in the programme and its evolution. And, of course, thanks go to all those bodies which finance film production and which take part in our meetings with the aim of improving the existing legislative framework's mechanisms for facilitating co-productions and maximizing their success. Attendance by the national film promotion agencies (Unifrance, German Films, ICAA, and many others) is fundamental to us, as is that of European institutes (such as European Film Promotion, whose

members have collaborated with NCN since its debut, and have chosen Rome this year to be the venue for Shooting Stars). The interdisciplinary vocation that distinguishes cinema is behind a novelty in 2010: Industry Books, a showcase of novels from Italy and abroad, offered to producers (both film and television) as fodder for original, convincing projects. And the Italian Screenings are back and in their sixth year, after joining TBS in 2009, with more screenings than ever before; plus, our numerous international conferences devoted to a variety of themes will culminate in the panel discussion jointly organized with Variety, entitled "Brave New World: Film Journalism in the Digital World", a significant occasion for reflection on burning issues in the business.

However, the Fondazione Cinema per Roma, which produces the Festival and The Business Street, could hardly watch its brainchild grow up so proudly if it weren't for the unflagging support of the private sponsors who have been with us every step of the way, or that of its founding institutions (Rome City Council, Province of Rome, Lazio Region, Rome Chamber of Commerce, and the Fondazione Musica per Roma), as well as that of the Ministry for Economic Development, ICE (Foreign Trade Institute), and Sviluppo Lazio (the Lazio Development Agency), all of these bodies irreplaceable tools for allowing us to welcome our Business Street participants, and all of whom not only finance our activities but share our aims and support our strategies. And to facilitate the rising generation's introduction to the job market, our collaboration with the Presidency of the Council of Ministers' Youth Affairs Department has been an ongoing success, and will provide would-be directors and technicians from the film schools the chance to direct and produce a short film that will be presented at a special event in December.

Personally, I cannot fail to thank the entire TBS and NCN staff for their professionalism and competence in consolidating our relationships year after year, and winning the trust of those who chose to come on board; thanks also to Piera Detassis and her collaborators, Mario Sesti (Extra), Gianluca Giannelli (Alice nella città), and Gaia Morrione (Focus), all of whom have consistently proved that they consider TBS a resource for the Festival and not a "poor brother". Last but not least, I am grateful to Managing Director Francesca Via and President Gian Luigi Rondi, who entrusted me with this role. I am certain that the quality of our film lineup and the imagination and creativity of all our TBS participants will easily overcome every obstacle to our success.

# REGULATIONS

## 2010

### Art. 1

The International Rome Film Festival aims at presenting the best contemporary films from around the globe, by listening to their voices and giving them the chance to be heard, with a special emphasis on works coming from film industries which draw our attention most. At the same time, the Festival creates occasions for major events and encounters with leading cinema personalities, and recalls memorable moments in film history with great retrospectives. Finally, the Festival takes on the film business with an agenda packed with meetings, exchanges, and other networking opportunities.

### Art. 2

The Artistic Director's task is to realize these goals, with full autonomy yet in agreement with the President, and tie all the Festival's strands together to create a harmonious whole, assisted by an Experts Commission appointed by the Artistic Director herself, who charges its members with running the Festival's individual sections.

### Art. 3

The individual Festival sections include:

- a) The Official Selection, the section comprising films in competition and out of competition;
- b) Extra, the section dedicated to documentaries and to independent and innovative feature films exploring the new frontiers of filmmaking, with experimental narrative, styles and formats. The crowd-pleasing Q&A sessions with film personalities and retrospectives are an additional program-enriching feature;
- c) Alice nella Città, the section devoted to youth-oriented cinema, divided into ages 8 to 12 and 13 to 17;
- d) Focus, the section that presents films from specific countries along with the cultures behind them or major topics that attract worldwide interest, in close collaboration with the President of the Festival and the Managing Director;
- e) Special Events, the section arranged under the supervision of the Artistic Director, in collaboration with the President and the Managing Director, where other art forms are involved, such as art exhibitions, concerts, installations, and live performances.

### Art. 4

The films competing in the Official Selection must not have been released in Italy or any other country except their country of origin and may be eligible for the Festival if they have been screened at only one other film festival outside Europe.

### Art. 5

Special occasions for Festival audiences and film professionals to meet leading personalities of Italian and international cinema may be arranged on the Artistic Director's initiative and with the possible involvement of the experts commission. Other debates and encounters may be added to highlight particular aspects of filmmaking: its techniques, stars, schools, and its evolution in general.

### Art. 6

An important feature of the Festival programme is The Business Street, which aims at encouraging exchanges within the world film industry. Under the helm of its own Director, TBS will be held at a variety of locations, in close collaboration with the leading organizations in the Italian film business. In parallel, further exchanges between producers and directors in order to co-produce new films may be arranged within the framework of the New Cinema Network.

### Art. 7

The International Jury will assign the Special Plaque of the President of the Italian Republic to the film that best highlights human and social values. The International Jury will assign the Marc'Aurelio Award for Best Film, two Marc'Aurelios for Best Actor and Best Actress and the Marc'Aurelio Grand Jury Award. An additional Special Award may be assigned, the selection criteria for which are currently under consideration.

### Art. 8

The films in competition in the Official Selection will also be eligible for the Marc'Aurelio Audience Award for Best Film, which will be chosen by all festivalgoers attending the screenings by means of an electronic voting system designed to ensure the objectivity of the audience vote, under the supervision of a notary. The Marc'Aurelio Audience Award for Best Film carries a cash grant of €40,000 to be split equally between the director of the film and the majority producer.

### Art. 9

Documentaries in competition in the Extra Section will be eligible for the Marc'Aurelio Extra Award for Best Documentary, assigned by an international jury. In order to be considered for the competition, works must not have been released in Europe except in their country of origin.

### Art. 10

The two prizes for Best Film in the Festival's youth-oriented section, the Marc'Aurelio - Alice nella Città Awards, will be voted for by two juries, one composed of children aged 8 to 12 and the other by youngsters aged 13 to 17. In order to be considered for the competition, works must not have been released in Europe except in their country of origin. Each prize carries a cash grant of €10,000, to be split equally between the film's director and its majority producer. Special Mentions may be added.

### Art. 11

Further Marc'Aurelio Awards may be created to honour the careers of illustrious figures from Italian as well as international cinema, a prime example being the Acting Award or on the occasion of other events to be arranged.

# THE AWARDS

## THE OFFICIAL AWARDS

- MARC'AURELIO AWARD IN MEMORY OF SUSO CECCHI D'AMICO
- MARC'AURELIO AWARD FOR EMERGING NEW TALENTS
- MARC'AURELIO ALICE NELLA CITTÀ UNDER 12 AWARD
- MARC'AURELIO ALICE NELLA CITTÀ OVER 12 AWARD
- MARC'AURELIO AWARD FOR BEST DOCUMENTARY IN THE EXTRA SECTION
- SPECIAL PLAQUE OF THE PRESIDENT OF THE ITALIAN REPUBLIC FOR THE FILM THAT BEST HIGHLIGHTS HUMAN AND SOCIAL VALUES
- MARC'AURELIO AUDIENCE AWARD FOR BEST FILM – BNL
- MARC'AURELIO JURY AWARD FOR BEST ACTRESS
- MARC'AURELIO JURY AWARD FOR BEST ACTOR
- MARC'AURELIO GRAND JURY AWARD
- MARC'AURELIO JURY AWARD FOR BEST FILM
- MARC'AURELIO ACTING AWARD BESTOWED ON JULIANNE MOORE

## THE COLLATERAL PRIZES

- L.A.R.A. (LIBERA ASSOCIAZIONE RAPPRESENTANTI DI ARTISTI) PRIZE FOR BEST ITALIAN PERFORMER
- ENEL CUORE PRIZE FOR BEST SOCIAL DOCUMENTARY
- FARFALLA D'ORO - AGISCUOLA PRIZE
- FOCUS EUROPE PRIZE FOR BEST EUROPEAN PROJECT
- EURIMAGE CO-PRODUCTION DEVELOPMENT AWARD
- [CINEMA.DOC] PRIZE FOR BEST ITALIAN DOCUMENTARY
- POLITEAMA CATANZARO – ISTITUTO POLIGRAFICO AND ZECCA DELLO STATO - *LA GRANDE MUSICA PER IL CINEMA* PRIZE
- HAG - PLEASURE MOMENTS PRIZE
- MUSA E DIVA - LANCIA PRIZE
- WWF PRIZE FOR BIODIVERSITY
- 3 SOCIAL MOVIE STAR AWARD

### 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 2010 edition of the Rome Festival will be awarding a total of 11 Marc'Aurelio prizes. The models take the form of a golden 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 PUBLIC WILL ALSO HAVE A MAJOR ROLE IN AWARDING THE INTERNATIONAL ROME FILM FESTIVAL'S PRIZES, ATTRIBUTING THE MARC'AURELIO AUDIENCE AWARD FOR BEST FILM, CHOSEN THROUGH AN ELECTRONIC VOTING SYSTEM AT THE END OF SCREENINGS THROUGH A SPECIALLY DESIGNED VOTING ELECTRONIC CARD.

# JULIANNE MOORE

## MARC'AURELIO ACTING AWARD



The fifth edition of the International Rome Film Festival will confer its most prestigious prize on American star, Julianne Moore, the youngest, so far, to join the select group of great celebrities (Sean Connery, Sophia Loren, Al Pacino, Meryl Streep) who have already received the award. Although young, her career has already brought her a great number of international acknowledgements among which, Golden Globe and Academy Award nominations, as well as awards in Berlin and Venice. It is in fact quite astounding how her professional and artistic endeavours have so quickly won the attention of audiences and critics.

Before 1994, when she came to the fore in Robert Altman's *Short Cuts*, Moore had mainly acted in television series and played second leads in several Hollywood mainstream films. Less than five years later, when she featured in Paul Thomas Anderson's *Magnolia* (1999), she was already considered one of the most gifted actresses of her generation.

Her other film credits include: *Safe*, *Vanya on 42<sup>nd</sup> Street*, *Boogie Nights*, *The Big Lebowski*, *The End of an Affair*, *Far from Heaven*, *The Hours*, *Children of Men*, *Chloe* and *A Single Man*.

Her most surprising quality is her acting versatility as well as her innate ability to get into the character's skin, steering away from stereotypical images, and rather accommodating them, even when having to distort the natural finesse of her ethereal beauty.

In recent years she's taken on the challenge of extremely diverse roles, bringing to life grotesque and exuberant, ironic, erotic and mad, personalities-

to name a few - and building an incredible gallery of female portraits. She still remains, however, the undisputed queen of Indies.

Clearly, she is an actress destined to occupy a prominent role among the great names in contemporary cinema.

The International Rome Film Festival wants to shine the spotlight on this fabulous career and honour her with its most coveted prize.

Julianne Moore stars in *The Kids Are All Right*, which will be presented in the Official Selection-out of competition. It is an irreverent comedy that overturns traditional roles and which sees Moore portraying with subtle irony Jules and Nic, a couple having a seemingly settled normal family with adolescent children and a home - until the kids start searching for their sperm donor father. This is another star in Moore's galaxy of great performances.

# INTERNATIONAL JURY

## OFFICIAL SELECTION | COMPETITION



# SERGIO CASTELLITTO

## PRESIDENT

Actor, writer and director Sergio Castellitto has starred in some of the most important European films since the 80s such as *La famiglia* by Ettore Scola, *Le Grand Bleu* by Luc Besson, *L'uomo delle stelle* (*The Star Maker*) by Giuseppe Tornatore, *Il grande cocomero* by Francesca Archibugi, *Va Savoir!* by Jacques Rivette, *Caterina va in città* by Paolo Virzi, *La stella che non c'è* by Gianni Amelio, *Il regista di matrimoni* and *L'ora di religione* by Marco Bellocchio (for which he won the EFA prize in 2002 together with the film *Mostly Martha* by Sandra Nettlebeck) and then more recently *The Chronicles*

*of Narnia: Prince Caspian* by Andrew Adamson, *Around a Small Mountain* by Jacques Rivette, *Alza la testa* by Alessandro Angelini.

He made his directorial debut film in 1998 with *Liberò Burro*.

His second film, *Non ti muovere* (*Don't move*), starring Penelope Cruz, was screened in 2004 at Cannes', in the section Un Certain Regard.

He presented his "Leçon d'Acteur" at Cannes in 2007. He is currently engaged in the edition of his third film in which he is writer, director and actor, *La bellezza del somaro*, again written with Margaret Mazzantini.

## NATALIA ASPESI



Natalia Aspesi started her journalistic career at the daily *La Notte* in the 60s, then worked for *Il Giorno* and later became a correspondent for *La Repubblica* even before it appeared on the newsstands. She still writes for the newspaper about news, film, and literature, and has a column called "Questioni di cuore" on the weekly magazine "Il Venerdì".

## EDGAR REITZ



Edgar Reitz, filmmaker and author, studied German language and literature, journalism and theatre arts in Munich. He was a member of the Oberhausen Group which developed the German "Autorenfilm" in 1962. In 1963 he founded the Institut für Filmgestaltung (Institute for Film-Making) in Ulm. Edgar Reitz made his first feature film *Mahlzeiten (Table of Love)* in 1966. It was awarded the Silver Lion in Venice. He published articles about film theory and film aesthetics, and from 1994 on he was professor at the Staatliche Hochschule für Gestaltung (State Academy for Design) in Karlsruhe. Among his most important films are: *Cardillac (1969)*, *The Trip to Vienna (1973)*, *Zero Hour (1976)* and the world-famous epic *Die Heimat Trilogie*, which spans a whole century and - with its more than 54 hours of duration - numbers among the longest narrative works in film history.

## ULU GROSBARD

Born Belgian, Ulu Grosbard is a theater director and a filmmaker. He began his career as a diamond cutter. He moved to the United States where he attended the University of Chicago and the Yale School of Drama. He began working, during the sixties, as an assistant director to Elia Kazan, Robert Rossen and Arthur Penn among others. He directed his first film in 1968: *The Subject Was Roses*. Others followed: *Who is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?* (1971), *Straight Time* (1978), *True Confessions* (1981), *Falling in Love* (1984), *Georgia* (1995) and *The Deep End of the Ocean* (1999). He has been very active in theatre where he directed many successful plays on Broadway. He lives in New York City.

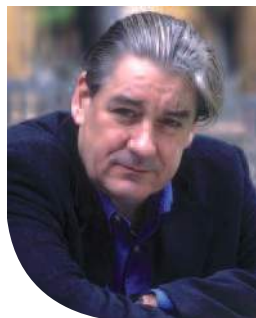


## OLGA SVIBLOVA

Olga Sviblova graduated from the Moscow State University with a degree in Psychology. Between 1987 and 1995 she wrote and directed many award-winning documentaries: *Krivoarbatski Pereulok 12'*, about the Russian architect Konstantin Stepanovic Melnikov, *The Black Square on avant-garde art in Russia (1953 - 1988)*, *In Search of a Happy End* and *Dina Verni*. In 1996 she founded the Moscow House of Photography and in 2003 the Multimedia Art Museum which she currently directs. From 1996 to 2009 she curated more than 500 exhibitions of Russian artists, in Russia and abroad. She worked as artistic director at numerous photography festivals between 1997 - 2008. In 2007 and 2009, she was in charge of the Russian Contemporary Art Pavillion at the Venice Biennale.



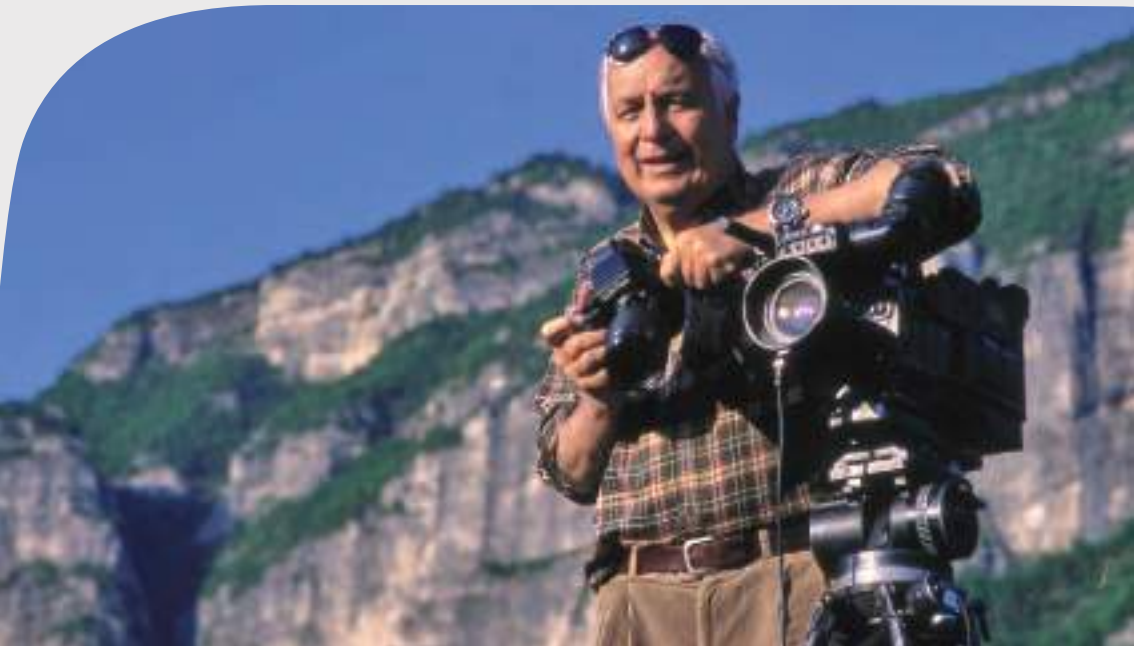
## PATRICK MCGRATH



Patrick McGrath is the British author of ten books, including "Asylum", which was a major bestseller in Italy. Three of his novels have been made into films, including "Spider" (2002), which was directed by David Cronenberg from a script by Patrick McGrath. His work is published in Italy by Bompiani. His new novel is titled "Constance".

# INTERNATIONAL JURY

EXTRA  
DOCUMENTARIES IN COMPETITION



## FOLCO QUILICI PRESIDENT

Folco Quilici's dedication to cultural cinema started with *The Sixth Continent* (1954), followed by *L'ultimo paradiso* (1957), winner of a Silver Bear at the Berlinale, *Tikoyo and the Shark* (1961) co-written with Italo Calvino, and *The Wind Blows Free* (1970), prize-winner at Taormina and winner of a David di Donatello award. *Then Came God Under the Skin* (1972), *Fratello mare* (1974) and *Only One Survived* (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*, *Etrusco vivo* with Sabatino Moscati, *I greci d'occidente* with George Vallet and *Un'isola nel tempo* (2008) with Sebastiano Tusa. His *L'ultimo volo* won the 2010 Acqui Storia Award. He has also published books of essays and fiction, such as the recent "Libeccio" (2008).

## ANNA GLOGOWSKI

Anna Glogowski, born in Brazil, graduated in Sociology and Psychology at the Paris X University. Since December 2005, she was Commissioning Editor for Social Issues and Politics (Documentaries) at French Public Television. From 1984 to 2002 she worked at CANAL+ as Deputy Director and later Director of the Documentary Department. From 2003 to 2005 she is programming and selecting films for the new festival Paris Cinema and is the International advisor for the festival It's All True in Brazil. Since 2007, she is member of the Selection Committee of Doclisboa and Programme Advisor for the Festival Europeen Des 4 Ecrans in Paris, since 2007. She is member of the Hot Docs International Advisory Board in Canada and of the documentary project financing commissions at the Centre National du Cinéma.

## VILLI HERMANN

Villi Hermann studied Visual Arts in Luzern, Krefeld and Paris. He graduated from the London School of Film Technique (LSFT) in 1969 with a short called *Fed Up*. Back in his native Switzerland, he started working as an independent filmmaker and for Swiss TV on documentaries and cultural programmes. In 1981, he founded his own production company, Imago Film, which is based in Lugano. Imago Film produced *Bankomatt* in 1989, the first ever Italian-Swiss co-production, starring Omero Antonutti, Bruno Ganz, Francesca Neri and Giovanni Guidelli. His documentaries include: *Luigi Einaudi*, *Mussolini*, *Churchill e cartoline postali*, and *From Somewhere to Nowhere*. This year he has produced the film *Erik Bernasconi's Sinestesia*, with Alessio Boni and Giorgia Wurth. He is a member of the Association of Swiss Film Directors and Script Writers ARF/FDS and the Association of Independent Producers APICE.

## ALEXANDRE O. PHILIPPE

Born and raised in Geneva, Switzerland, Alexandre holds a Masters in Dramatic Writing from NYU's Tisch School of the Arts. He has directed several narrative and documentary shorts, including *Left* (2006), *The Spot* (2008) and *Inside* (2009), which screened at numerous international film festivals, and won a slew of awards. *The People Vs. George Lucas* is his third feature documentary, after *Chick Flick* (2003), about Colorado's own Mike the Headless Chicken, and *Earthlings* (2004), a corky and stylish examination of the Klingon language phenomenon. Alexandre is Creative Director of Denver-based Cinema Vertige. He is currently directing the official documentary about Paul the Psychic Octopus, and has many upcoming projects up his sleeve, including a feature Western, and several short and feature documentaries.

## KAYO YOSHIDA

After graduating Paris V University in France, Kayo Yoshida entered Masato Hara's outfit Herald Ace, which had produced Akira Kurosawa's *Ran*. In 1989, she acquired *Nuovo Cinema Paradiso*, a huge hit in Japan. She became a buyer of the quality European and had many hits with French and Italian movies. Besides, she has produced Chen Kaige's *Life on a String* (1991), Alejandro Agresti and Claire Denis' *Figaro Stories* (1991), and Peter Greenaway's *Pillow Book* (1996). In 2000, she founded Europa Corp. In 2003 and 2004, she worked as programming director of the competition at Tokyo International Film Festival. Since 2005, she worked at Asmik Ace as international productions and marketing head in films such as *Sakuran* (2007) and *Tetsuo: The Bullet Man* (2010).



### ANDREA PIERSANTI

PRESIDENT



**A**ndrea Piersanti, age 51, is married and has 2 children. He's a journalist, writer, TV and radio programme host. He works as Senior Consultant for Media and Entertainment, is President of the Short Films and Documentaries Jury for the David di Donatello Awards, teaches "Theory and techniques of audiovisual production" at the University of Rome La Sapienza, sits on the Advisory Board of CSC (National Film School), has written books on the evolution of mass communication (such as "Giornalisti nella rete" and "Bytes all'arrabbiata"). He is a member of the board of directors for "Media 2000". He also served as past Chairman of Istituto Luce, member of the board of Cinecittà Studios, Editor-in-Chief of "La rivista del cinematografo", Chairman of Ente dello Spettacolo and President of the Italian Association of radio and TV critics.

### VALENTINA CARNELUTTI

Valentina Carnelutti made her theatre debut in 1989 and her film debut in 1994. She has worked with numerous directors, among them Gianni Zanasi in *Nella Mischia*, Cecilia Calvi in *Mi sei entrata nel cuore come un colpo di coltello*, Lucio Pellegrini in *Let's Mambo!*, Ridley Scott in *Hannibal*, Giovanni Maderna in *L'amore Imperfetto*, Marco Tullio Giordana in *The Best of Youth*, Vittorio Moroni in *Tu devi essere il lupo*. She played a part in one episode of *Manuale d'amore II* directed by Giovanni Veronesi and stars in *Jimmy on the Hill*, by Enrico Pau and Angelo Orlando's *Sfiorarsi*. Her latest endeavors include Gianluca Tavarelli's *Aldo Moro*, *Her Whole Life Ahead* directed by Paolo Virzi, *Un gioco da ragazze* by Matteo Rovere and *Coco Chanel* directed by Christian Duguay. She also starred in Citto Maselli's *Il fuoco e la cenere* and Alessandro De Robilant's *Mare piccolo* by, where she plays an Italian teacher. She has acted for Radio 3 since 1998, works in dubbing, and is the co-writer of the screenplays *Sfiorarsi*, with Angelo Orlando, and *Casa libera tutti*, with Andrea Caccia. Currently she is co-starring with Anna Galiena in *Voglia di Tenerezza*.

### CLAUDIO GIOVANNESI

Claudio Giovannesi (Rome, 1978) has a degree in Modern Literature which he obtained in 2002. He completed his diploma course in directing at the Centro Sperimentale di Cinematografia di Roma (National Film School) in 2005. He has studied jazz guitar at the Saint Louis Music Center in Rome. He worked on the TV programme *Blob* (Rai Tre) from 2001 to 2004. His first feature-length film, *La casa sulle nuvole* (2009), has won many awards, among them the Special Jury Prize at the Brussels Film Festival 2009, Amilcar Young Jury Prize at the Festival du Film Italien Villerupt 2009; the Italy in Cinema Prize at the MedFilm Festival 2009. In 2009 he presented his documentary film, *Fratelli d'Italia*, which deals with the lives of 3 foreign adolescents in a school on the outskirts of Rome. *Fratelli d'Italia* received a Special Jury Mention at the International Rome Film Festival/Extra 2009 and was nominated for a Silver Ribbon for Best Documentary in 2010. At the moment he's working on his second feature film which will be produced by Fabrizio Mosca's Acaba Produzioni.

### ULIANA KOVALEVA

Uliana Kovaleva obtained a degree in Marine Engineering in 1992, and a Master in International Economics in 1997. She graduated from the Moscow International Film School in Television and Film Production in 2005. She has studied Italian in Perugia and is the youngest founding member of the United Film Company in Moscow. Her first feature, *Avventure alla fattoria di Dikanka*, was produced in 2008. In 2009, she co-produced, together with Roberto Bessi, the Centro Sperimentale di Cinematografia and Rai Cinema, *Ten Winters*, by first-time filmmaker Valerio Mieli and starring Michele Riondino and Isabella Ragonese. This year she's produced the documentary *Matrona di Mosca* (*St. Matrona of Moscow*) commissioned by the Russian government, and is working on her latest project *Tre russe a Roma*, a new Italo-Russian co-production.

### GIAMPAOLO ROSSI

Since 2004, Giampaolo Rossi, aged 44, has been President of Rainet, the Rai Group company that handles the development of all the public broadcaster's web content. He graduated with honors from Rome's Università degli Studi La Sapienza with a degree in literature. With a background in history and the humanities, Rossi has worked extensively in the field of integrated communications. For many years he has dealt with issues related to the evolution of language and cultural developments in the information society. From 1996 to 2006 he served on the board of directors of the Istituzione Biblioteche di Roma, Italy's largest library system, designing multi-media projects involving reading and writing. In 2002 and 2003 Rossi was President of the Lazio Region Cultural Commission. He teaches theory and technique of cross-media language at the Università degli Studi Suor Orsola Benincasa in Naples.

## COMPETITION

- **BEI MIAN**  
Liu Bingjian
- **LAS BUENAS HIERBAS**  
María Novaro
- **DOG SWEAT**  
Hossein Keshavarz
- **FIVE DAY SHELTER**  
Ger Leonard
- **GANGOR**  
Italo Spinelli
- **GOLAKANI KIRKUK**  
Fariborz Kamkari
- **HÆVNEN**  
Susanne Bier
- **IO SONO CON TE**  
Guido Chiesa
- **KILL ME PLEASE**  
Olias Barco
- **LAST NIGHT**  
Massy Tadjedin
- **LITTLE SPARROWS**  
Yu-Hsiu Camille Chen
- **ORANGES AND SUNSHINE**  
Jim Loach
- **POLL**  
Chris Kraus
- **RABBIT HOLE**  
John Cameron Mitchell
- **LA SCUOLA È FINITA**  
Valerio Jalongo
- **UNA VITA TRANQUILLA**  
Claudio Cupellini

## OUT OF COMPETITION

- **ANIMAL KINGDOM**  
David Michôd
- **BOARDWALK EMPIRE**  
Martin Scorsese
- **CRIME D'AMOUR**  
Alain Corneau
- **L'HOMME QUI VOULAIT VIVRE SA VIE**  
Eric Lartigau
- **INSHITE MIRU  
NANOKAKAN NO DESU GEMU**  
Hideo Nakata
- **KARIGURASHI NO ARIETTI**  
Hiromasa Yonebayashi
- **THE KIDS ARE ALL RIGHT**  
Lisa Cholodenko
- **LET ME IN**  
Matt Reeves
- **IL PADRE E LO STRANIERO**  
Ricky Tognazzi
- **LES PETITS MOUCHOIRS**  
Guillaume Canet
- **WE WANT SEX**  
Nigel Cole

**OFFICIAL  
SELECTION**  
COMPETITION  
OUT OF COMPETITION

# BEI MIAN

DIRECTED BY LIU BINGJIAN



Liu Bingjian earned a reputation as a controversial director in the late 90s, with his film *Men and Women*, censored as soon as it came out over its gay and lesbian content. In his latest effort *Bei Mian (The Back)*, the director provides a contemporary revisit of the Cultural Revolution and its cruel follies. Psychologically traumatized by his painter father, an official artist under Mao, the lead is a habitué of the art world,

haunting the galleries amidst memorabilia of propaganda that may well hide ghastly secrets, concealed from view by China's new obsession, consumerism. The secrets seem to be branded into the main characters' skin in this extreme, suspended tale in which body art meets saintly icons of Chairman Mao, resulting in a new genre, the totalitarian horror film.

**Liu Bingjian** (China, 1963), after graduating from Beijing Film Academy, worked in television. His first feature film, *Yanchuang (Inkstone, 1996)* was the first Chinese film bought by Hollywood since the establishment of the People's Republic of China. Nannan Nunu (*Men & Women, 1999*) his second independent movie, won the FIPRESCI award at the 52nd Locarno International Film Festival. His third movie *Ku Qi De Nu Ren (Cry Woman, 2002)* received a Special Mention for the leading actress at the Cannes Film Festival. His last work *Chun Hua Kai (Plastic Flowers, 2004)* was in the official selection of Toronto, Berlin and Hong Kong Film Festival.

## OFFICIAL SELECTION COMPETITION

### The Back

France, Hong Kong | 2010  
Color | 2K D-Cinema | 85'  
Original language: Chinese

### CAST

Hu Bing  
Xu Ning  
Xu Chengfeng  
Jia Yuanyuan  
Chen Youwang  
Hairong Tiantian

### SCREENPLAY

Liu Bingjian  
Deng Ye  
(based on "Hua Pi" by Jing Ge)

### CINEMATOGRAPHY

Zheng Jiansong

### EDITING

Mao Hui

### PRODUCTION DESIGN

Fei Liu  
Yan Pen

### COSTUMES DESIGN

Wang Lin

### MUSIC

Zhang Yuning  
Nicolas Backer

### PRODUCERS

Liu Bingjian  
Mao Hui  
Nadia Turincev  
Julie Gayet

### PRODUCTION

CS Production (Hong Kong)  
Apsara Pictures (Hong Kong)

### CO-PRODUCTION

Rouge International (France)

# LAS BUENAS HIERBAS

DIRECTED BY **MARÍA NOVARO**



Dhalia (Ursula Pruneda) is separated, lives with her small son Cosmo (Cosmo González Muñoz) and works for a radio station. Her mother, Lala (Ofelia Medina), is in charge of the Botanical Gardens at Mexico's University. Two ordinary lives which march on slowly until one day Lala is diagnosed with Alzheimer's disease and asks her daughter to help her before she completely loses her mind. Lala gives Dhalia her latest research on plants and

herbal remedies that according to Pre-Columbian, Mexican tradition, cure the human soul. Thus begins a journey into the world of plant chemistry and the brain. Herbs and flowers, infusions and rituals, cactuses, tree bark and ancient remedies all prove comforting for human emotions. A film from the Mexican sociologist and director of *Danzón*, *Motel Eden* and *Sin dejar huella*.

**María Novaro** (Mexico, 1951) began her career as assistant director to *Alberto Cortés* in *Amor a la vuelta de la esquina* (1984). In 1988, she directed *Azul celeste*, which turned into an episode of the feature film *Historias de la ciudad* (1988). *Lola* (1989) was her first feature film, followed by *Danzón* (1991), *El jardín del edén* (The Garden of Eden, 1994) and *Sin dejar huella* (Leaving No Trace, 2000). In 2006, she set up the production company *Axolote Cine*, through which she produced *Francisco Franco Alba's Quemar las naves* (Burn the Bridges, 2007).

## OFFICIAL SELECTION COMPETITION

### The Good Herbs

Mexico | 2010  
Color | 35 mm | 120'  
Original language: Spanish

#### CAST

Úrsula Pruneda  
Ofelia Medina  
Ana Ofelia Murguía  
Míriam Balderas  
Cosmo González Muñoz  
Gabino Rodríguez

#### SCREENPLAY

María Novaro

#### CINEMATOGRAPHY

Gerardo Barroso

#### EDITING

María Novaro  
Sebastián Garza

#### PRODUCTION DESIGN

Lorenza Manrique

#### COSTUMES DESIGN

Lorenza Manrique

#### MUSIC

Santiago Chávez  
Judith de León

#### PRODUCERS

Julio Bárcenas  
María Novaro

#### PRODUCTION

Axolote Cine (Mexico)  
ECHASA (Mexico)  
IMCINE-FOPROCINE (Mexico)  
CUEC (Mexico)  
CCC (Mexico)  
EFICINE 226 (Mexico)

#### INTERNATIONAL DISTRIBUTION

Latinofusion (Mexico)

# DOG SWEAT

DIRECTED BY HOSSEIN KESHAVARZ



Using the subversive urgency of cinéma vérité, the lives of six young people unfold in present day Iran. Misunderstood by their families and oppressed by conservative Islamic society, they act out their personal desires behind closed doors. A feminist finds herself in an affair with a married man; new lovers search for a place to be physically intimate; a gay man is faced with an arranged marriage; a

female pop singer risks exposure and a grief-stricken son lashes out at fundamentalists. Shot clandestinely throughout Tehran before the elections of 2009, Hossein Keshavarz's provocative film, *Dog Sweat*, challenges the status quo by providing the new generation of Iranians a fervent voice of rebellion.

**Hossein Keshavarz** began writing screenplays very early in spite of his promising career in finance. The short *Site in Fishkill Creek*, which he wrote and produced, premiered at the Palm Springs Film Festival in 2004. It was followed by *Christmasland*. He has recently completed his MFA at Columbia University. His feature script, *This Modern Love*, went through the *Berlinale Script Clinic*. *Dog Sweat* is his feature film debut.

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## OFFICIAL SELECTION COMPETITION

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Iran, USA | 2010  
Color | HDCAM | 90'  
Original language: Persian

### CAST

Sara Esfahani  
Tahereh Azadi  
Shahrokhi Taslimi  
Ahmad Akbarzadeh  
Rahim Zamani  
Bagher Forohar  
Maryam Mousavi

### SCREENPLAY

Hossein Keshavarz  
Maryam Azadi

### CINEMATOGRAPHY

Ehson Karimi

### EDITING

Hossein Keshavarz  
Mollie Goldstein

### COSTUMES DESIGN

Bahareh Azadi

### MUSIC

Simon Tafique

### PRODUCERS

Hossein Keshavarz  
Maryam Azadi  
Alan Oxman

### PRODUCTION

Deluxe Art (USA)

# FIVE DAY SHELTER

DIRECTED BY GER LEONARD



Ireland. Over the course of five days, several people collide and pass each other by. And sometimes, unknown to themselves, they affect each other's lives; occasionally happily - more often times tragically. Jess (Emma Tuthill), along with her mother Jean (Kate Dickie) and their beloved dog Mr. Bones, flee from her abusive stepfather Stephen (John Lynch) and seek refuge with her lonely grandmother Margaret (Stella McCusker). Jackie (Ger Ryan), their widowed neighbor, is reconciled with her sons Robbie and

Brian and cares for a litter of kittens. Alison (Marcella Plunkett), a young veterinarian who has a messy affair with Stephen, reclaims her independence and decides to keep her child, whilst he is left with nothing, literally hitting rock bottom. Meanwhile, homeless drug addict Nick (Michael Fitzgerald) saves an old, neglected dog and together, resolved and at peace, they relinquish their fragile grasp on life. The result: a visionary and harrowing ballad.

**Ger Leonard** (Ireland, 1973) is the writer and director of the award-winning short film *Petrol Country Blues* (2002). His script *Sleeping Dogs*, which was the genesis of the idea for *Five Day Shelter*, came runner-up in *The British Short Screenplay Competition*, organized by *KaosFilms*. He has a diploma in *Film Production* along with several screen training certificates in different aspects of filmmaking. *Five Day Shelter* is his first feature film.

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## OFFICIAL SELECTION COMPETITION

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Ireland | 2010  
Color | 35 mm | 83'  
Original language: English

### CAST

John Lynch  
Kate Dickie  
Ger Ryan  
Michael Fitzgerald  
Stella McCusker  
Marcella Plunkett

### SCREENPLAY

Ger Leonard

### CINEMATOGRAPHY

Tim Fleming

### EDITING

Frank Reid

### PRODUCTION DESIGN

Annabel Konig

### COSTUMES DESIGN

Lara Campbell

### MUSIC

Alex Leonard

### PRODUCER

Liam O'Neill

### CO-PRODUCER

Villi Ragnarsson

### PRODUCTION

Paradox Pictures (Ireland)  
RedRay Films (Northern Ireland)

### CO-PRODUCTION

Rendez-Vous Pictures (France)

# GANGOR

DIRECTED BY ITALO SPINELLI



While reporting on tribal women in Purulia, Upin (Hadil Hussain), a well-known Indian photo reporter, is transfixed by the breast of a woman named Gangor (Priyanka Bose), glimpsed as she nurses her baby outdoors, and immortalizes her in a shot that lands on all the front pages. A scandal ensues and Gangor is ostracized, helpless against the men in the village, who rape her. Upin is

wracked with guilt and sacrifices everything he has to help Gangor, but in the end it is she who finds the courage to report the rapists to the police. At the trial, the women mobilize around her. From a short story (contained in "Breast Stories") written by the great Indian woman writer Mahasweta Devi, who has always spoken out on social questions and women's issues.

**Italo Spinelli** (Italy, 1951) is a stage and film director. He staged Strindberg's "Creditors", Italo Calvino's "La giornata di uno scrutatore", and "Platone" drawn from Plato's Republic. In 1980 he directed Doppio movimento (co-directed by Paolo Grassini), and Roma Paris Barcelona in 1989. He has also directed documentaries such as Ripensando Lima (1988), Un fiume di Cinema - Sulle tracce di Michelangelo Antonioni (1995), Danzando in Cambogia (1998), and Bernardo Bertolucci Hyderabad (2000). He is the founder and artistic director of the Festival Asiaticafilmmediale, which has been held in Rome since 2000.

## OFFICIAL SELECTION COMPETITION

Italy, India | 2010  
Color | 35 mm | 91'  
Original language: English, Bengali, Tribal

### CAST

Adil Hussain  
Samrat Chakrabarti  
Priyanka Bose  
Seema Rehmani  
Tillotama Shome

### SCREENPLAY

Italo Spinelli  
Antonio Falduto  
(based on "Choli Ke Pichhe"  
by Mahasweta Devi)

### CINEMATOGRAPHY

Marco Onorato

### EDITING

Jacopo Quadri

### PRODUCTION DESIGN

Gautam Basu

### COSTUMES DESIGN

Suchismita Dasgupta

### MUSIC

Iqbal Darbar

### PRODUCERS

Angelo Barbagallo  
Vinod Kumar  
Isabella Spinelli

### PRODUCTION

BiBi Film (Italy)  
Isaria Productions (Italy)  
Nirvana Motion Pictures (India)  
in collaboration with Rai Cinema (Italy)

# GOLAKANI KIRKUK I FIORI DI KIRKUK

DIRECTED BY FARIBORZ KAMKARI



Iraq, the eighties, Saddam Hussein's regime: Najla (Morjana Alaoui) a doctor, is forced to choose between her dreams and the traditions of her family. Najla decides to return to Kirkuk from Italy, where she was studying, to find her fiancé, a resistance fighter. Love, betrayal, and the destiny of the two men intent on marrying Najla, Sherko (Ertem Eser) and Mokhtar (Mohamed Zouaoui), are all intertwined in this account of her life story against the backdrop of one of the most brutal and

hidden chapters of Iraqi history. Sentimentalism and documentary accuracy combine to bring to life Iranian-born, Italian resident, Fariborz Kamkari's second film, adapted from his eponymous novel and published by Cooper. The film is the first international co-production shot in Iraq since the beginning of the war in 2003. Musical score is by the multiethnic Orchestra of Piazza Vittorio in Rome.

**Fariborz Kamkari** (Iran, 1971) is a Kurd screenwriter and director who resides and works in Italy. He has been connected with FARoutFILMS since 2002. He created and directed many shorts and has written screenplays for cinema and television. His directorial debut came in 2005 with the thriller *The Forbidden Chapter*, and won him the Best Director award at the *Brussels International Independent Film Festival*. His second feature is *I Fiori di Kirkuk* (The Flowers of Kirkuk).

OFFICIAL SELECTION  
COMPETITION

## The Flowers of Kirkuk

Stateless | 2010  
Color | 35 mm | 114'  
Original language: Arabic

### CAST

Morjana Alaoui  
Ertem Eser  
Mohamed Zouaoui  
Mohammed Bakri

### SCREENPLAY

Fariborz Kamkari  
Naseh Kamkari  
(based on Fariborz Kamkari's book)

### CINEMATOGRAPHY

Marco Carosi

### EDITING

Marco Spoletini

### PRODUCTION DESIGN

Malak Djahan Khazai  
Sima Yazdanfar

### MUSIC

Orchestra di Piazza Vittorio

### PRODUCER

Fabrizia Falzetti

### CO-PRODUCERS

Marcel Hoehn  
Dorotea Morlicchio  
Francesca Morlicchio  
Claudio Tesauro  
Carlo Nizzo  
Michelangelo Morlicchio  
Giulia Fretta

### PRODUCTION

FARoutFILMS (Italy)

### CO-PRODUCTION

T&C Films (Switzerland)  
Oskar (Italy)  
Visual K Productions (Iraq)

### ITALIAN DISTRIBUTION

Medusa Film (Italy)

### INTERNATIONAL DISTRIBUTION

Adriana Chiesa Enterprises (Italy)



# HÆVNEN

DIRECTED BY SUSANNE BIER



Doctor Anton (Mikael Persbrandt) returns home to a quiet and dreary small Danish town from Sudan, where he works in a refugee camp. The story revolves around the lives of two families who cross and the extraordinary and risky friendship which blossoms between Elias (Markus Rygaard) and Christian (William Jøhnk Nielsen). Loneliness, fragility and pain set in and the friendship is

transformed into a dangerous alliance with a breathtaking pursuit in which their lives are at stake. A powerful reflection on the strength of peace activism and the overriding dominance of violence. Bier's film has been accused by the Sudan government of being anti-Islamic and its narration of the Darfur trauma has been denied.

**Susanne Bier** (Denmark, 1960) was recipient of *international plaudits*, as was *Det bli'r i familien* (Family Matters, 1993) and *Like It Never was Before* (1995). Her reputation as an established filmmaker excelled with *Den eneste ene* (The One and Only, 1999). Two box office hits followed: the *Dogma* film *Elsker dig for evigt* (Open Hearts, 2002), and *Brødre* (Brothers, 2004). Both the *Oscar-nominated* *Efter Brylluppet* (After the Wedding, 2006) and *Things We Lost in the Fire* (2007) were premiered at the *International Rome Film Festival*.

OFFICIAL SELECTION  
COMPETITION

**In a Better World – In un mondo migliore**

Denmark | 2010  
Color | 35 mm | 113'  
Original language: Danish, Swedish, English

**CAST**

Mikael Persbrandt  
Trine Dyrholm  
Ulrich Thomsen  
Markus Rygaard  
William Jøhnk Nielsen

**SCREENPLAY**

Susanne Bier  
Anders Thomas Jensen

**CINEMATOGRAPHY**

Morten Søborg

**EDITING**

Morten Egholm  
Pernille Bech Christensen

**PRODUCTION DESIGN**

Peter Grant

**COSTUMES DESIGN**

Manon Rasmussen

**MUSIC**

Johan Söderqvist

**PRODUCER**

Sisse Graum Jørgensen

**PRODUCTION**

Zentropa Entertainments14 (Denmark)

**ITALIAN DISTRIBUTION**

Teodora Film (Italy)

**INTERNATIONAL DISTRIBUTION**

TrustNordisk (Denmark)

# IO SONO CON TE

DIRECTED BY GUIDO CHIESA



The story of a young woman who lived in Galilee two thousand years ago, Mary of Nazareth (played by Nadia Khlifi as a child and Rabeb Srairi as an adult), thanks to whom, with the birth of her son Jesus (Mohamed Idoudi), a new era in the history of mankind was born. The questions the film raises are just as pertinent today; framed from an exquisitely female perspective, they concern birth, growth, childrearing, women's role in society, and the meaning of the word "love". Mary is a woman who follows her own instincts, emboldened by being a mother, and maintains a healthy balance

with rationality, even if it means breaking with the society and its laws, as her own son will. On her own personal journey, Mary can count on the support of Joseph (Mustapha Benstiti), the low-profile patriarch who "steps aside" or - in keeping with the etymology of his name - "adds" to the scene, forgoing his male supremacy. Filmed in Tunisia entirely in Arabic and ancient Greek, this is a highly imaginative journey to the edge, to the roots of Christianity and the core of maternity: the nativity on screen, stripped of divine mystery.

**Guido Chiesa** (Italy, 1959) worked in the U.S. as assistant director on films by Jim Jarmusch, Michael Cimino, and Amos Poe. In 1991 he directed *Il Caso Martello*, followed by *Babylon* (1994), *Fipresci Prize at Turin*; *Il partigiano Johnny* (Children and Cinema Award at Venice, 2000); and *Lavorare con lentezza* (2004), co-written with Wu Ming. In 2007 his documentary *Le pere di Adamo* screened at the *International Rome Film Festival*. In 2006 he directed six chapters of *Quo Vadis, Baby?*, inspired by *Gabriele Salvatores'* film with the same name.

OFFICIAL SELECTION  
COMPETITION

## I Am with You

Italy | 2010  
Color | 35 mm | 103'  
Original language: Arab, Ancient Greek

### CAST

Nadia Khlifi  
Rabeb Srairi  
Mustapha Benstiti  
Mohamed Idoudi  
Carlo Cecchi  
Giorgio Colangeli  
Fabrizio Gifuni

### SCREENPLAY

Nicoletta Micheli  
Guido Chiesa  
Filippo Kalomenidis

### CINEMATOGRAPHY

Gherardo Gossi

### EDITING

Luca Gasparini  
Alberto Masi

### PRODUCTION DESIGN

Marta Maffucci

### COSTUMES DESIGN

Valentina Taviani

### MUSIC

Nicola Tescari

### PRODUCERS

Silvia Innocenzi  
Giovanni Saulini  
Maurizio Totti

### PRODUCTION

Magda Film (Italy)  
Colorado Film Production (Italy)  
in collaboration with Rai Cinema (Italy)

### INTERNATIONAL DISTRIBUTION

Rai Trade (Italy)

# KILL ME PLEASE

DIRECTED BY OLIAS BARCO



An irresistible, grotesque black comedy, shot in black and white, and very politically incorrect. Medical pioneer Dr Kruger (Aurélien Recoing) wants to rectify suicide. His dream is to create a therapeutic framework where suicide is no longer a tragedy but a simple, medically assisted act. His exclusive clinic attracts a cast of strange characters with a death wish: a famous comedian with terminal cancer, a traveling salesman hiding sordid secrets, a rich Luxembourg heir, a beautiful but self-destructive young girl, an old Berlin

cabaret singer whose voice is destroyed and a man who has lost everything to his gambling addiction, including his wife. After Dr Kruger consults with each of them about their motives to end it all, each one has the right to a final request. But in the isolated mountains where the good doctor Kruger realizes his dream of the perfect suicide, Death strikes only when IT decides the time has come. The title was originally supposed to be *Dignitas*, the real name of the Swiss Association for assisted euthanasia.

**Olias Barco** left school at 15 to enter the film world. Following a short apprenticeship he produced and made his first short in 1992, at age 21, *Clin d'oeil*, which complemented the film *La Crise* by Coline Serrau. In the following three years he made another three shorts, including *Poubelles* (1994) for which he received the Golden Rail at Critics' Week in Cannes. In 2002, he directed his first feature, *Snowborder*. He has since moved to Brussels to shoot, *Kill Me Please*, a return to his earlier artistic style.

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## OFFICIAL SELECTION COMPETITION

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Belgium | 2010  
Black & White | 35 mm | 96'  
Original language: French

### CAST

Virgile Bramly  
Aurélien Recoing  
Benoît Poelvoorde  
Bouli Lanners  
Saul Rubinek  
Zazie de Paris

### SCREENPLAY

Stéphane Malandrin  
Olias Barco  
Virgile Bramly

### CINEMATOGRAPHY

Frédéric Noirhomme

### EDITING

Ewin Ryckaert

### PRODUCTION DESIGN

Vincent Tavier

### COSTUMES DESIGN

Elise Ancion

### PRODUCER

Philippe Kauffmann

### PRODUCTION

La Parti (Belgium)  
OXB Productions (France)  
Les Armateurs (France)

### CO-PRODUCTION

RTBF (Belgium)

### INTERNATIONAL DISTRIBUTION

Le Pacte (France)

# LAST NIGHT

DIRECTED BY MASSY TADJEDIN



New York. A young, wealthy, handsome couple's love is put to the test one night when, husband Michael (Sam Worthington), goes on a business trip with his new, sexy colleague Laura (Eva Mendes), and his wife Joanna (Keira Knightley), meets an old flame Alex (Guillaume Canet). Both are tempted by these irresistible sexy dates. Over

the span of one night, the two lovers must make difficult choices. A desperate, but deeply sensual search fed with faithfulness, indulgence and jealousy. A story of love and eroticism all in one long night. Malicious and fleeting just like an affair.

**Massy Tadjedin** (Iran 1978) is a screenwriter, director and producer. She grew up in Yorba Linda, California and studied English Literature at Harvard. *Leo* (2004), her first screenplay, was directed by Mehdi Norowzian. In 2005, she wrote the psychological thriller *The Jacket* (2005). She followed this with *Le Voyeur*, based on the 1955 French novel by Alain Robbe-Grillet. *Last Night* is her first feature film as director.

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## OFFICIAL SELECTION COMPETITION

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France, USA | 2010  
Color | 35 mm | 92'  
Original language: English

### CAST

Keira Knightley  
Sam Worthington  
Eva Mendes  
Guillaume Canet

**SCREENPLAY**  
Massy Tadjedin

**CINEMATOGRAPHY**  
Peter Deming

**EDITING**  
Susan E. Morse

**PRODUCTION DESIGN**  
Tim Grimes

**COSTUMES DESIGN**  
Ann Roth

**MUSIC**  
Clint Mansell

**PRODUCER**  
Nick Wechsler

**CO-PRODUCER**  
Christophe Riandee

**PRODUCTION**  
Gaumont (France)

**CO-PRODUCTION**  
Nick Wechsler Productions (USA)

**ITALIAN DISTRIBUTION**  
Medusa Film (Italy)

**INTERNATIONAL DISTRIBUTION**  
Gaumont (France)

# LITTLE SPARROWS

DIRECTED BY YU-HSIU CAMILLE CHEN



This is the story of a family that opens with an unusual Christmas scene in a scorching Australian summer. Susan (Nicola Bartlett) is married to James, an affectionate, selfish and somewhat absent-minded veteran actor whose success came late in life. They have 3 daughters and when Susan's breast cancer spreads, they are all forced to reconcile with this fact. Each of the three

daughters has her own personal story to tell, as well as a secret or two. As their mother prepares for her end, she becomes their confessor and advisor. As the story plays out the mother comes to peace with herself by revealing her own true story. A light, yet powerful film about a mother's love, pieced together with fragments and interwoven tales - an allegro symphony of pain.

**Yu-Hsiu Camille Chen** (Taiwan, 1975) graduated in film studies at the University of Utah. Initially, she focused her career on TV commercials, music video and feature films working in Taiwan and China. In 2006, she set up Konnectfilms, a TV commercial business specialising in high-end TV commercials for the Asian market. Recently, Camille has focused her energies on her directing career. In 2008, she co-founded Bolderpictures with Peter Thomas. In 2009, she directed and produced the short film *Conscience*, based on Italo Calvino's short story. *Little Sparrows* is her debut feature film.

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## OFFICIAL SELECTION COMPETITION

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Australia | 2010  
Color | 2K D-Cinema | 88'  
Original language: English

### CAST

Nicola Bartlett  
James Hagan  
Nina Deasley  
Melanie Munt  
Arielle Gray

### SCREENPLAY

Yu-Hsiu Camille Chen

### CINEMATOGRAPHY

Jason Thomas

### EDITING

Fil Baker

### COSTUMES DESIGN

Michelle Ridley

### MUSIC

Keith van Geysel  
Tim Count

### PRODUCER

Peter Thomas

### PRODUCTION

Bolderpictures (Australia)

### INTERNATIONAL DISTRIBUTION

Umedia (France)

# ORANGES AND SUNSHINE

DIRECTED BY JIM LOACH



Inspired by one of the most recent scandals in English history, the film tells the story of Margaret Humphreys (Emily Watson), a social worker from Nottingham, who discovered a secret that the British government had kept hidden for years: 130,000 children in care had been sent abroad to Commonwealth countries, mainly Australia from 1920 to 1960. Children as young as four had been told that their parents were dead, locked up in

faraway institutions and subjected to appalling abuse. They were promised oranges and sunshine, they got deprivation, orphanages and not very Christian priests. Almost single-handedly against overwhelming odds, Margaret reunited thousands of families, brought authorities to account and worldwide attention to an extraordinary miscarriage of justice.

*Jim Loach (England, 1969) completed the BBC Directors training course after working as a Researcher / Producer and Director in the BBC Features Department. Over the next ten years, Jim, son of Ken Loach, worked as a television director on series such as: Hotel Babylon, Casualty, Shameless, Waterloo Road and Bad Girls. Oranges and Sunshine is Loach's first feature.*

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## OFFICIAL SELECTION COMPETITION

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Australia, UK | 2009  
Color | 35 mm | 104'  
Original language: English

### CAST

Emily Watson  
Hugo Weaving  
David Wenham

### SCREENPLAY

Rona Munro

### CINEMATOGRAPHY

Denson Baker

### EDITING

Dany Cooper

### PRODUCTION DESIGN

Melinda Doring

### COSTUMES DESIGN

Cappi Ireland

### MUSIC

Lisa Gerrard

### PRODUCERS

Camilla Bray  
Emile Sherman  
Iain Canning

### PRODUCTION

Sixteen Films (UK)

### INTERNATIONAL DISTRIBUTION

Icon Entertainment International (UK)

# POLL

DIRECTED BY CHRIS KRAUS



On the eve of World War I, 14-year-old Oda von Siering (Paula Beer) returns to her home, on the Baltic coast, a place uneasily shared by Germans, Russians and Estonians, at the border between Germany and the Russian empire during its dark decline. Oda's father, Ebbo (Edgar Selge), is a morbid scientist who has an obscure liking for experiments on racial breeding and controls the family with a cruel hand, especially Aunt Milla

(Jeanette Hain), an aristocrat who escapes reality through music and affairs. The inquisitive and rebellious Oda nurses a wounded Estonian anarchist (Tambet Tuisk) back to health and what starts off as romantic child's play turns into an act of defiance able to trigger off an uncontrollable chain reaction - the dawn of a revolution in the making.

**Chris Kraus** (*Germany, 1963*) scored a notable success with his first feature, *Scherbentanz* (*Shattered Glass, 2002*), which was awarded two *Bavarian Film Prizes*. His second film, *Vier Minuten* (*Four Minutes, 2006*), was one of the most successful German films of the past years and won over 50 German and international awards. Kraus is also a distinguished opera director (*Abbiati Award* for his "*Fidelio*" in *Reggio Emilia*).

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## OFFICIAL SELECTION COMPETITION

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### The Poll Diaries

Germany, Austria, Estonia | 2010  
Color | 35 mm | 129'  
Original language: German, Russian,  
Estonian, French

#### CAST

Paula Beer  
Edgar Selge  
Tambet Tuisk  
Jeanette Hain  
Richy Müller  
Enno Trebs

#### SCREENPLAY

Chris Kraus

#### CINEMATOGRAPHY

Daniela Knapp

#### EDITING

Uta Schmidt

#### PRODUCTION DESIGN

Silke Buhr

#### COSTUMES DESIGN

Gioia Raspé

#### MUSIC

Annette Focks

#### PRODUCERS

Alexandra Kordes  
Meike Kordes

#### CO-PRODUCERS

Danny Krausz  
Kurt Stocker  
Riina Sildos  
Chris Kraus

#### PRODUCTION

Kordes & Kordes Film (Germany)

#### CO-PRODUCTION

DOR Film (Austria)  
Amrion (Estonia)

#### INTERNATIONAL DISTRIBUTION

Bavaria Film International (Germany)

# RABBIT HOLE

DIRECTED BY JOHN CAMERON MITCHELL



Becca (Nicole Kidman) and Howie Corbett (Aaron Eckhart) are a happily married couple whose lives are shattered by the accidental death of their son Danny (Phoenix List). She's a former executive-turned-stay-at-home mother who tries to reclaim her life in a surreal world despite the well-intentioned friends and family members. She finds comfort for her grief in a mysterious relationship with a young, restless, comic-book artist, Jason

(Miles Teller). Becca is so taken with this man that she can momentarily push away memories of Danny, while Howie is immersed in the past, and seeks refuge in strangers who offer what Becca no longer can. The Corbetts are both adrift and must make surprising and dangerous choices that will determine their fate. Screenwriter David Lindsay-Abaire adapted his Pulitzer Prize-winning eponymous play for this film.

**John Cameron Mitchell** (USA, 1963) originated in the early 90s the off-Broadway production *Hedwig* and the *Angry Inch*, which in 2001 became his feature directorial debut. The film received the best director and audience awards at the Sundance Film Festival and Mitchell received a Golden Globe nomination for his performance as the title character. He has since directed music videos for *Bright Eyes* and *Scissor Sisters*, and the feature film *Shortbus* (2006). *Rabbit Hole* (2010) is his third feature film.

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## OFFICIAL SELECTION COMPETITION

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USA | 2010  
Color | 2K D-Cinema | 90'  
Original language: English

### CAST

Nicole Kidman  
Aaron Eckhart  
Dianne Wiest  
Tammy Blanchard  
Sandra Oh  
Miles Teller

### SCREENPLAY

David Lindsay-Abaire

### CINEMATOGRAPHY

Frank G. DeMarco

### EDITING

Joe Klotz

### PRODUCTION DESIGN

Kalina Ivanov

### COSTUMES DESIGN

Ann Roth

### MUSIC

Anton Sanko

### PRODUCERS

Leslie Urdang  
Per Saari  
Dean Vanech  
Nicole Kidman  
Gigi Pritzker

### PRODUCTION

Olympus Pictures (USA)  
Blossom Films (USA)  
OddLot Entertainment (USA)

### ITALIAN DISTRIBUTION

Videa CDE (Italy)

### INTERNATIONAL DISTRIBUTION

Affinity International (USA)



# LA SCUOLA È FINITA

DIRECTED BY VALERIO JALONGO



Istituto Pestalozzi in Rome is a public school like many others, where students and teachers are overcome by boredom and weariness. However, some bright moments do exist. Alex Donadei (Fulvio Forti) hands out coloured pills during the break, making him very popular among his peers but hated by his teachers - with the exception of Daria Quarenghi (Valeria Golino). She's the teacher who fights the lonely battle to save the boy through her help line, along with Mr Talarico (Vincenzo Amato), another teacher who finds the boy's been parked in his class by the principal. Daria and Talarico are not model teachers, actually they're pretty messed up

with themselves and their effort to save someone like Alex, without the school's approval, turns their intent into an impossible mission. To make matters worse, the two teachers vie with each other for the boy's attention and build an affectionate, mentoring and inappropriate relationship with him by sharing their problems and passions. The screenplay was written by Daniele Luchetti and Francesca Marciano. Francesco Sàrcina, leader of Le Vibrazioni, composed the original score, and the rock band from Milan wrote the song "Va Così" that accompanies one of the highlight scenes of the film.

**Valerio Jalongo** (Italy, 1960) studied filmmaking at Gaumont Film School and at the University of Southern California. His first feature film *Messaggi quasi segreti*, made the rounds of numerous festivals. After having directed documentaries with social content and TV-movies, he directed the feature *Sulla Mia Pelle* in 2003. He has been involved with *Ring* and *100 autori* since 2005. He made the documentary *Di me cosa ne sai?* which premiered in Venice, London and Amsterdam in 2009.

## OFFICIAL SELECTION COMPETITION

### School Is Over

Italy | 2010  
Color | 35 mm | 85'  
Original language: Italian

#### CAST

Valeria Golino  
Vincenzo Amato  
Fulvio Forti  
Antonella Ponziani  
Marcello Mazzarella

#### SCREENPLAY

Valerio Jalongo  
Francesca Marciano  
Daniele Luchetti  
Alfredo Covelli

#### CINEMATOGRAPHY

Stefano Falivene

#### EDITING

Mirco Garrone

#### PRODUCTION DESIGN

Giada Calabria

#### COSTUMES DESIGN

Valentina Taviani

#### MUSIC

Francesco Sàrcina

#### PRODUCERS

Giampiero Romaldi  
Tiziana Soudani

#### PRODUCTION

Ameuropa International (Italy)  
Amka Films (Switzerland)

#### CO-PRODUCTION

Rai Cinema (Italy)  
RSI - Radiotelevisione Svizzera (Switzerland)  
SRG SSR idée suisse (Switzerland)

# UNA VITA TRANQUILLA

DIRECTED BY CLAUDIO CUPELLINI



Rosario Russo (Toni Servillo) hails from southern Italy, has a young family and is perfectly integrated in his new home near Frankfurt where he runs a restaurant and hotel business. He keeps a low profile, has changed identities, speaks an impeccable German - finally, his past is behind him. Until one day, his son Diego (Marco D'Amore),

long forgotten and on the run, shows up at his doorstep, and his past suddenly comes back to haunt him. Now Rosario's orderly and prosperous life precipitates as past memories resurface and engulf him. He must settle the score: but will he remain true to his paternal duties in this final struggle for survival?

**Claudio Cupellini** (Italy, 1973) studied with *Paolo Virzi* and *Daniele Luchetti* at Rome's *Centro Sperimentale di Cinematografia*. From 1999 to 2005 he made several short films including *Le diable au vélo*, his directorial debut, *Chi ci ferma più* (2004), and *La talpa* (2005). In 2006 he directed *La donna del Mister*, one episode of the film *4-4-2 Il gioco più bello del mondo*. His first feature film was the comedy *Lezioni di Cioccolato* (Lessons in Chocolate, 2008), which was nominated for a *David di Donatello*. *Una vita tranquilla* (A Quiet Life), based on a story idea that won the *Solinas Prize* in 2001, is his second feature film.

OFFICIAL SELECTION  
COMPETITION

## A Quiet Life

Italy, Germany, France | 2010  
Color | 35 mm | 105'  
Original language: Italian, German

### CAST

Toni Servillo  
Marco D'Amore  
Francesco Di Leva  
Juliane Kholer

### SCREENPLAY

Filippo Gravino  
Guido Iuculano  
Claudio Cupellini

### CINEMATOGRAPHY

Gergely Poharnok

### EDITING

Giuseppe Trepiccione

### PRODUCTION DESIGN

Erwin Prib

### COSTUMES DESIGN

Mariano Tufano

### MUSIC

Teho Teardo

### PRODUCER

Fabrizio Mosca

### CO-PRODUCERS

Christer Von Lindequist  
Fabio Conversi

### PRODUCTION

Acaba Produzioni (Italy)

### CO-PRODUCTION

Eos Entertainment (Germany)  
Babe Films (France)

### ITALIAN DISTRIBUTION

O1 Distribution (Italy)

### INTERNATIONAL DISTRIBUTION

Beta Film (Germany)

# ANIMAL KINGDOM

DIRECTED BY DAVID MICHÔD



David Michôd, one of the leading lights of the Australian New Wave (he founded the collective Blue Tongue Films), makes his astonishing feature debut with *Animal Kingdom*, which triumphed at Sundance in 2010. With vigorous detachment, it tells the story of the Cody clan's "animal kingdom", complete with drug deals and homicides in Melbourne's underworld. Robber Pope Cody (Ben Mendelsohn) is on the run, chased by a band of crooked cops. Pope's business partner and best buddy Barry "Baz" Brown (Joel Edgerton) wants him out because he thinks he's behind the times. Pope has two brothers, the hyper Craig (Sullivan Stapleton), a dealer, and the naïve

Darren (Luke Ford) who is just starting his career in crime. The Cody family is already terrifying and rotten to the core, when the young grandson Joshua Cody (newcomer James Frecheville), whom everyone calls J, gets sucked in. In fact, when his own mother dies of an overdose, young J inevitably seeks refuge with his grandmother Smurf Cody (the superb Jacki Weaver), a quirky, if ruthless, gang leader with an overflowing maternal instinct. Things come to a head when a seasoned cop, Nathan Leckie (Guy Pearce), is ordered to recruit J for a complicated (and perilous) witness protection program involving crooked agents and paranoid criminals.

**David Michôd** (Australia) is an acclaimed artist, *Animal Kingdom* is his directorial debut. Short films he both wrote and directed include *Netherland Dwarf*, which screened at Venice in 2007, and *Crossbow*, which screened at Berlin in 2009. In the same year he co-directed with Jen Peedom the documentary *Solo*, which won the AFI Best Documentary Award. He also co-wrote the feature film *Hesher* with its director Spencer Susser.

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## OFFICIAL SELECTION OUT OF COMPETITION

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Australia | 2009  
Color | 35 mm | 113'  
Original language: English

### CAST

Ben Mendelsohn  
Joel Edgerton  
Guy Pearce  
Luke Ford  
Jacki Weaver  
Sullivan Stapleton

### SCREENPLAY

David Michôd

### CINEMATOGRAPHY

Adam Arkapaw

### EDITING

Luke Doolan

### PRODUCTION DESIGN

Jo Ford

### COSTUMES DESIGN

Cappi Ireland

### MUSIC

Antony Partos

### PRODUCER

Liz Watts

### PRODUCTION

Porchlight Films (Australia)

### ITALIAN DISTRIBUTION

Mikado Film (Italy)

### INTERNATIONAL DISTRIBUTION

E1 Entertainment (Canada)

# BOARDWALK EMPIRE

DIRECTED BY MARTIN SCORSESE



We're on the boardwalk at Atlantic City, the capital of gambling, prostitution, and all the corruption that goes along, on the night in 1919 when the Volstead Act comes into effect, inaugurating the Prohibition, an era that seems to have been expressly invented for Martin Scorsese to make a movie about it. What he produced was an entire series: *Boardwalk Empire*, and, luckily for us, he agreed to direct the 70-minute pilot that the Rome Film Festival will be screening in a gala evening event. Sumptuous, fascinating, rife with corruption beneath the sheen of the glamorous period photography, it features an unforgettable cast including Steve Buscemi, Michael Pitt, Michael

Shannon, and Kelly MacDonald. With Scorsese's new film, or its latest form, the pilot for a TV series, HBO hopes to make good on its bet to knock *Mad Men* off its pedestal. Produced by Scorsese and written by *Sopranos*' Terence Winter, *Boardwalk* isn't bashful. The great filmmaker puts his unmistakable stamp on the story, from the accuracy of the details to the obsessive reconstruction of the landscape, and even the fluid geometry of the camera. There's the sex and brutal violence he is famous for, given that, as one character says, and as Scorsese has always believed, "You can't be a half a gangster". Airing on Sky in Italy.

**Martin Scorsese** (USA, 1942), is one of the leading exponents of contemporary cinema. The recipient of countless international awards, including one Oscar, two Palme d'Or's, and two Golden Globes, he joined with other prestigious filmmakers to establish the Film Foundation in 1990, with the aim of restoring films and preserving motion picture history. His own films include *Taxi Driver* (1976), *Raging Bull* (1980), starring an extraordinary Robert De Niro; *After Hours* (1985), *Gangs of New York* (2002), *The Aviator* (2004), *The Departed* (2006), and *Shutter Island* (2010).

OFFICIAL SELECTION  
OUT OF COMPETITION

USA | 2010  
Color | HDCAM | 72'  
Original language: English

## CAST

Steve Buscemi  
Michael Pitt  
Kelly MacDonald  
Michael Shannon  
Dabney Coleman  
Shea Whigham

SCREENPLAY  
Terence Winter

CINEMATOGRAPHY  
Stuart Dryburgh

EDITING  
Sidney Wolinsky

PRODUCTION DESIGN  
Bob Shaw

COSTUMES DESIGN  
John A. Dunn

MUSIC  
Jim Dunbar

PRODUCER  
Rudd Simmons

CO-PRODUCERS  
Terence Winter  
Martin Scorsese

EXECUTIVE PRODUCERS  
Tim Van Patten  
Stephen Levinson  
Mark Wahlberg

PRODUCTION  
HBO (USA)

INTERNATIONAL DISTRIBUTION  
HBO (USA)

# CRIME D'AMOUR

DIRECTED BY ALAIN CORNEAU



Two women come to a face-off within the sterile offices of a powerful multinational corporation: Isabelle Guérin (Ludivine Sagnier) is a young executive who works under Christine (Kristin Scott Thomas), a powerful woman she absolutely idolizes. Confident of her control over Isabelle, Christine leads her into a confusing, perverse game of seduction and domination that goes too far - to

the point of no return. A cruel cinematic puzzle which shows what ferocious revenge between women can bring, an all-star cast (including Julien Rochefort, Jean's son) and a score by Jazz icon, Pharoah Sanders, all in this final work by the great director of *Tous les matins du monde*, Alain Corneau, who passed away on August 30, 2010 at age 67.

**Alain Corneau** (France, 1943-2010) studied at the IDHEC in Paris and then began his career as an assistant director for Costa-Gavras, Marcel Camus and Roger Corman, among others. He gained international recognition with his police drama genre. In 1984, *Fort Saganne*, one of the biggest budget French films of the era, premiered at the Cannes Film Festival and was an instant box office hit. In 1991, *Tous les matins du monde*, earned 7 César awards and 11 nominations. In 2007, *Le Deuxième souffle* opened the International Rome Film Festival.

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**OFFICIAL SELECTION**  
OUT OF COMPETITION

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## Love Crime

France | 2010  
Color | 35 mm | 106'  
Original language: French, English

### CAST

Ludivine Sagnier  
Kristin Scott Thomas  
Patrick Mille  
Guillaume Marquet  
Gérald Laroche  
Julien Rochefort

### SCREENPLAY

Alain Corneau  
Natalie Carter

### CINEMATOGRAPHY

Yves Angelo

### EDITING

Thierry Derocles

### PRODUCTION DESIGN

Katia Wyszokop

### COSTUMES DESIGN

Khadija Zeggaï

### MUSIC

Pharoah Sanders

### PRODUCER

Saïd Ben Saïd

### PRODUCTION

SBS Films (France)

### CO-PRODUCTION

France 2 Cinema (France)  
Divali Films (France)

### INTERNATIONAL DISTRIBUTION

TF1 International (France)

# L' HOMME QUI VOULAIT VIVRE SA VIE

DIRECTED BY ERIC LARTIGAU



A French adaptation of Douglas Kennedy's novel, the film is the story of Paul Exben (Romain Duris) and his perfect existence: he's a wealthy, high-powered attorney in one of the most prestigious Paris law firms; has a beautiful home and family and a gorgeous wife. But his seemingly perfect life starts to unravel when he discovers that his wife (Marina Foïs, the director's real life partner) is having an affair with the neighbour; an intriguing, scruffy, adventurous photojournalist. His world crumbles and takes an unusual turn as he makes

a desperate decision to change identities and in so doing discovers his true nature and desires, locked in his subconscious. A black comedy that is a reflection on the fragile role models. Having the soul of a thriller, this film is impeccable and fast-paced with a cold entomological slant; a very modern story, devoid of symbolism which surprises with a twist that makes for a grand finale. Performances by Romain Duris and Niels Arestrup are a tribute to French cinema.

**Eric Lartigau** (France, 1964) worked as assistant director on Pascal Thomas' *Les Maris, Les Femmes, Les Amants* (1989). In 2002, he directed his first feature film, the comedy, *Mais qui a tué Pamela Rose?* (But Who Killed Pamela Rose?) Three years later, he directed a new comedy, *Un ticket pour l'espace* (A Ticket For Space), co-written with Julien Rappeneau. Following the success of his comedies, Lartigau directed *Prête-moi ta main* (I Do, 2006).

OFFICIAL SELECTION  
OUT OF COMPETITION

## The Big Picture

France | 2010  
Color | 35 mm | 115'  
Original language: French

### CAST

Romain Duris  
Marina Foïs  
Niels Arestrup  
Branka Katic  
Catherine Deneuve

### SCREENPLAY

Eric Lartigau  
Laurent de Bartillat  
(based on Douglas Kennedy's novel)

### CINEMATOGRAPHY

Laurent Dailland

### EDITING

Juliette Welfling

### PRODUCTION DESIGN

Olivier Radot

### COSTUMES DESIGN

Anne Schotte

### MUSIC

Evgueni & Sacha Galperine

### PRODUCER

Pierre Ange Le Pogam

### PRODUCTION

EuropaCorp (France)

### CO-PRODUCTION

TF1 Films Productions (France)

### INTERNATIONAL DISTRIBUTION

EuropaCorp (France)

# INSHITE MIRU NANOKAKAN NO DESU GEMU

DIRECTED BY HIDEO NAKATA



112,000 yen. That's the exceptionally high hourly wage of this weird part-time job. Ten men and women apply and gather at the mysterious Paranoia House. A young man with a part-time job, an executive whose company went bankrupt, a middle aged guy who got downsized, a college student. They all need money. The job description, being observed 24 hours a day for seven days, sounds strange, but they can become multimillionaires in a week. In this so-called

"psychological experiment", each person is assigned one of ten rooms without locks, with a different weapon in each room. High "bonuses" are paid for murder (a "killer" bonus), for being killed (a "victim" bonus) or for informing on a killer. The experiment ends after seven days or when only two participants are left. The second day, the dead body of one of them is found. Everybody panics, but they have to stay in the house six more days.

**Hideo Nakata** (Japan, 1961) started working as assistant director at the Nikkatsu Studio. He gained worldwide attention with *Joyû-rei* (Don't Look Up, 1996) and *Ringu* (Ring, 1998), which created the "J Horror" genre. *Ring's* US remake enjoyed a great success and he himself directed the second instalment, *The Ring Two* (1999). *Honogurai mizu no soko kara* (Dark Water, 2002) became a Hollywood remake in 2005 as well. His other major films include *Chaos* (2000), *Last Scene* (2002), *Kaidan* (2007), *L Change the World* (2008) and *Chat Room* (2010).

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OFFICIAL SELECTION  
OUT OF COMPETITION  
FOCUS

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## The Incite Mill - 7 Day Death Game

Japan | 2010  
Color | 35 mm | 107'  
Original language: Japanese

### CAST

Tatsuya Fujiwara  
Haruka Ayase  
Satomi Ishihara  
Tsuyoshi Abe  
Aya Hirayama  
Masanori Ishii  
Takuro Ohno

### SCREENPLAY

Satoshi Suzuki

### CINEMATOGRAPHY

Junichiro Hayashi

### EDITING

Nobuyuki Takahashi

### PRODUCTION DESIGN

Iwao Saito

### MUSIC

Kenji Kawai

### PRODUCER

Atsuyuki Shimoda

### PRODUCTION

Twins Japan (Japan)

### INTERNATIONAL DISTRIBUTION

NTV (Japan)

# KARIGURASHI NO ARRIETTY

DIRECTED BY HIROMASA YONEBAYASHI



*Karigurashi no Arrietty* is an adaptation of English author Mary Norton's "The Borrowers" first published in the 50's. In 1997 the film based on the series "The Borrowers" was released. The characters are a family of little people, about 10cm high, who live under the floor boards and "borrow" all kinds of household objects from the house. One day tiny fourteen-year-old Arrietty

casually meets the young Sho, a human boy who has come to convalesce in his old granny's home, and it's love at first sight, despite their size differences. The score's song writer and composer is the French Cécile Corbel, expressly called by Toshio Suzuki. The legendary Miyazaki who had first agreed to direct the film then handed the job over to Hiromasa Yonebayashi.

**Hiromasa Yonebayashi** is the youngest director at age 36 of Studio Ghibli and one of its best animators (his works include *Sen to Chihiro no Kamikakushi* (Spirited Away) and *Gake no Ue no Ponyo* (Ponyo on the Cliff by the Sea, 2008), to the shorts of the Museum Ghibli and shared credits with Goro Miyazaki in the film *Gedo Senki* (Tales from Earthsea, 2006).

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**OFFICIAL SELECTION**  
OUT OF COMPETITION  
FOCUS

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## Arrietty

Japan | 2010  
Color | 35 mm | 94'  
Original language: Japanese

### PLANNING AND SCREENPLAY

Miyazaki Hayao

### SCREENPLAY

Keiko Niwa

### CINEMATOGRAPHY

Rie Matsubara

### EDITING

Rie Matsubara

### MUSIC

Cécile Corbel

### PRODUCER

Toshio Suzuki

### PRODUCTION

Studio Ghibli (Japan)

### ITALIAN DISTRIBUTION

Lucky Red (Italia)

### INTERNATIONAL DISTRIBUTION

Wild Bunch (France)



# THE KIDS ARE ALL RIGHT

DIRECTED BY LISA CHOLODENKO



California: for years now, Nic (Annette Bening) and Jules (Julianne Moore) have been your ordinary same-sex cohabitating partners, with a house, a dog, and two teenage children, the 18-year-old Joni (Mia Wasikowska) and 15-year-old Laser (Josh Hutcherson), who is Nic's biological daughter, and 15-year-old Laser (Josh Hutcherson), who is Jules' biological son. Both happen to have the same father, an anonymous sperm donor. Just before Joni goes off to college, Laser persuades her to start a hunt for their biological father by contacting the sperm bank. And they find him: Paul (Mark Ruffalo), a successful restaurant owner decidedly allergic to commitment of

any kind. Joni and Laser's revelation discombobulates the orderly menage back home, as Nic and Jules are forced to meet Paul, who gradually insinuates himself into their lives, sparking a unpredictable chain reaction in the lives of all its members. The film's title comes from a famous song by the Who, and the story is partially inspired by director Lisa Cholodenko's personal experience (she had a child by her partner, Wendy Melovin, a member of the girl duo Wendy & Lisa). Trivia alert: aside from Yaya Costa, soon to appear in *Tron: Legacy*, this film features brief cameos by the offspring of Steven Spielberg and David Mamet: Sasha Spielberg and Zosia Mamet.

**Lisa Cholodenko** (USA, 1964) studied screenwriting and directing from Columbia University. High Art, her first feature film, was screened at the 1998 Director's Fortnight at Cannes and won several awards the same year. Following the high praise of her first film, she turned her attention to television drama, including the critically acclaimed *Six Feet Under*. In 2002, she returned to the cineplex with *Laurel Canyon*, which premiered in Cannes' Director's Fortnight. Besides, she has directed the original dramatic film *Cavedweller* (2004), an adaptation of Dorothy Allison's novel, episodes of *Homicide* and *The L Word*.

OFFICIAL SELECTION  
OUT OF COMPETITION

I ragazzi stanno bene

USA | 2010  
Color | 35 mm | 106'  
Original language: English

#### CAST

Julianne Moore  
Annette Bening  
Mark Ruffalo  
Mia Wasikowska  
Josh Hutcherson

#### SCREENPLAY

Lisa Cholodenko  
Stuart Blumberg

#### CINEMATOGRAPHY

Igor Jadue-Lillo

#### EDITING

Jeffrey M. Werner

#### PRODUCTION DESIGN

James Connelly

#### COSTUMES DESIGN

Jacqueline Aronson

#### MUSIC

Wendy & Lisa

#### PRODUCTION

Plum Pictures (USA)

#### ITALIAN DISTRIBUTION

Lucky Red (Italy)

#### INTERNATIONAL DISTRIBUTION

Inferno Entertainment (USA)

# LET ME IN

DIRECTED BY MATT REEVES



Chloe Moretz (a revelation in *Kick-Ass*) is Abby, an enigmatic tween who moves next door to Owen (Kodi Smit-McPhee, *The Road*), a fragile boy and a target of bullies. Desperately lonely, Owen finds an ally in his new neighbor, without picking up on the mysterious and dangerous elements of her personality at first. But when a chain of gruesome murders occurs in the New Mexican town, Owen has to face the ghastly truth: his innocent little friend is really a vindictive vampire locked for eternity in a girl's body. *Let Me In* is not only a revisit of the deathless legend of Nosferatu, but a sorrowful and poignant tale of a sentimental

education, a look at the traumatic transition to adolescence by way of the horror genre. Written and directed by Matt Reeves (*Cloverfield*), *Let Me In* is based on the Swedish novel "Låt den Rätte Komma In" by John Ajvide Lindqvist, and it is also the remake of the acclaimed film *Let the Right One In* directed by Tomas Alfredson. *Let Me In* also marks the comeback, thirty years on, of the legendary British studio Hammer, which specialized in horror from the mid-50s to the late 70s, devoting series to Frankenstein, Dracula, and the Mummy that featured acting legends such as Christopher Lee, Peter Cushing, and Oliver Reed.

**Matt Reeves** (USA, 1966) gained industry attention with his award-winning short *Mr. Petrified Forrest* after graduating from USC's prestigious film school. He made his feature directorial debut with *The Pallbearer* (1996). In 1999, he co-wrote and co-produced *James Gray's* critically acclaimed *The Yards*. He is one of the creators of the popular television series *Felicity*. He came to prominence in 2008 as the director of the sci-fi horror hit *Cloverfield*.

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## OFFICIAL SELECTION OUT OF COMPETITION

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USA, UK | 2010  
Color | 35 mm | 115'  
Original language: English

### CAST

Chloe Moretz  
Kodi Smit-McPhee  
Richard Jenkins  
Elias Koteas  
Cara Buono

### SCREENPLAY

Matt Reeves  
John Ajvide Lindqvist  
(based on "Låt den rätte komma in")

### CINEMATOGRAPHY

Greig Fraser

### EDITING

Stan Salfas

### PRODUCTION DESIGN

Ford Wheeler

### COSTUMES DESIGN

Melissa Bruning

### MUSIC

Michael Giacchino

### PRODUCERS

Simon Oakes  
Alex Brunner  
Guy East  
Tobin Armbrust  
Donna Gigliotti  
John Nordling  
Carl Molinder

### CO-PRODUCER

Vicki Dee Rock

### PRODUCTION

Efti (Sweden)  
Hammer Films (UK)

### ITALIAN DISTRIBUTION

Filmauro (Italy)

### INTERNATIONAL DISTRIBUTION

Exclusive Media Group (UK/USA)

# IL PADRE E LO STRANIERO

DIRECTED BY RICKY TOGNAZZI



Diego (Alessandro Gassman), a Roman bureaucrat with a handicapped son, meets Walid (Amr Waked, Egyptian actor seen in *Syriana*), a rich Syrian businessman and also the father of a severely handicapped boy. The two strike up an unusual friendship: they start meeting at Turkish baths, spending lavishly and hanging out with Walid's intriguing sister-in-law Zaira. Diego and Walid fly off to Syria to check out the parcel of land Walid's bought for his son. Back from the trip, Diego's

relationship with his wife (Ksenia Rappoport) finds renewed passion which the grief of dealing with the son had removed; all the while Walid mysteriously disappears and is wanted for terrorism. Diego tries to track him down with the secret service hot on his trail, chased through an ambiguous and suffocating Rome - only to discover the shocking truth. Talented crime novelist Giancarlo De Cataldo lends a hand on this screenplay from his eponymous book.

**Ricky Tognazzi** (Italy, 1955) started out as assistant director to Luigi Comencini, Pupi Avati, and Maurizio Ponzi. In 1987 he made his directing debut with *Fernanda*, one part of the made-for-TV film *Piazza Navona* conceived by Ettore Scola. This was the beginning of a prolific career which saw him direct films like *Piccoli equivoci* (1989), *Ultrà* (1990, *Silver Bear for Best Director*), *La scorta* (The Escort, 1993), *Vite strozzate* (Strangled Lives, 1996), *Canone inverso* (2000), and together with Simona Izzo, *Io no* (2003). He also won a *David di Donatello for Best Supporting Actor* in *Qualcosa di biondo* (Aurora, 1984).

OFFICIAL SELECTION  
OUT OF COMPETITION

## The Father and the Foreigner

Italy | 2010  
Color | 35 mm | 110'  
Original language: Italian

### CAST

Alessandro Gassman  
Amr Waked  
Ksenia Rappoport  
Leo Gullotta  
Nadine Labaki

### SCREENPLAY

Giancarlo De Cataldo  
Graziano Diana  
Simona Izzo  
Ricky Tognazzi  
(based on Giancarlo De Cataldo's book)

### CINEMATOGRAPHY

Tani Canevari

### EDITING

Carla Simoncelli

### PRODUCTION DESIGN

Mariangela Capuano

### COSTUMES DESIGN

Lina Nerli Taviani

### MUSIC

Carlo Siliotto

### PRODUCER

Grazia Volpi

### PRODUCTION

Ager 3 (Italy)  
Rai Cinema (Italy)

### ITALIAN DISTRIBUTION

O1 Distribution (Italy)

### INTERNATIONAL DISTRIBUTION

Intramovies (Italy)

# LES PETITS MOUCHOIRS

DIRECTED BY GUILLAUME CANET



Another summer at the beach house in Cap Ferret for a group of Parisian buddies and their baggage of stress and little white lies. The hurtful images of a friend, left behind in intensive care after a serious accident, causes consternation, but nonetheless the vacation continues. However, this summer, unlike the others, is "a big chill": Vincent (Benoît Magimel) finds he no longer loves his wife but his friend Max (François Cluzet), who is completely unnerved by this revelation, Eric (Gilles

Lellouch) doesn't stop trying with all girls, while the tossed aside Marie (Marion Cotillard) engages in all kinds of sex affairs that lead nowhere. In the midst of this despairing pack, we have sweet Antoine (Laurent Lafitte), a romantic idealist cherishing every sms from his ex-girlfriend whom he still adores (Anne Marivin). Melancholy and tenderness frame this quiet, dreaded summer in this third feature for famous French actor-turned-director.

**Guillaume Canet** (France, 1973) is one of France's best-known stage and film actors. Since his big screen debut in 1997 in *Barracuda* by Philippe Haim, he has appeared in numerous films, including *La cliente* (In All Innocence, 1998) by Pierre Jolivet; *The Beach* (2000) by Danny Boyle, *L'enfer* (Hell, 2005) by Danis Tanovic, *Le dernier vol* (The Last Flight, 2009) by Karim Dridi. In 2002 he wrote and directed his first feature film, with Philippe Lefèvre, *Mon Idole* (Whatever You Say). In 2006 his *Ne le dis à personne* (Tell No One) won four Césars, including Best Director.

OFFICIAL SELECTION  
OUT OF COMPETITION

## Little White Lies

France | 2010  
Color | 35 mm | 154'  
Original language: French

### CAST

François Cluzet  
Marion Cotillard  
Benoît Magimel  
Gilles Lellouche  
Jean Dujardin  
Laurent Lafitte

**SCREENPLAY**  
Guillaume Canet

**CINEMATOGRAPHY**  
Christophe Offenstein

**EDITING**  
Herve Deluze

**PRODUCTION DESIGN**  
Philippe Chiffre

**COSTUMES DESIGN**  
Carine Sarfati

**PRODUCER**  
Alain Attal

**CO-PRODUCER**  
Pierre-Ange Le Pogam

**PRODUCTION**  
Les Productions du Trésor (France)

**CO-PRODUCTION**  
EuropaCorp (France)

**INTERNATIONAL DISTRIBUTION**  
EuropaCorp (France)

# WE WANT SEX

DIRECTED BY NIGEL COLE



Dagenham, 1968. The Ford factory is the industrial heart of Essex (England), providing employment to 55,000 workers. While the men work on the cars in the new division, 187 women sew the leather car seats in the old factory, erected in 1920, so rusted by the rain that it is practically falling in. In these disgraceful conditions, the women workers finally blow up when they are classified as “unqualified workers”. Armed with irony, common sense, and courage, they manage to get a hearing with the unions, the local community, and even the government. Rita O’Grady, the loquacious, feisty leader of the group, becomes a real headache for the

all-male management, especially when she gains the support of the deputy Barbara Castle, which will allow her to take the battle all the way to Parliament. Together with her colleagues Sandra, Eileen, Brenda, Monica, and Connie, Rita leads the strike by the 187 women sewing machinists, a strike that will lay the groundwork for the Equal Pay Act of 1970. Colorful, entertaining yet deadly serious, and pure 1960s down to the hairstyles and the outfits, the film features an irresistible female cast and is directed by women’s advocate Nigel Cole with an unswervingly British take on blue-collar comedy. The legendary barefoot singer Sandie Shaw wrote part of the soundtrack.

**Nigel Cole** (UK, 1959) made his directing debut with *Saving Grace* (2000), which won the People’s Choice Award at Sundance Film Festival. In 2003 he directed *Calendar Girls*, which opened to overwhelming critical and popular acclaim. He followed up with *A Lot Like Love* (2005) and *\$5 a Day* (2008). He also directed a series of nature documentaries, *In the Wild* (1993), which included *Galapagos* with Richard Dreyfuss (1996) and *Orangutans* with Julia Roberts (1998), which won a Genesis Award for PBS Documentary of the Year. In addition, he directed the television series *Cold Feet* (1997) and the medical drama *Peak Practice* (1993).

OFFICIAL SELECTION  
OUT OF COMPETITION

Made in Dagenham

UK | 2010  
Color | 35 mm | 113’  
Original language: English

#### CAST

Sally Hawkins  
Bob Hoskins  
Miranda Richardson  
Rosamund Pike

#### SCREENPLAY

William Ivory

#### CINEMATOGRAPHY

John de Borman

#### EDITING

Michael Parker

#### PRODUCTION DESIGN

Andrew McAlpine

#### COSTUMES DESIGN

Louise Stjemsward

#### MUSIC

David Arnold

#### PRODUCERS

Stephen Wooley  
Elizabeth Karlsen

#### PRODUCTION

Number 9 Films (UK)

#### CO-PRODUCTION

Audley Films (UK)

#### ITALIAN DISTRIBUTION

Lucky Red (Italy)

#### INTERNATIONAL DISTRIBUTION

Hanway Films (UK)

## SPETTACOLO SPECIAL EVENTS

- **SHAH RUKH KHAN, KING OF BOLLYWOOD**  
MY NAME IS KHAN  
FILM + ENCOUNTER
- **CAMILLERI, FILMS AND BOOKS**  
LA SCOMPARSA DI PATÒ  
FILM + ENCOUNTER
- **THE JACKAL TOLD BY ASSAYAS**  
CARLOS - THE FILM  
FILM + ENCOUNTER
- **FAMILY STORIES, A CHANGING ITALY**  
LE COSE CHE RESTANO  
BETWEEN CINEMA AND TV
- **FANNY ARDANT, THE ROMS' EYES**  
CHIMERES ABSENTES  
FILM + ENCOUNTER
- **PAKISTAN, THE BENAZIR DYNASTY**  
BHUTTO  
FILM + ENCOUNTER
- **HALLOWEEN WITH DYLAN DOG**  
DYLAN DOG: DEAD OF NIGHT
- **FRANCESCO NUTI, THE MELANCOMIC**  
...E VENGO DA LONTANO  
FILM + TRIBUTE
- **FACE TO FACE WITH INGE FELTRINELLI**  
INGE FILM  
FILM + ENCOUNTER
- **FACEBOOK'S RISE TO THE TOP**  
THE SOCIAL NETWORK
- **WINTER OF THE MIDDLE CLASS**  
CRISI DI CLASSE  
FILM + ENCOUNTER
- **ENCOUNTER WITH ENNIO MORRICONE**

# SPETTACOLO SPECIAL EVENTS

# SHAH RUKH KHAN KING OF BOLLYWOOD



**T**hroughout his twenty-year career, Shah Rukh Khan, known to the public as SRK or King Khan, has worked as both an actor and producer, making his big screen debut in 1992 in *Deewana*. After playing leading roles in more than seventy films and television series, he gained the attention of international audiences as the star of *Devdas*, nominated for an Academy Award in 2003. In 2006 he again represented India at the Academy Awards with his home production *Paheli*. His company, Red Chillies

Entertainment, produced *Om Shanti Om* in 2007. In India in 1997 he was declared 'Indian of the Year'; in 2002 he gained the Rajiv Gandhi award; in 2005 the Government of India honoured him with the Padma Shri. In 2008 Newsweek named him as one of the 50 most powerful people in the world - only two Indians were mentioned in the list - while Time ranked him among the 'Ten Sexiest Men in Asia' and nominated him as 'Asian Hero'.

## FILM + ENCOUNTER

Shah Rukh Khan, who is considered the Tom Cruise of Bollywood, will grace the stage of the Auditorium this year. He's worshiped by millions of moviegoers who literally see him as a divinity. In an exclusive encounter with Alessandra De Luca and Roman audiences, showing a series of clips selected from his huge filmography, he will share his thoughts on what it means to be a god on earth, and especially in the Mumbai studios. He will present his new film, Karan Johar's *My Name is Khan*, revealing the other side of the star system in a far away, but extremely powerful planet in the show biz galaxy.

## MY NAME IS KHAN

DIRECTED BY **KARAN JOHAR**

Rizvan Khan (Shah Rukh Khan), an Indian Muslim migrates to San Francisco and lives with his brother and sister-in-law. Khan has Asperger's Syndrome, a mild form of autism ("this doesn't mean I'm stupid. I'm very intelligent, but I have trouble understanding people. I don't know why people say things they don't mean, like: 'come over any time, but when you show up they say: why did you come at this time?"). The naïve and likeable Khan falls in love with Mandira (Kajol), a Hindi single mom he marries despite his family's disapproval. The couple are very happy until the atrocious, tragic events of September 11 change their American neighbors' attitude towards them. A distraught Mandira leaves Rizvan who is confused and angry. In his utterly simplistic manner he embarks on a journey, across this now hostile country, in search of his love and to challenge this new hatred and prejudice. As a sort of post 9/11 Forrest Gump, he introduces himself with: "Hi, my name is Khan and I'm not a terrorist". In order to play this antihero, King Khan had to shed his glamorous Bollywood robes, but not its rhythm and songs, which speak of this new path their cinema is optimistically taking by mixing tough issues and pure entertainment in equal measure.

India • 2010 • Color • 2K D-Cinema • 128' • Hindi, English

**Cast** Shah Rukh Khan, Kajol, Katie Amanda Keane, Kenton Duty, Benny Nieves

**Screenplay** Shibani Bathija **Cinematography** Ravi K. Chandran **Editing** Deepa Bhatia **Production Design** Sharmishta Roy **Costumes Design** Manish Malhotra **Music** Shankar, Ehsaan & Loy **Producers** Hiroo Yash Johar, Gauri Khan **Production** Dharma Productions (India), Red Chillies Entertainment (India) **Italian Distribution** Twentieth Century Fox (Italy) **World Sales** Twentieth Century Fox (USA)

# CAMILLERI, FILMS AND BOOKS



**L**a *scomparsa di Patò*, one of Andrea Camilleri's "historical" novels set at the end of the 1800s in the fictional town of Vigata, has become a film directed by Rocco Mortelliti and will premiere at the International Rome Film Festival. The Roman audiences will have the opportunity to meet the famous Sicilian writer, adored by readers of all ages but especially youngsters who faithfully devour the detective tales of their sleuth Commissario Montalbano - the titular books which inspired the hugely successful TV series with Luca Zingaretti. Camilleri's artful language, suspended between Italian and Sicilian dialect, is the fundamental ingredient and can't solely circumscribe its hero/antihero despite his huge success: it drives the dozens of titles spawned which give an apparently cold, detached view of the misery and nobility, the lights and shadows of a Southern world that is still very much loved. We always find a taste for investigative research and the curiosity to delve deeper, beyond appearance, to uncover the true faces

hiding beneath the exterior of convention and traditional social mores, along with the courage to cross worlds without fear of contamination. The backdrop is that of the Sicily of "The Leopard" conditioned by mafia power, and where ancient rites and mores coexist in a violent, and dramatic, modern world. Camilleri will interweave themes of literature and cinema, activism and indignation, history and future, in his heart to heart talk with young people in search of fine teachers and mentors.

## FILM + ENCOUNTER

Andrea Camilleri, one of the special guest stars at the Auditorium, will speak to young generations of Roman audiences about literature, cinema and TV. His new film, *La scomparsa di Patò*, inspired by one of his most famous novels will premiere at the Rome Film Festival this year.

## LA SCOMPARSA DI PATÒ

DIRECTED BY **ROCCO MORTELLITI**

Vigata, 1890. Accountant Antonio Patò (Neri Marcoré), bank director of Trinacria bank, mysteriously disappears without leaving a trace during the Easter passion play, in which he masterfully interprets the part of Judas. Anything could have happened, all hypotheses are valid. Deputy Bellavia (Maurizio Casagrande) together with warrant officer Giummaro (Nino Frassica) look for a solution, first as rivals, then as friends, and finally as accomplices. With the perseverance and common sense of those who perhaps do not know Latin but know the human soul well, Giummaro and Bellavia finally discover what happened, and can explain why the accountant disappeared. However, the much awaited truth burns in the hands of the two investigators: the final report presented to the authorities triggers a wave of panic that is felt from Rome all the way to the heart of Sicily through telegrams, messages and threats. A novel by Andrea Camilleri and adapted by Rocco Mortelliti, Maurizio Nichetti and Andrea Camilleri.

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**The Vanishing of Patò** • Italy • 2010 • Color • 35 mm • 105' • Italian

**Cast** Nino Frassica, Maurizio Casagrande, Neri Marcoré, Alessandra Mortelliti

**Screenplay** Andrea Camilleri, Rocco Mortelliti, Maurizio Nichetti (based on Andrea Camilleri's book)  
**Cinematography** Tommaso Borgstrom **Editing** Marzia Mete **Production Design** Biagio Fersini **Costumes Design** Paola Marchesin **Music** Paola Ghigo **Production** 13 Dicembre (Italy) **Co-production** S.Ti.C. Cinematografica (Italy), EMME Cinematografica (Italy)



# THE JACKAL TOLD BY ASSAYAS



**C**anal +, which produced it, calls *Carlos* the most cinematic of made-for-TV movies. And in fact when the long version in 3 parts screened out of competition at Cannes, Olivier Assayas' film caused a stir. Two years spent on research and location scouting, a 300-page screenplay, a story that spans twenty epoch-making years, includes hundreds of characters and dozens of languages: it's a "political film, a historical film, an action movie" filmed for television in CinemaScope.

## FILM + ENCOUNTER

The Rome Film Festival hosts the premiere of the film version of *Carlos*, by Assayas; three films turned into one to respect the screening time. The screening will be followed by a face to face with the director.

A "politically rock" portrait of an era, sans fake costumes or reconstructions, filmed in broad daylight with its very real characters out of recent history, their moves choreographed like a high-energy ballet, *Carlos* is proof that today the fine line between a film and a TV series can almost disappear.

The legendary terrorist Carlos (Edgar Ramirez), a professional Venezuelan revolutionary, occupies center stage in the history of international terrorism during the 70s and 80s. Simultaneously a left-wing extremist and a mercenary in the pay of the Middle Eastern secret services, Carlos founded an organization on the other side of the Iron Curtain. Carlos was both manipulator and manipulee, riding the tide of the history of his time. Assayas follows the arc of his career to the very end of the road, when the Islamic regime in the Sudan, where Carlos had taken refuge, decided to hand him over to France.

With his contradictory personality, just as violent as the era he incarnated, Carlos "the Jackal", now imprisoned under his real name, Ilich Ramirez Sanchez, was one of terrorism's pop stars, burned by his own craving for riches and media spotlight. An

intriguing cross between a documentary and a costume drama, the film recreates the flavor, and the high-octane sensibility of the era, with the added value of the commanding yet chameleon-like physique of its superb star Edgar Ramirez.

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## CARLOS

DIRECTED BY OLIVIER ASSAYAS

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France • 2009 • Color • 2K D-Cinema • 165' • French, English, Spanish, German, Japanese, Arab, Russian, Hungarian

**Cast** Edgar Ramirez, Alexander Scheer, Alejandro Arroyo, Ahmad Kaabour, Talal El-Jordi

**Screenplay** Olivier Assayas, Dan Franck **Cinematography** Yorick Le Saux, Denis Lenoir **Editing** Luc Barnier, Marion Monnier **Production Design** François-Renaud Labarthe **Costumes Design** Jurgen Doering **Producer** Daniel Leconte **Co-producer** Jens Meurer **Production** Film en Stock (France) **Italian Distribution** Paco Pictures (Italy) **World Sales** StudioCanal (France)

# FAMILY STORIES A CHANGING ITALY



and that family are put back together again, thanks to the presence - and influence - of new lives. Nora (Paola Cortellesi), Andrea (Claudio Santamaria), Nino (Lorenzo Balducci) and their father Pietro (Ennio Fantastichini) make a courageous effort to react to their loss and disorientation, seeking new worlds, new loves, and new reasons for living, outside familial confines. They are surrounded by Italy's newest citizens, men and women in their twenties and thirties, absorbed by their jobs or lack thereof, their elusive sense of responsibility and morality, and the wars we fight without knowing why, encountering peoples fleeing poverty who ask us tough questions. This marathon series is split into four chapters: a story that seeks to tell us who we are, what we have become, and what we don't want to be.

On the way, this family that numbly hangs together, and finally manages to stay together, becomes the symbol of an entire nation out to find a new face.

*Le cose che restano* (*Longlasting Youth*) will be premiered during the festival in a special version made for the occasion.

## BETWEEN CINEMA AND TV

The TV movie *Longlasting Youth* will be premiered during the event in a special version made for the occasion, introduced by the authors.

**T**he ideal sequel to *The Best of Youth*, seven years later, this film written by Stefano Rulli and Sandro Petraglia and produced by Angelo Barbagallo takes a magnifying glass to the private sphere of the conflicted present-day Italy. An example of a TV mini-series stylistically akin, however, to cinema, it was directed by Gianluca Tavarelli, who has also helmed superlative made-for-TV movies with excellent ratings, like *Paolo Borsellino* and *Maria Montessori*.

*Le cose che restano* is the story of a family that drifts apart and a house that is left empty following a personal loss. Yet it is also the story of how that house

## LE COSE CHE RESTANO

DIRECTED BY GIANLUCA MARIA TAVARELLI

**Longlasting Youth** • Italy • 2010 • Color • HDCAM • 352' • Italian

**Cast** Paola Cortellesi, Claudio Santamaria, Lorenzo Balducci, Ennio Fantastichini, Antonia Liskova, Leila Bekhti

**Screenplay** Sandro Petraglia, Stefano Rulli **Cinematography** Roberto Forza **Editing** Alessandro Heffler **Production Design** Sonia Peng **Costumes Design** Claudio Cordaro **Music** Marco Betta **Producer** Angelo Barbagallo **Production** BiBi Film (Italy), Rai Fiction (Italy), MFP (France), France 2 (France) **World Sales** Rai Trade (Italy)

# FANNY ARDANT THE ROMS' EYES

**F**anny Ardant, extraordinary French actress and director, will be meeting the audiences on the occasion of the presentation of *Chimères Absentes*, of which she is writer and protagonist. During the encounter she will explain her commitment towards the recognition of the Roms' rights, and her fight to stop prejudice towards them, unfortunately very common today. The short film is part of a project called Art for The World, Then and Now Beyond Borders and Differences, produced by ART for The World, working towards tolerance and awareness of the complexity of cultures. The film project will count 11 shorts, made by directors from all over the world: Ardant, Tata Amaral, Sergei Bodrov, Mahanat-Saleh Haroun, Hüseyin Karabey, Masbedo, Guka Omarova, Idrissa Ouédraogo, Jafar Panahi, Abderrahmane Sissako and Robert Wilson. Inspired by article 18 of the Universal Declaration of Human Rights, "Everyone has the right to freedom of thought, conscience and religion", ART for The World has invited film directors to highlight awareness of the complexity of the issue and promote intercultural and inter - religious dialogue. *Chimères Absentes* is associated with the Dosta! campaign of the Council of Europe and for which Fanny Ardant acts as ambassador. Filmed in April 2010, in the municipal district of Formello, on the outskirts of Rome, using professional actors (Francesco Montanari and Paolo Triestino) and the inhabitants of a Roms camp, *Chimères Absentes* tells the story of Sonietcka, a little roms girl not admitted at the school refectory owing



Photos Sandro Weltin /Council of Europe

to her family's poverty. Only Malvina, her music teacher (played by Fanny Ardant), has the courage to cross the social and cultural boundaries and discover the complexity, the richness and the liberty within the Rom's traditions and culture. The short lasts 12 minutes and was edited especially for the Rome Festival.

## FILM + ENCOUNTER

French actress and director Fanny Ardant will bridge filmmaking and social activism during her appearance on the stage of the Auditorium.

## CHIMÈRES ABSENTES

A FILM BY FANNY ARDANT

**Absent Dreams** • Italy, Switzerland • 2010 • Color • HDCAM • 12' • Italian

**Cast** Fanny Ardant, Francesco Montanari, Paolo Triestino, Busuioac Vlaicu Calota, Melisa Hrustic, Emilia Ciuci

**Screenplay** Fanny Ardant **Cinematography** Maurizio Calvesi **Editing** Célia Lafitedupont **Production Design** Francesca Balestra Di Mottola **Costumes Design** Sonoo Mishra **Music** Jean-Michel Bernard **Producer** Adelina von Fürstenberg **Production** ART for The World (Switzerland) **Co-production** Filmmaster (Italy) **Italian Distribution** ART for The World Europa (Italy) **World Sales** ART for The World Europa (Italy)

# PAKISTAN THE BENAZIR DYNASTY



leads the party from exile and launches a campaign for the liberation of Ali, without being able to impede his execution. The outpouring of emotion following the execution of President Bhutto helps Benazir win the electoral campaign in 1988, and she becomes the first woman President of an Islamic nation, but is deposed soon afterwards in another military coup.

She was re-elected in 1996, and again forced to exile after her husband's arrest on corruption charges. A tempestuous destiny for this dynasty, until the inevitable finale: her triumphant return in 2007 as new leader of PPP ends with her brutal assassination, which she had anticipated would come at the hands of then President, Pervez Musharraf, or fundamentalist terrorists according to Musharraf's defence.

The filmmakers create an extremely interesting documentary through rare archival materials, unreleased audio recordings, and affecting interviews with the widower, Asif Ali Zardari (Pakistan's current President), and the children.

## FILM + ENCOUNTER

The screening at the Rome Film Festival will be followed by a public encounter with Benazir's family members, first among them, her son Bilawal Bhutto Zardari, current chairman of the Pakistan People's Party.

**B**hutto is a classic and powerful documentary that traces the story of modern Pakistan and the intricate events of its titular dynasty. Duane Baughman and Johnny O'Hara's film sum up the founding of the new state following partition with India in 1947 to the election of Zulfikar Ali Bhutto as Prime Minister in 1971. The focus shifts to Ali's eldest daughter, Benazir, educated at Harvard and Oxford and who never anticipated entering politics. When in 1977 a military coup, led by General Muhammad Zia ul-Haq, imprisons her father, the leadership of the Pakistan People's Party is passed on to her. Benazir

## BHUTTO

DIRECTED BY DUANE BAUGHMAN, JOHN O'HARA

USA • 2010 • Color and B/W • 2K D-Cinema • 115' • English

**Editing** Jessica Hernández **Music** Mader, Herb Graham, Jr. **Producer** Duane Baughman, Mark Siegel, Arleen Sorkin **Co-producer** Pamela Green, Jarik Van Sluijs, Darius Fisher **Production** Yellow Pad Productions (USA) **Italian Distribution** Mikado Film (Italy) **World Sales** Icon Television Music (USA)

# HALLOWEEN WITH DYLAN DOG

**W**orld premiere at the Rome Film Festival, on October 31, on Halloween night, the first 20' of the film *Dylan Dog: Dead of Night*, a great Hollywood film inspired by the most famous comic character in the world, made in Italy (56 million copies sold in 17 countries), sprang from the pen of Tiziano Sclavi in 1986 and published by Sergio Bonelli Editore.

Dylan Dog is a sort of 'nightmare' detective: fear fascinates him and inspires his job. The blockbuster directed by Kevin Munroe, produced by Platinum Studios and Hyde Park Productions - with the approval of Bonelli, is based on an unpublished story and is definitely more horror than the original comics. Dylan Dog, sick of zombies and vampires, decides to take early retirement.

But being a mystery detective is an endless job and Dylan Dog is forced back into action to decipher the inscriptions found on an ancient artifact with the power to destroy humanity.

Thus begins the hunt for the 'the vitally challenged', which is a parallel world of vampires, zombies, werewolves who mingle with the crowd of normal people.

Playing the main character is Brandon Routh (already seen in Superman) of the muscular physique, fearless and unconventional, very different from the actor who inspired Sclavi's original comic, Rupert Everett, the protagonist in



the 1994 film version of *Della morte dell'amore* by Michele Soavi.

The look of Dylan Dog begins to change, he ditches the red shirt and black jacket to wear casual clothes (only wearing his 'uniform' when to venture into the hereafter). The setting has changed from London to New Orleans, the city of voodoo (with the publisher's blessing).

The irresistible allure of the supernatural investigator, however, remains unchanged, thus attracting not only readers from around the world but also viewers of all ages.

## DYLAN DOG: DEAD OF NIGHT

DIRECTED BY KEVIN MUNROE

**Dylan Dog** • USA • 2010 • Color • 35 mm • 20' • English

**Cast** Brandon Routh, Peter Stormare, Sam Huntington, Tye Diggis, Anita Briem, Brian Steele

**Screenplay** Thomas Dean Donnelly, Joshua Oppenheimer **Producers** Gilbert Adler, Scott Mitchell Rosenberg **Co-producers** Brian Altounian, Gioy De Marco, Manu Gargi **Production** Hyde Park Films (USA), Long Distance Films (USA), Platinum Studios (USA) **Co-production** Omnifilm Media (Australia) **Italian Distribution** Moviemax (Italy) **World Sales** Hyde Park Films (USA)

# FRANCESCO NUTI THE MELANCOMIC



his films disappeared from circulation as well. Admittedly, this was probably a typically Italian case of collective amnesia, but it certainly does look as if his psychological distress had been erased. For his friends and all who wished him well, this is unforgivable, but it is also a loss for his audiences and fans, of whom there are still many.

With the documentary *Francesco Nuti...e vengo da lontano*, we have tried to portray Francesco at his happiest and most creative moments: the young man from Tuscany with the now insolent, now bewildered air that had earned him the critics' nickname, the 'melancomic', with his anecdotes and his memories, his bond with his father, the city of Prato and the Tuscan landscapes that recur in his films, his friends, his swaggering and joking; his calling himself uneducated, but being able to study up on American cinema and its iconic shots before he even started shooting; and his oversensitivity and his generosity. Later, the first setbacks and the inability to come to terms with them; the stumbles, the resentment, the insecurity, and the downward spiral. Above all, we wanted to break the silence around his name, because Francesco Nuti is still with us.

## FILM + TRIBUTE

The Italian film industry and all of Francesco Nuti's friends will join together at the Auditorium on the occasion of the screening of the documentary devoted to him.

**F**rancesco Nuti was one of Italy's leading film stars from the early 80s till the mid-90s. For roughly a decade, every film he made landed in the box office top ten, and his popularity knew no limits. Until 1994, when his most ambitious project, *Occhio Pinocchio*, was a fiasco at the box office and a critical failure. From that moment on he was never the same again, and shortly thereafter he vanished from the scene to battle his depression. Then at the end of 2006, a serious accident almost ended his struggle: a fall down the stairs left him in a coma for roughly two years, and

## FRANCESCO NUTI... E VENGO DA LONTANO

DIRECTED BY MARIO CANALE

Italy • 2010 • Color • Beta Digital • 91' • Italian

**Screenplay** Mario Canale, Annarosa Morri **Cinematography** Adalberto Gianuario **Editing** Adalberto Gianuario **Music** Giovanni Nuti **Producer** Mario Canale **Production** Orme (Italy)

# FACE TO FACE WITH INGE FELTRINELLI



**T**he documentary by Luca Scarzella on Inge Schoenthal Feltrinelli, which will be premiered at the Rome Film Festival, shows for the very first time a passionate, and sometimes touching portrait of an extraordinary woman who lived an extraordinary life. The film starts out talking about her life as a child in Germany, to when she then worked as a photoreporter around the world interviewing among others Ernest Hemingway, Pablo Picasso and Simone de Beauvoir, up to when in 1960 she met the man who became her husband, Giangiacomo Feltrinelli, with whom she shared an intellectual, political and entrepreneurial adventure with the publishing house.

In 1969 Inge Feltrinelli was appointed vice president and then in 1972, president of the Giangiacomo Feltrinelli Editore, founded in 1955 by Giangiacomo Feltrinelli. After her husband passed away in 1972, Inge Feltrinelli continued expanding her work especially caring about her international relationships, so as to make Italian authors known abroad and to bring important foreign writers to Italy. She also worked particularly hard for the opening of 100 new Feltrinelli bookstores throughout Italy.

She has received a great number of prizes and acknowledgements both in Italy and abroad for her commitment in promoting culture. The documentary, produced by her son Carlo,

reconstructs in a lively and swift way, and with no rhetoric, Inge Feltrinelli's long journey of life by means of archive material, and through her own voice, as she is the protagonist of a long interview.

## FILM + ENCOUNTER

The screening will be followed by an encounter with Inge Feltrinelli and the writer Amos Oz, interviewed on the stage by Gad Lerner.

## INGE FILM

A FILM BY LUCA SCARZELLA, SIMONETTA FIORI

Italy • 2010 • Color and B/W • Beta Digital • 75' • Italian

**Directed by** Luca Scarzella **Interview by** Simonetta Fiori **Cinematography** Roberto Barbierato, Daniele Donati **Editing** Francesco Lupi Timini **Music** Paolino Dalla Porta **Producer** Carlo Feltrinelli **Production** Giangiacomo Feltrinelli Editore (Italy) **Italian Distribution** Cinecittà Luce (Italy) **World Sales** Cinecittà Luce (Italy)

# FACEBOOK'S RISE TO THE TOP



You don't make 500 million friends without making some enemies along the way. The film tells the story of the most successful social network in the history of the web, from its foundation to the 600-million-dollar court case against one of its creators-Mark Zuckerberg. Helming the movie, one of the very few true designers of filmmaking that cinema has raised in the last years - David Fincher. The most unsettling

account of Facebook, a network that controls the daily habits of millions of users in the world, is delivered through the sharp focus, and eerie, precise slant of the director of *Seven* and *Fight Club*, who in his unmistakable virtuoso style laced with dark shades, is without peers. The screening will be introduced by journalist Luca Telese and Luisella Costamagna.

## THE SOCIAL NETWORK

DIRECTED BY DAVID FINCHER

USA • 2010 • Color • 35 mm • 120' • English

**Cast** Jesse Eisenberg, Justin Timberlake, Rooney Mara, Andrew Garfield

**Screenplay** Aaron Sorkin **Cinematography** Jeff Cronenweth **Editing** Kirk Baxter, Angus Wall **Production Design** Donald Graham Burt **Music** Trent Reznor **Producers** Scott Rudin, Dana Brunetti, Michael De Luca, Cean Chaffin **Production** Michael De Luca Productions, Scott Rudin Productions, Trigger Street Productions **Italian Distribution** Sony Pictures Releasing (Italy) **World Sales** Sony Pictures Releasing (USA)

# WINTER OF THE MIDDLE CLASS

**H**appy Birthday economic crisis. What remains of the American Dream three years after the devastating meltdown that took place in global economies? This documentary takes us on journey to the heart of the United States and the distant outskirts of the un-united Europe, to track down what remains of the Middle Class. It looks at the dissipation of the economic miracle, the dismay, discontent and identity crisis of a middle class on the verge of collapse. Pedone's work probes into the crisis, and confronts the illusions, and hopes, the dispection and false promises. What happened to the promise of an ever-rising economy and a lifetime on credit. Homes, work, happiness - you can have anything in installments. You then wake up when the recession knocks. What direction, what model must be followed now? Where do we start to rebuild the trust and especially, what escape route can we take at the end of the lesson learned.

Giovanni Pedone's film looks into the identity of today's new poor people, and into the dynamics which led to the worldwide recession. The crisis is recounted through personal stories, interviews and in-depth analysis of economists and sociologists. The most incisive segment of the documentary is when the causes which brought to the current situation are analyzed and told by the "protagonists of the crisis". The film enters into the daily lives of people, gets behind what has changed and what kind of



expedients they have put into place, in order to cope with the new situation.

### FILM + ENCOUNTER

Following the screening, Mario Baldassarri, President of the Budget and Finance Committee and Luca Paolazzi, Director of the Centro Studi Confindustria, will take center stage at the Auditorium to comment and amply discuss the issues raised in the documentary.

## CRISI DI CLASSE

DIRECTED BY GIOVANNI PEDONE

USA • 2010 • Color • HDCAM • 52' • English

**Cinematography** Marc Caruso **Editing** Desideria Rayner, Alberto Stanghellini **Music** Michele Amadori **Producer** Ippolito Leotta **Production** Global Vision Group (USA) **Co-production** Rai Cinema (Italy) **Italian Distribution** O1 Distribution (Italy)

# ENCOUNTER WITH ENNIO MORRICONE



**O**n the occasion of the publishing of the book “Lontano dai sogni. Conversazioni con Antonio Monda” (Mondadori), the International Rome Film Festival will host an encounter with Maestro Ennio Morricone, interviewed by Antonio Monda. The Encounter will be held at Teatro Studio, on November 1 at 12:30. Ennio Morricone's artistic experience (born in Rome, 1928) probably has no equals in the history of music. After his diploma in trumpet and composition under the guidance of Maestro Goffredo Petrassi, Morricone became world famous as the author of the scores of Sergio Leone's westerns. Since the 60s Morricone has worked with the greatest directors (among which Pasolini, Bertolucci, Tornatore, Polanski, Almodòvar and Malick) linking his name to scores which have become part of the musical memory of all of us. Morricone has composed over 100 works consisting in 'musica assoluta', and directed many of the most important orchestras. Antonio Monda reconstructed Morricone's long career through to a series of very

personal conversations which took place throughout an entire year, and in which the author convinced the Maestro to talk about himself as he has never done before.



 **MONDADORI**



## TRIBUTES

- UGO TOGNAZZI
- SATOSHI KON
- AKIRA KUROSAWA
- SUSO CECCHI D'AMICO

# TRIBUTES

# TRIBUTE TO UGO TOGNAZZI



Vittorio Gassman and Ugo Tognazzi in a scene of *In nome del popolo italiano*  
Photo Archives of the Cineteca Nazionale - Centro Sperimentale di Cinematografia

This year the Festival celebrates the twentieth anniversary of the death of Ugo Tognazzi. His family will be taking part, and every film screened in the Official Selection will be preceded by clips from his most famous performances. The Festival will also host the premiere of *Ritratto di mio padre*, the documentary directed by Maria Sole Tognazzi. Personally, I followed Tognazzi's vaudeville career from his screen debut, after his successful stints in vaudeville and then on the stage. I watched him develop, little by little, a persona that never corresponded to any one type, deliberately: many-sided, changeable, it could vary according to the directors he worked with or the stories that unfolded around him. Sometimes he liked to follow the fashion, especially in comedy; at other times he rebelled against it, using all his cunning and intelligence, and particularly when he was directing as well as acting, he assumed positions that were decidedly contrarian, exhibiting a bravado on those occasions that struck some as insolent, when it was really his own brand of scathing sarcasm.

At the start, from *I Cadetti di Guascogna* with Walter Chiari and throughout the 50s, Tognazzi lent his face exclusively to farces, and it was a face that radiated bonhomie, even at its most ironic. And considering that among Italian actors at the time it was only Alberto Sordi who sought to act out Italian vices, Tognazzi's noncommittal manner and his knack for getting a laugh (after setting off audiences with his comedy sketches in vaudeville and on TV with Raimondo Vianello) were instantly met with a positive response. It was a new style but not in the Roman dialect, which set him apart from all the others, even if his truly inspired roles were yet to come. Tognazzi really came into his own in the 60s, and this time everyone sat up and took notice: he was now less exuberant, perhaps, but definitely more solid and less self-assured. The first step was *Il mantenuto*, which he would have liked to direct himself, playing a role he constructed skillfully, turning out a thoughtful, calibrated performance, more cerebral and not skin-deep as before. Next was Luciano Salce's *The Fascist*, in which he played the loutish Fascist,

delivering what was already a juicy, if elaborate, caricature, with mannerism that even in jest could not be easily classified. But Marco Ferreri was waiting in the wings, and would serve, in a sense, as Tognazzi's truest mentor throughout the 60s and into the early 70s: six films practically in a row, and the chance for Tognazzi to add a whiff of brimstone to his apparently cordial persona, with all its undoubtedly positive sides, and also add, in some cases, touches that were downright diabolical. Indeed, in *The Conjugal Bed*, *The Ape Woman*, *The Wedding March*, *L'Udienza*; in that devastating grotesque film *The Grande Bouffe*; and once again in *Touche pas à la femme blanche*, was it Tognazzi who almost glowered, with a dose of ambiguity hard to dispel, or was it Ferreri who whispered in his ear for him to adopt those tones and mannerisms that were practically transforming him?

This much is true: the encounter couldn't have been more prolific. Without Tognazzi that film probably couldn't have been made, and without Ferreri that new persona with its hellish overtones would not have been added to Tognazzi's diverse, if not yet complex, repertoire. This is further proved by the fact that right after these roles, and even without Ferreri's guidance, Tognazzi didn't change. The whiff of brimstone seems to have permeated his skin, and he brought to every new role tones that were increasingly sour, and grotesque features – genuine theater of the grotesque, in fact – that had come to distinguish him. Hence his most disturbing performance in *I Mostri*; hence the vein of malice running through the characters he would play over the next two decades, cordial though they appeared to be: a malice that managed to transform each and every one of them, even the most conventional middle-class figure, into a concentrate of astuteness that always provoked anxiety, along with the laughter, due to the antecedents that it revealed, if at the crack of a whip. The *My Friends* series, for example, in which Tognazzi, despite his bourgeois composure, probably played the most negative character; or some time



later, in that other series *La Cage aux folles* (or *Il vizietto* in the Italian title), in which once again, only more so, the actor showed how far he could take caricature, worlds away from farce by now. Carefully filling out his characters with just a few gestures and the slightest change in facial expression, Tognazzi managed to lend vivid, mocking tones to his performances, while never sacrificing his fabled restraint, not even in jest. Without that restraint, of course, Tognazzi could never have been a great dramatic actor, and not only in the film he directed himself, *The Seventh Floor*, in which he deftly evoked Dino Buzzati's sinister atmospheres, but also in Ettore Scola's *La Terrazza*, Bernardo Bertolucci's *Tragedy of a Ridiculous Man*, and Pupi Avati's *The Last Minute*. Seeing him in those roles, you would never think he was also a comedian; it was so clear, by now, that he had drama in his blood. I told him as much one night in Velletri, after one of those dinner parties at which Tognazzi served exquisite meals he cooked himself. He replied calmly: "I am not a comic actor. I am an actor. The rest comes later". (G.L.R.)



# TRIBUTE TO SATOSHI KON

## RITRATTO DI MIO PADRE



DIRECTED BY **MARIA SOLE TOGNAZZI**

"Making a film is an extraordinary chance to focus on the life that surrounds me", writes Maria Sole Tognazzi, "that's why I absolutely consider *Ritratto di mio padre*, my third feature. This time round, after months of working with my editor, Walter Fasano, sifting through Super 8s, photographs, newspaper articles and stories, in trying to recreate the figure of my father sparking fragments of memories and emotions, I was faced with a true discovery again and again of a man that I got to know in time and that I continue to learn more about every day. The director gives us a never before seen, masterful portrait of her father, reconstructed through recollections, films, interviews with fellow film personalities (including: Monicelli, Scola, Michel Piccoli, Laura Morante and Valeria Golino), talks with his sons, Ricky, Gianmarco and Thomas, family super 8s and genuine records of social and profession life, at home and on sets. The screening of the film followed by an encounter dedicated to the figure of Ugo Tognazzi will see the participation of family members and many of the celebrities who worked with him.

Italy • 2010 • Color and B/W • HDCAM • 87' • Italian

**Screenplay** Maria Sole Tognazzi, Manuela Tempesta **Cinematography** Marco Montenovi **Editing** Walter Fasano **Music** Sergio Cammariere **Production** Ascent Film, Blue Film, La7 **Co-production** Surf Film

### BEFORE THE PREMIERE: THE BEST OF TOGNAZZI

A sequence of clips selected from the most important films starring Ugo Tognazzi will be shown before any film in competition.

- *I mostri* Dino Risi 1963
- *Una storia moderna: L'ape regina* Marco Ferreri 1963
- *La vita agra* Carlo Lizzani 1963
- *Controsesso* various directors 1964
- *La donna scimmia* Marco Ferreri 1964
- *Una moglie americana* Gian Luigi Polidoro 1964
- *Io la conosco bene* Antonio Pietrangeli 1965
- *Oggi, domani, dopodomani* Marco Ferreri 1965
- *Il fischio al naso* 1967
- *Amici miei* Mario Monicelli 1975
- *La Terrazza* Ettore Scola 1980
- *La tragedia di un uomo ridicolo* Bernardo Bertolucci 1981
- *Ultimo Minuto* Pupi Avati 1987

Thanks to: Surf Film, Rai Cinema, Movie Time srl and Filmauro.

**S**atoshi Kon is by far one of the most important and decisive anime directors who in the past decade has left an indelible mark on animation history.

Kon, who passed away prematurely at the age of 47, achieved international fame with a handful of titles, but was able to masterfully develop a uniformly intelligent and visionary poetry.

Right from the start of his career he began working with his ultimate Masters: Katsuhiro Ôtomo and Mamoru Oshii. His debut film, *Perfect Blue* is the first psycho-thriller in Japanese animation history, astonishingly striking for its unconventional assemblage and consistent narrative, inclusive of all his obsessions.

He delved into metaphysical cinematic themes and was fascinated by the connection between dreams and reality, elements which made up the backbone of his work. In *Millennium Actress*, Kon pays tribute to the Seventh Art with passion and great artistry.

*Tokyo Godfathers* is a hilarious and sublime film which dialogues with dreams while the *Paranoia Agent* TV series and the film *Paprika* crowned the ascension of his brilliant career precociously interrupted before the conclusion of his final work, *The Dream Machine* (it will be released posthumously). His films travelled on different



wavelengths, infused with dreams, fiction, reality, and a sense of understated awe. They were thought-provoking and visually compelling- a last remnant of wonderment.

**ANDREA FONTANA**

*The event is organized in collaboration with the Italian Ministry of Economy & Trade and with the Japan Image Council.*

## PERFECT BLUE

DIRECTED BY **SATOSHI KON**

Idol Mima decides to leave the music world to become an actress. This decision unleashes her fans' anger, not least the one who would like to see her dead. *Perfect Blue* contains all of the director's obsessions. Satoshi Kon pays homage to Maestro Katsuhiro Ôtomo, and at the same time he shows an intellectual autonomy and a complete mastery of stylistic and content tools. Cinema, dream and animation fuse together in a single view, a paradigm of one of the most important directors of the past decade.

Japan • 1997 • Color • 35 mm • 81' • Japanese

**Screenplay** Sadayuki Murai (based on Yoshikazu Takeuchi's Story) **Producer** Masao Maruyama, Hiroaki Inoue **Production** Madhouse, Oniro

# TRIBUTE TO AKIRA KUROSAWA



**F**ocus Japan 2010 will be opening with a tribute to Akira Kurosawa whose films have inspired generations of filmmakers all over the world. In an encounter hosted by cinema critic and historian Goffredo Fofi, Kurosawa's genius will be recounted by Teruyo Nogami, his script supervisor from 1950, and Vittorio Dalle Ore who started collaborating with him in 1983 as the only Western assistant director and assistant editor in his crew. Besides, there will be the screening of *Rashomon*, the film which launched him on the international scene with the Leone d'Oro at the Venice Film Festival, presented for the first time in Europe in a high definition digital version. The background music will be accompanying documentaries filmed on

Kurosawa's sets, unpublished photographs of him at work, several of his drawings which he used in order to explain himself with his collaborators, and some beautiful moments from his films: Teruyo Nogami, as a direct witness of the making of so much cinema history, will be sharing some of the many extraordinary and sometimes difficult experiences she had during the years she worked close to the Maestro. She will be talking about the way of conceiving the images as well as of the many long and hard times, although just as beautiful, she went through in order to live the magic moment of finally enjoying Kurosawa's films in the darkness of a screening room. Vittorio Dalle Ore, instead, will be sharing his captivating experience of being suddenly thrown into

a totally different and fascinating culture, at the court of the man who was called the emperor of cinema. He will be talking about the life of a Japanese crew seen from within, of their different way of conceiving and organizing work, and of the relationship between Kurosawa and his assistant directors, the actors, his collaborators and the editing, a crucial moment in his creative work. What will speak most about the great Maestro will be one of his most acclaimed works, *Rashomon*, a film which surprised everybody when presented at the Venice Film Festival, remaining one of cinema's most vivid, dynamic, intellectually intriguing and aesthetically beautiful films.

## ENCOUNTER "THE GREAT MAESTRO AT WORK"

To pay tribute to director Akira Kurosawa, Goffredo Fofi will interview, on the stage of the Auditorium, Teruyo Nogami, Kurosawa's script supervisor from 1950, and Vittorio Dalle Ore, assistant director and assistant editor of the Japanese Maestro from 1983 to 1993.



## RASHOMON

DIRECTED BY AKIRA KUROSAWA

Kurosawa ventures into the depths of human thought to contemplate truth. Masterfully using a play of light and shadow and skillfully fashioning flashback techniques, he retells the beauty emanated by the silent era. Golden Lion winner at the Venice Film Festival (1950) and Oscar for Best Foreign Film (1951) *Rashomon* has been restored by the Academy Film Archive, The National Film Center - National Museum of Modern Art, Tokyo and Kadokawa Pictures, Inc., and with the financial support of Kadokawa Culture Promotion Foundation and The Film Foundation.

Japan • 1950 • Black & White • 35 mm • 88' • Japanese

**Cast** Toshiro Mifune, Masayuki Mori, Machiko Kyo, Takashi Shimura, Minoru Chiaki, Kichijiro Ueda, Saisuke Kato, Noriko Honma

**Screenplay** Shinobu Hashimoto, Akira Kurosawa (based on two short stories by Ryunosuke Akutagawa) **Cinematography** Kazuo Miyagawa **Editing** Shigeo Nishida **Production Design** So Matsuyama **Music** Fumio Hayasaka **Producer** Jingo Miura, Masaichi Nagata **Production** Daiei Co., Ltd **Italian Distribution** Mikado Film **World Sales** Kadokawa Pictures, Inc.

# SUSO CECCHI D'AMICO

## MARC'AURELIO AWARD



**S**uso Cecchi d'Amico was my dearest friend; she stood by my side throughout my long career spanning over 50 years. She was there when I once became director of the Venice Film Festival in the 70's, ever present when I took charge at the Sorrento Film Encounters, and then the Taormina Festival, and finally at the Festival delle Nazioni for Spoleto Cinema with Menotti, Visconti, Fellini and Zeffirelli. Over the years we developed a sort of fraternal bond, lasting until her final days, and which helped me throughout my days as Vice President of the David di Donatello Awards. She offered me invaluable support with unbiased lucidity and unending dedication, speaking with authority and acute intellectual capacity as the representative of all those authors she had met through her long and successful

career. Suso. Visconti called her Susanna, even though her real name was Giovanna, addressing her with the formal "You", despite their fraternal collaboration, that was half-way between an affectionate, respectful, appellative which revealed a certain complicity.

I had met her during the war in the d'Amico household; she was married to the famous musician Fedele, known as Lele and was my maestro Silvio d'Amico's daughter-in-law and daughter of Emilio Cecchi, one of my literary icons. The silver screen made me acquainted with the cinema she wrote, beginning in 1946 with *Professor My Son* by Castellani. Later, she shared credits with Zampa on *Vivere in Pace* starring Fabrizi (I had then told her "you have just invented pink Neorealism") and *Angelina: Member of Parliament*, with Anna Magnani, followed by shared

credits with Zavattini and De Sica in *The Bicycle Thief*, and finally channelled her pink neorealism in Blasetti's *Too Bad She's Bad* into the vein of Italian-style comedy that she helped create. Suso was fully present in those comedies, her Tuscan irony, which she passed on to Monicelli in *Big Deal on Madonna Street* and the Picari, and then to the masterly *Speriamo che Sia Femmina*, with her controlled approach, always dictated by a cheerful yet tasteful and moderate style. Even in her simplest expressions, there was her homage to that culture she naturally absorbed in her upbringing. This is documented in a diary Suso kept about her mother, Leonetta Pieraccini who also wrote and painted, and partly published in a wonderful book "Una Dinastia Italiana" by Tullio Kezich and Alessandra Levantesi which is splendidly shedding light on artistic life in Italy between the 2 wars. Suso's sense of irony, but also her erudite mind permitted her to work with confidence and superb creative vitality, with both Antonioni's complex and sophisticated *I Vinti*, *The Lady without Camelias* and the *Girlfriends*, as with Rosi's staunch works *La Sfida*, *I Magliari*, *Salvatore Giuliano*. Her journey led her to Visconti, and with him she embarked in what would turn out to be her longest and most prolific collaboration, so much so that, from *Bellissima* to *The Innocent*, it is hard for me to attribute the works to one or the other, even though she often quoted Jean-Claude Carrière saying that the screenplay was the cocoon and direction the butterfly. Years ago, I was finally able to read the screenplay, *The Magic Mountain*, adapted from Thomas Mann's book and which Suso had scripted for Luchino but never filmed: certainly they shared the credit, but Suso's mark, not yet hidden behind the

direction was most evident. It's not difficult to identify her pen in *Death in Venice*—where on equal footing, Mann and Visconti are present with her, as well as in all those other films that they both created with their common predilection for those literary texts which inspired *Rocco and his Brothers*, *The Leopard*, *Sandra*, and *The Stranger*. And finally we can add that magnificent screenplay, never brought to the screen, and housed at the Museum of Cinema in Paris, which she wrote with Luchino drawing from "A la recherche du temps perdu" by Proust. She was most skillful at representing, with congenial insight, not only the authors who lent their work to cinema but even the underlying literary influences on those authors and their themes (Dostoevskij, in Testori's "Rocco and his Brothers", Čechov in d'Annunzio's "The Innocent" and later, Gogol's elaborations in Michalkov's "Oci Ciornie" by Čechov). As in her collaboration with Visconti, so too with Zeffirelli, she allowed the true sources of inspiration to emerge, as in *The Taming of the Shrew* based on Shakespeare's work, and in *Brother Sun and Sister Moon* and *Jesus of Nazareth* in which the influence of the Little Flowers of St. Francis and Gospels can be found. Suso's erudition, combined with a touch of finesse and elegance has brought greatness to Italian cinema. And her own greatness was so gracious and generous that it did not preclude her from recently offering her support to young talent debuts, such as the brothers Andrea and Antonio Frazzi for *Il Cielo cade* and Maurizio Sciarra for *La Stanza dello Scirocco*. Looking back to when I joyfully presented her the Golden Lion for lifetime achievement, at the Venice film Festival and again at the David di Donatello Academy of Italian Cinema, today it is with profound sadness that I shall confer our official accolade, the Marc'Aurelio, posthumously. However, Suso will be remembered by Alessandra Levantesi and her co-writer husband Tullio Kezich, who have dedicated their wonderful book on the Cecchis and d'Amicos to Suso. I can almost imagine Suso as the guiding light that will continue to shine for us. (G.L.R.)

### ENCOUNTER WITH THE SCREENWRITERS

In occasion of the ceremony in memory of Suso Cecchi d'Amico, the scriptwriters Cristina Comencini, Iaia Fiastrì, Francesca Marciano, will be present on the stage to share the influences on their writing from the legacy that this great figure has passed on.



- **TRON: LEGACY**  
Joseph Kosinski

- **WINX CLUB 3D - MAGICA AVVENTURA**  
Iginio Straffi

**OFFICIAL SELECTION**  
OUT OF COMPETITION  
**ALICE NELLA CITTÀ**

# TRON: LEGACY

DIRECTED BY JOSEPH KOSINSKI



*Tron: Legacy* is a 3D high-tech adventure set in a digital world far from any other we've ever seen on the big screen. Sam Flynn (Garrett Hedlund), a 27-year-old tech geek is tormented by the disappearance of his father Kevin Flynn (Jeff Bridges), a man once known as the greatest creator of video games in the world. When Sam starts to look into the strange signal sent from Kevin's Arcade, something that could only have been sent from his Dad, he is pulled inside the same world

of cruel programs and gladiatorial games where the father had lived for 20 years. Together with Kevin's loyal friend, the reckless Quorra (Olivia Wilde), father and son find themselves in a life and death journey through a spectacular cyber universe, created by Kevin himself, which is very advanced and extremely dangerous, overrun by vehicles, weaponry and landscapes beyond imagination, and not without ruthless enemies that will do anything to stop the protagonists' escape.

**Joseph Kosinski** (USA, 1974), after graduating in *Architecture in the 90's*, became assistant professor specializing in the field of 3D modeling and graphics. He made shorts using computer graphics which brought him to the attention of the director/producer David Fincher who hired him to direct *Anonymous Content*. He's directed many promos and television commercials using computer graphics for companies such as Nike and Apple. This year, 2010, he's finished filming *Tron: Legacy*, the sequel to the cult movie *Tron* by Steven Lisberger (1982).

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**OFFICIAL SELECTION**  
OUT OF COMPETITION  
**ALICE NELLA CITTÀ**

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USA | 2010  
Color | 3D  
Original language: English

**CAST**

Jeff Bridges  
Garrett Hedlund  
Olivia Wilde  
Bruce Boxleitner  
James Frain  
Beau Garrett  
Michael Sheen

**SCREENPLAY**

Adam Horowitz  
Richard Jefferies  
Edward Kitsis

**CINEMATOGRAPHY**

Claudio Miranda

**EDITING**

James Haygood

**PRODUCTION DESIGN**

Darren Gilford

**COSTUMES DESIGN**

Michael Wilkinson

**MUSIC**

Daft Punk

**PRODUCERS**

Sean Bailey

**CO-PRODUCER**

Steve Gaub  
Justis Greene

**PRODUCTION**

Walt Disney Pictures (USA)

**INTERNATIONAL DISTRIBUTION**

Walt Disney Studios Motion Pictures  
International (USA)

**ITALIAN DISTRIBUTION**

Walt Disney Studios Motion Pictures Italia  
(Italy)

# WINX CLUB 3D MAGICA AVVENTURA

DIRECTED BY IGINIO STRAFFI



The celebrations for the beginning of the new school year are underway at the Alfea School of Fairies, when the party is suddenly interrupted by Icy, Darcy and Stormy, the wicked Trix. Without Bloom, the Winx, are forced to deal with the disruption caused by the witches who, after ruining the party, steal a powerful object. Meanwhile, Bloom is on Domino, where she is enjoying the best moment of her new life as a princess. She has finally found her parents, and Sky has asked her to marry him. But the three Ancestral Witches have

returned to torment Stella, Layla, Tecna, Musa, Flora, and Bloom. With the help of the Trix, they have managed to find the Tree of Life which keeps the balance between positive and negative magic. They manage to break this balance with a powerful spell, and suck the good energy out of Magix. Left without their powers, Bloom and her friends are forced to face the Witches, symbol of all evil, once again. Will our heroines be able to restore the balance in the magical dimension?

**Iginio Straffi** (Italy, 1965) is the founder (1994) and CEO of the animation studios Rainbow S.p.A.. He started his career as a comic book artist for the magazines *Lanciostory*, *Comic Art* and *Heavy Metal* and worked on the famous series *Nick Raider* published by Sergio Bonelli. He has produced and distributed the interactive CD-ROM *Tommy* and *Oscar: The Phantom of the Opera*, the first animated series, *The Adventures of Tommy and Oscar*, the 104 episodes of *Winx Club*, the animated series *Huntik*, *Monster Allergy* and *Prezzy* in addition to the animated film *Winx Club: The Secret of the Lost Kingdom*.

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**OFFICIAL SELECTION**  
OUT OF COMPETITION  
**ALICE NELLA CITTÀ**

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## Winx Club 3D - Magical Adventure

Italy | 2010  
Color | 3D | 87'  
Original language: Italian

**SCREENPLAY**  
Iginio Straffi

**CINEMATOGRAPHY**  
Gianmario Catania

**EDITING**  
Jean Luc Massicci

**PRODUCTION DESIGN**  
Marco Marini

**COSTUMES DESIGN**  
Cristiana Magrini

**MUSIC**  
Paolo Baglio

**PRODUCERS**  
Gianni Travaglione  
Veronica Aliprandi

**PRODUCTION**  
Rainbow (Italy)

**ITALIAN DISTRIBUTION**  
Medusa Film (Italy)

**INTERNATIONAL DISTRIBUTION**  
Rainbow (Italy)

## DOCUMENTARIES IN COMPETITION

- **THE CANAL STREET MADAM**  
Cameron Yates
- **CE N'EST QU'UN DEBUT**  
Jean-Pierre Pozzi, Pierre Barougier
- **IL COLORE DEL VENTO**  
Bruno Bigoni
- **DIOL KADD. VITA, DIARI E RIPRESE  
IN UN VILLAGGIO DEL SENEGAL**  
Gianni Celati
- **FACING GENOCIDE:  
KHIEU SAMPHAN AND POL POT**  
David Aronowitsch, Staffan Lindberg
- **A MÃO E A LUVA**  
Roberto Orazi
- **MOTHER OF ROCK: LILLIAN ROXON**  
Paul Clarke
- **THE PROMISE: THE MAKING  
OF DARKNESS ON THE EDGE  
OF TOWN**  
Thom Zimny
- **DE REGENMAKERS**  
Floris-Jan van Luyn
- **VUELVE A LA VIDA**  
Carlos Hagerman
- **THE WOODMANS**  
C. Scott Willis
- **YOYOCHU-SEX TO  
YOYOGI TADASHI NO SEKAI**  
Masato Ishioka

## OUT OF COMPETITION

- **GASLAND**  
Josh Fox
- **INSIDE JOB**  
Charles Ferguson
- **THE PEOPLE VS GEORGE LUCAS**  
Alexandre O. Philippe
- **YVES SAINT LAURENT-PIERRE BERGÉ:  
L'AMOUR FOU**  
Pierre Thoretton
- **- X -**  
Hajime Izuki
- **AD OGNI COSTO**  
Davide Alfonsi, Denis Malagnino
- **BURKE & HARE**  
John Landis
- **THE FREEBIE**  
Katie Aselton
- **PETE SMALLS IS DEAD**  
Alexandre Rockwell
- **PROIE**  
Antoine Blossier
- **LE SENTIMENT DE LA CHAIR**  
Roberto Garzelli
- **SHIMJANGII-THYNEY**  
Eunhee Huh

The Jury of the section Extra will assign the Marc'Aurelio Award for Best Documentary and is composed of director and documentarist Folco Quilici (President of the Jury, Italian), Anna Glogowski, Villi Hermann, Alexandre O. Philippe, Kayo Yoshida.

# EXTRA

## COMPETITION OUT OF COMPETITION

# THE CANAL STREET MADAM

DIRECTED BY CAMERON YATES



Forced to suspend her activity in the wake of a scandal, one of New Orleans's most notorious and active prostitutes decides to engage a media battle for the recognition of her right to do what she pleases inside the privacy of her own home, inspiring, of all things, a TV series. Flitting back and forth between the quotidian existence of a still alluring middle-aged escort, the troubled lives of

her children living with her, her memories on VHS cassettes, and the family tensions surrounding her, this documentary reveals a notion of prostitution very different from the exploitation reported in the papers, and stands as an unusually frank and feisty investigation of the border between two conflicting American ideas: individual freedom and rigid morality.

**Cameron Yates** (USA, 1980) is a filmmaker and film programmer. He is the Documentary Programmer for NewFest and a Documentary Programming Consultant for the Hamptons International Film Festival. He directed the medium-length film *14* and *Payrolled* in 2003. He was awarded the 2009 Garrett Scott Documentary Grant, given to emerging filmmakers who bring a unique vision to the content and style of contemporary documentary production. Cameron is a graduate of New York University. *The Canal Street Madam* is his first feature documentary.

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## EXTRA DOCUMENTARIES IN COMPETITION

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USA | 2010  
Color | HDCAM | 91'  
Original language: English

**CINEMATOGRAPHY**  
Cameron Yates

**EDITING**  
Shannon Kennedy  
Sakae Ishikawa

**MUSIC**  
T. Griffin

**PRODUCER**  
Mridu Chandra

**CO-PRODUCERS**  
Esther B. Robinson  
Basil Tsiokos

**PRODUCTION**  
The Canal Street Film Project (USA)



# CE N'EST QU'UN DEBUT

DIRECTED BY JEAN-PIERRE POZZI, PIERRE BAROUGIER



In a nursery school in France it's not all play; it's talking things out, and doing it with the conviction of children forming their own ideas, not aping adults. Guided by their teachers, children between the age of four and six discuss and express their opinions on basic themes such as race, the differences between boys and girls, the bad things people do, and obviously, their parents. The result

of sessions spent patiently listening and filming, this documentary shows how a simple idea (adding 'philosophy' to a nursery school program) can generate a civilized and constructive dialogue between children who have only recently learned how to talk, as well as food for thought, in a collective thought process so different from adult conflict.

**Jean-Pierre Pozzi** has written and directed *Mad Night*, *Dos au mur* and *Dressing Room*. He worked on the screenplay for *Mira la magnifique* by Agnes Delarive, from 1997 to 1999. He's currently engaged in directing and co-writing along with Marc Saez and Karl Sigwald the full-length feature films, *Virage à gauche* and *Mon frère te regarde*.

**Pierre Barougier** has been an assistant cameraman for many directors including Woody Allen and Roman Polanski. He was the director of photography of Jean Rousset's *Hommage à Alfred Lepetit* and Marina de Van's *Dans ma peau*. He's made *Nous resterons sur Terre* (2009) with Olivier Bourgeois.

## EXTRA

DOCUMENTARIES IN COMPETITION  
ALICE NELLA CITTÀ

### Just a Beginning

France | 2010  
Color | 35 mm | 97'  
Original language: French

#### SCREENPLAY

Jean-Pierre Pozzi  
Pierre Barougier  
Cilvy Aupin

#### CINEMATOGRAPHY

Jean-Pierre Pozzi  
Pierre Barougier  
Matthieu Normand  
Andres Mendoza

#### EDITING

Jean Condé

#### PRODUCER

Cilvy Aupin

#### PRODUCTION

Ciel de Paris Productions (France)

#### INTERNATIONAL DISTRIBUTION

Le Pacte (France)

# IL COLORE DEL VENTO

DIRECTED BY BRUNO BIGONI



From Dubrovnik to Bari, from Istanbul to Lampedusa, this film by Bruno Bigoni - one of the few directors of auteur documentaries to come out of the late 80s - fills in a ship's log as the camera follows a cargo ship along the coasts of the world's most ancient sea, like a finger tracing a route on a map. It's the diary of a journey through layers of history (in Barcelona we meet the last living

witness of the anarchist revolution in 1936) and back to the unpredictable present (in Genoa we hear the story of a Nigerian woman who reached Italy over the slave routes). Ranging from Hugo Pratt and Ryszard Kapuscinski, from the colourful coastline to war-time bloodshed, Bigoni's camera pitches on the swell of an ocean that, just like the present, can be ridden, but never stopped.

**Bruno Bigoni** (Italy) has created many films and documentaries, over the years, both on video and film. Since 1987 he has devoted himself, primarily, to documentary film creations. Besides directing, he has always been involved in the teaching and training aspects of his craft.

**EXTRA**  
DOCUMENTARIES IN COMPETITION

## The Colour of the Wind

Italy | 2010  
Color | 35 mm | 75'  
Original language: Italian

**SCREENPLAY**  
Bruno Bigoni

**CINEMATOGRAPHY**  
Daria D'Antonio  
Saverio Guarna  
Fabrizio Lapalombara  
Andrea Locatelli

**EDITING**  
Massimo Focchi  
Cristina Flamini

**MUSIC**  
Mauro Pagani

**PRODUCER**  
Minnie Ferrara

**PRODUCTION**  
Minnie Ferrara & Associati (Italy)

**CO-PRODUCTION**  
Lumière (Italy)

**ITALIAN DISTRIBUTION**  
Lumière (Italy)

# DIOL KADD. VITA, DIARI E RIPRESE IN UN VILLAGGIO DEL SENEGAL

DIRECTED BY **GIANNI CELATI**



*Diol Kadd* is the result of three years spent filming in a small Senegalese village in the sub-Saharan savannah. The troupe set out to observe the villagers' daily life and their loyalty to traditions that create a communitarian lifestyle. In addition, it filmed a production of a play about wealth and poverty by actor/director Mandiaye N'Diaye, the story of a farmer who has tired of his occupation and is fed up with being poor. A wise man advises him to seek out a blind man who will lead him to riches. This blind man turns out to be the lord of the rains, who arrives in the usual season to make

the fields fertile and mankind prosperous. On the last trip to the village (2006), the troupe built a screen in the middle of the savannah to show their film, and villagers watched as the lord of the rains comes to Diol Kadd to distribute riches to honest villagers, but is attacked by a group of youths who steal everything he has. The lord of the rains turns on his heels and flees, vowing to never have anything to do with mankind again. So ends the era of beneficent gods; the only god worshipped now is the money god.

**GIANNI CELATI**



**Gianni Celati** (*Italy, 1937*), after studying at Cornell University for two years, published four books, for which he won the *Bagutta*, *Grinzane*, and *Mondello* prizes. In the 80s he and photographer Luigi Ghirri devoted themselves to a study of the new Italian landscape, which led to Celati's best-known book, *Verso la foce*. This in turn inspired his first documentary *Strada provinciale delle anime* (1991), followed by *Il Mondo di Luigi Ghirri* (1999) and *Visioni di case che crollano* (2003). Subsequently he continued to write and translate books, more and more drawn to African cultures, an interest which resulted in his latest film, *Diol Kadd* (2010).

**EXTRA**  
DOCUMENTARIES IN COMPETITION

**Diol Kadd. Life, Diaries and Takes on a Village in Senegal**

Italy | 2010  
Color | Beta Digital | 90'  
Original language: Italian, Wolof

**SCREENPLAY**  
Gianni Celati

**CINEMATOGRAPHY**  
Lamberto Borsetti  
Paolo Muran

**EDITING**  
Lamberto Borsetti

**PRODUCERS**  
Luca Buelli  
Nicoletta Nesler  
Marilisa Piga

**PRODUCTION**  
Pierrot e la Rosa (Italy)  
Paofilm (Italy)

**ITALIAN DISTRIBUTION**  
Vitagraph (Italy)

**INTERNATIONAL DISTRIBUTION**  
Vitagraph (Italy)

# FACING GENOCIDE: KHIEU SAMPHAN AND POL POT

DIRECTED BY DAVID ARONOWITSCH, STAFFAN LINDBERG



A journey into the life (and psyche) of Khieu Samphan, head of Democratic Kampuchea during the bloody Khmer Rouge regime. Before being arrested and tried for crimes against humanity, Khieu - with whom the filmmakers spent almost a year and a half - retraces his own history and that of the regime, revealing the blood-chilling

psychology behind the atrocities and above all, the startling indifference that accompanied them. It is an unforgettable education in the "banality of evil", in which every attempt to open Khieu's eyes to the horror to which he has been an accomplice is in vain. Pol Pot, for the first time, surfaces now and then in the teller's ghastly repertoire of souls.

**David Aronowitsch** (Sweden, 1964) has worked in the film industry for more than 20 years. He studied directing, both fiction and documentary, at the Polish National Film School in Lodz. He has directed both short and long films. Besides, he has produced several documentaries and the television series.

**Staffan Lindberg** (Sweden, 1972) is a journalist. He has written and travelled extensively in Cambodia and Asia. He is currently working for Aftonbladet, the biggest newspaper in Sweden.

## EXTRA DOCUMENTARIES IN COMPETITION

Sweden, Norway | 2010  
Color and B/W | HDCAM | 95'  
Original language: French, Khmer, English, Swedish

### SCREENPLAY

David Aronowitsch  
Staffan Lindberg

### CINEMATOGRAPHY

Göran Olsson

### EDITING

Torkel Gjørø

### MUSIC

Michel Wenzler

### PRODUCERS

David Aronowitsch  
Jenny Örnborn  
Tobias Janson

### CO-PRODUCER

Charlotte Røhder Tvedt

### PRODUCTION

Sveriges Television (Sweden)  
Medieoperatørene (Norway)

### INTERNATIONAL DISTRIBUTION

Story AB (Sweden)

# A MÃO E A LUVA

DIRECTED BY ROBERTO ORAZI



Recife in Brazil's Northeast: in one of the poorest regions on earth, an ordinary young man decides to open a library for children in the city's favela. Using all his limited savings, he buys used books and invites the kids to have a look for a few hours a day. His name is Kcal, he calls himself a 'book trafficker', and his days as a storyteller and wandering librarian attracted the attention of a talented director, Roberto Orazi (whose film *H.O.T. - Human Organ Traffic* won a prize at the Rome

Film Festival last year). The library becomes a meeting place for hundreds of children and adults, a place where dreaming is allowed, and their imaginations can travel to places far from the favelas around them. Behind this story, which seems lifted from a novel by a magical South American writer, Orazi documents every inch of the lush natural setting, the grinding poverty, and the faces that radiate hope and fear, joy and resignation.

**Roberto Orazi** (Italy, 1964) directed *Venditori in 2000*, nominated for the 2001 Globo d'Oro. In 2006 he directed a unique documentary entitled *Aigarmana!!*, selected for the RomaDocFest in 2006, followed by *Fabbricanti di passioni*. In 2007 he made the video clip "Fiesta" for the band *Presi per Caso* and directed several commercials for large companies. In 2009, his *H.O.T. Human Organ Traffic* won the Enel Cuore Onlus Prize at the 2009 International Rome Film Festival. He has participated in other festivals since then, winning the *Ilaria Alpi Critics Award* in 2010.

EXTRA  
DOCUMENTARIES IN COMPETITION

**A Mão e a Luva.**  
**The Story of a Book Trafficker**

**A Mão e a Luva.**  
**Storia di un Trafficante di Libri**

Italy | 2010  
Color | HDCAM | 70'  
Original language: Portuguese

**CINEMATOGRAPHY**  
Roberto Orazi

**EDITING**  
Roberto Orazi  
Alessandro Avarucci

**MUSIC**  
Renato Borghetti  
Ricardo Gomes Ferraz  
Roberto Vallicelli

**PRODUCER**  
Riccardo Neri

**PRODUCTION**  
Lupin Film (Italy)

# MOTHER OF ROCK: LILLIAN ROXON

DIRECTED BY PAUL CLARKE



Who was the first to understand rock music? A woman. And her life, her intelligence, and her independence from any and every school are already legend. Lillian Roxon (1932 - 1973), Australian writer and journalist, is famous for her "Rock Encyclopedia" and her farsighted, scanner-like gaze that immortalized New York in the 60s and early 70s, with its cast of stars of the calibre

of Jim Morrison, Mick Jagger, Keith Richards, Iggy Pop, Andy Warhol, Bob Dylan, John Lennon, Lou Reed, and many more. With an enthusiastic sweep and a eye-popping repertoire of hits, Clarke spotlights the woman who transformed rock's status from that of a passing fad to a revolution, a generational epic: the spirit of an age.

**Paul Clarke** (Northern Ireland, 1961) started out producing and directing music videos and live music performances. He then became a program producer and director for television. He is the creator of programs and series such as Long Way To the Top, Spicks and Specks, and the two-part series on the history of Australian surfing, Bombora - the History of Australian Surfing. Paul became an independent writer/director in 2005. He specializes in popular culture/arts and entertainment stories and concepts, and brings contemporary filming techniques from rock video and entertainment to the documentary form.

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## EXTRA DOCUMENTARIES IN COMPETITION

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Australia | 2010  
Color and B/W | HDCAM | 74'  
Original language: English

**SCREENPLAY**  
Paul Clarke

**CINEMATOGRAPHY**  
Helen Barrow

**EDITING**  
Mark Middis

**PRODUCER**  
Robert de Young

**PRODUCTION**  
Lowlands Media (Australia)

**INTERNATIONAL DISTRIBUTION**  
SBS Content Sales (Australia)

# THE PROMISE: THE MAKING OF DARKNESS ON THE EDGE OF TOWN

DIRECTED BY THOM ZIMNY



Following the worldwide success of “Born to Run”, Springsteen’s next work in progress involved an entirely different project but enough to fill his notebooks with lyrics for more than seventy songs. A new masterpiece was in the making - “Darkness on the Edge of Town”. This rock and roll drama gives us access to never before seen footage, assembled by the multi-award winning director Thom Zimny, who firmly believed he could

reconstruct a one-time creative process, capturing rehearsals and recording sessions from 1976 to 1978, belonging to one of the most important albums in the history of music. It is rare that images bear witness with such frankness and highlight the work of an artist totally absorbed by his own music, like the body to its lifeblood - but the Boss keeps ‘the promise’ and keeps us dreaming.

**Thom Zimny** is a filmmaker who has been a visual collaborator and personal archivist with Bruce Springsteen for ten years. He first teamed with Springsteen in 2001 for the Live in New York City special, which earned him an Emmy Award. He subsequently earned Grammy Awards for best long form music video as the producer and director of the documentary Wings for Wheels: The Making of Born To Run (2005). He directed and edited the music video for the song “The Wrestler” and directed the documentary Working On A Dream: A Superbowl Journal. The Promise: The Making of Darkness on the Edge of Town (2010) is his latest documentary.

**EXTRA**  
DOCUMENTARIES IN COMPETITION

USA | 2010  
Color | 2K D-Cinema | 85'  
Original language: English

**CINEMATOGRAPHY**  
William Rexer

**EDITING**  
Thom Zimny

**EXECUTIVE PRODUCERS**  
Bruce Springsteen  
Jon Landau  
Barbara Carr

**PRODUCTION**  
Thrill Hill Productions (USA)

# DE REGENMAKERS

DIRECTED BY FLORIS-JAN VAN LUYN



An unusual look at a vast, uncharted territory: the environment in China and its ecological condition. The viewers' guides on this journey are four Chinese activists who bravely engage in a daily struggle (mostly doomed to fail, as even these heroes seem to perceive) against the local authorities, lobbies large and small, outmoded mentalities and positions that won't budge. It's an obstacle course in which unbearably lovely landscapes alternate with truly hellish scenarios:

dying rivers, cities choking for air, scarred countryside, and lands irreversibly polluted. The visual framework of the film is constructed around the four elements of nature: the polluted air of Changsha, the filthy water of the Qiantang River, the advancing dunes of the Tengger desert, and the suffocating fire of an incinerator in Beijing. From Holland, a report on a world as significant as it is unknown, surprisingly edited, inventively written, through the eye of an auteur.

**Floris-Jan van Luyn** (Netherlands, 1967) is a filmmaker, writer and journalist. He studied History and Chinese in Leiden, Peking and Taipei. His first film was *Cyber Coolies* (2006). He is a foreign affairs columnist for the Dutch national daily NRC. He was the Beijing correspondent for NRC Handelsblad from 1995 to 2001. He has written "A Floating City of Peasants" and co-written "China and the Dutch". He worked as editor for Southeast Asia and North America for NRC Handelsblad before becoming an independent filmmaker in 2004. *Rainmakers* (2010) is his third film.

**EXTRA**  
DOCUMENTARIES IN COMPETITION

## Rainmakers

Netherlands | 2010  
Color | Beta Digital | 70'  
Original language: Chinese

**SCREENPLAY**  
Floris-Jan van Luyn

**CINEMATOGRAPHY**  
Stef Tijdink

**EDITING**  
Gys Zevenbergen

**MUSIC**  
Daniël Hamburger

**PRODUCERS**  
Femke Wolting  
Bruno Felix

**CO-PRODUCERS**  
Jos de Putter  
Hans-Robert Eisenhauer

**PRODUCTION**  
Submarine (Netherlands)

**CO-PRODUCTION**  
VPRO (Netherlands)  
ZDF (Germany)  
ARTE (France)



# VUELVE A LA VIDA

DIRECTED BY CARLOS HAGERMAN



El Perro is a character known up and down the coast for his sea tales, which, as such, never contain much more than a grain of truth. Like a present-day Baron of Münchhausen, he loves to recount his marvelous, epic adventures involving beautiful women and fierce storms; but his favorite story is a legendary shark hunt. Just when everyone

is sure that el Perro has come up with a big fish story and nothing else, reality comes to his aid. *Vuelve a la vida* is a cocktail that “revives” sailors after the mother of all hangovers: it is their return to reality, a journey they often don’t even want to make, described in this documentary with the bracing clarity of the waters of Acapulco.

**Carlos Hagerman** (Mexico, 1966) has created many film installations and has directed several shorts. He worked for eight years as director in Alejandro Gonzalez Iñárritu’s production company Zeta Films. In 2007 he founded La Sombra del Guayabo, an independent production company. *Los que se quedan* (Those Who Remain, 2008), his first feature documentary, was co-directed and coproduced with Juan Carlos Rulfo. *Vuelve a la vida* (Back to Life, 2009) is his second feature documentary.

## EXTRA DOCUMENTARIES IN COMPETITION

### Back to Life

Mexico | 2009  
Color | HDCAM | 72'  
Original language: Spanish, English

#### SCREENPLAY

Carlos Hagerman  
John Grillo

#### CINEMATOGRAPHY

John Grillo

#### EDITING

Valentina Leduc

#### MUSIC

Conjunto Acapulco Tropical  
Rigo Dominguez  
Mariano Mercerón

#### PRODUCER

Carlos Hagerman

#### CO-PRODUCERS

Juan Carlos Rulfo  
Nicolás Vale

#### ASSOCIATE PRODUCERS

John Grillo  
Martha Sosa  
Yissel Ibarra

#### PRODUCTION

La Sombra del Guayabo (Messico)  
IMCINE/FOPROCINE (Messico)

#### INTERNATIONAL DISTRIBUTION

Instituto Mexicano de Cinematografía (Mexico)

# THE WOODMANS

DIRECTED BY C. SCOTT WILLIS



The Woodmans are a family of successful artists. The father, George, is a painter and professor; Charlie, the son, is a video artist; Betty, the mother, is a ceramicist who has had a solo exhibition at New York's Metropolitan Museum. They are all outshone, however, by the daughter, Francesca, a young and talented photographer with an enigmatic and vulnerable personality that will prove fatal to her, in a tragedy that changes her

family forever. Through Francesca's artwork we discover her inner world, made up of light and shadow, brilliant intuitions, and diaphanous forms that the artist's gaze turns into pure poetry and disturbing visual allegory. Director Scott Willis immerses the viewer in the intimacy of art, the secret of its pain and grace, fashioning a lucid story made of images, as ambiguous, and tormented as its subject's gaze.

**C. Scott Willis** has worked for 30 years in the News, Current Affairs and Documentary world. He is the winner of eleven Emmy and two DuPont Columbia awards for television documentaries. In 2001 he started his own production company and has produced and directed nearly a dozen documentaries for television.

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## EXTRA DOCUMENTARIES IN COMPETITION

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USA | 2010  
Color and B/W | HDCAM | 82'  
Original language: English, Italian

**CINEMATOGRAPHY**  
Neil Barrett

**EDITING**  
Jeff Werner

**PRODUCTION DESIGN**  
Ekin Akalin

**MUSIC**  
David Lang

**PRODUCERS**  
Neil Barrett  
Jeff Werner  
C. Scott Willis

**PRODUCTION**  
C. Scott Films (USA)

**INTERNATIONAL DISTRIBUTION**  
Submarine Entertainment (USA)

# YOYochu-SEX TO YOYOGI TADASHI NO SEKAI

DIRECTED BY MASATO ISHIOKA



'Yoyochu' is the stage name of the father of Japanese adult video, Tadashi Yoyogi. His life has hardly been ordinary. Once a yakuza but also a flower seller, he is idolized by some while others would gladly see him dead, and he explored all the genres before finding his calling: seeking the secrets of female sexuality and the representation of orgasm. No technique from mise-en-scène, no

expressive form, and no psychic ploy is left unturned. This documentary, which also looks at Yoyogi's personal and family life, probes his original approach to sex and portrays, in a uniquely objective, revealing way, a genre that, at least in this special case, is worlds away from what we call pornography.

**Masato Ishioka** (Japan, 1960) graduated from Meiji University, majoring in politics and economics. He completed an apprenticeship under Tadashi Yoyogi before founding his own production company. His first feature film *Scoutman* (2000) premiered at the Venice Film Festival. He received the New Director Award from the Japanese Director's Guild in 2001. In 2005, he co-wrote and co-directed *Tokyo Noir* with Naoto Kumazawa, about young women who study or work in offices by day, but work in the sex industry by night.

**EXTRA**  
DOCUMENTARIES IN COMPETITION  
FOCUS

## Yoyochu in the Land of the Rising Sex

Japan | 2010  
Color | HDCAM | 115'  
Original language: English, Japanese

### CINEMATOGRAPHY

Ken Nishikawa  
Kyuhei Tsubakihara  
Masato Ishioka

### EDITING

Toshihide Fukano  
Masato Ishioka

### MUSIC

Hideo Goto

### PRODUCERS

Kiyo Joo  
Mitsunobu Kawamura

### PRODUCTION

Gold View (Japan)

### INTERNATIONAL DISTRIBUTION

Gold View (Japan)

# GASLAND

DIRECTED BY JOSH FOX



Just as in the Oil drilling days in the United States, multinational companies buy up parcels of land with apparently no value and pay above market prices for them. Why? Because they hope to find natural gas. How? With one of the most invasive and devastating drilling methods known, causing enormous irreparable damage to the environment and especially to the water wells. *Gasland* isn't

just a compendium of facts and figures, it is a determined act of intervention. The director gets behind the curtain of decency to expose the greed and lack of scruples of companies operating in this field. Retaining a Michael Moore snarky approach, he chronicles the deadly damage to our health and the environment that these cutthroat corporations create.

**Josh Fox (USA)** is the founder and Artistic Director of International WOW Company, a film and theater company with a network over 100 artists spanning 35 countries on 5 continents. Josh has conceived, written, directed, and/or produced over 30 award-winning productions. In 2008 he completed his first feature film, *Memorial Day*, produced by Artists Public Domain, Journeyman Pictures and C-Hundred Film Corp. *Gasland* is his first documentary feature film.

## EXTRA

OUT OF COMPETITION | DOCUMENTARIES

USA | 2010  
Color | HDCAM | 107'  
Original language: English

### SCREENPLAY

Josh Fox

### CINEMATOGRAPHY

Matthew Sanchez

### EDITING

Matthew Sanchez

### PRODUCERS

Trish Adlesic  
Molly Gandour  
Josh Fox

### PRODUCTION

International WOW Company (USA)

### INTERNATIONAL DISTRIBUTION

Cinema Management Group (USA)

# INSIDE JOB

DIRECTED BY CHARLES FERGUSON



“It was like letting foxes loose in a chicken coop”: says one of the interviewees describing the work of executives of finance companies after the deregulation initiated in Reagan’s term. It is a comprehensive and harsh look at the root causes behind the global economic crisis which starting in 2008 led to the loss of millions of jobs. It

doesn’t shy away from pointing fingers at cutthroat practices and greed in the industry. The appalling examination of the rapport between financial institutions, government, the free market and the conflicts of interest, hit a chord. One of the major hits of the year in real cinema comes to Rome with the force of its detoxifying energy.

**Charles Ferguson** (USA, 1955) is a filmmaker, writer of four books, scriptwriter, mathematician and political scientist, focusing on interactions between high technology, globalization, and government policy. He was an independent consultant to high technology companies including Apple, Xerox, Motorola, Intel, and Texas Instruments. In 1994 he founded Vermeer Technologies. In 2005, he formed Representational Pictures, which produced his first film, No End In Sight: The American Occupation of Iraq, winner of the Special Jury Prize at Sundance in 2007 and nominated for an Academy Award in 2008.

## EXTRA

OUT OF COMPETITION | DOCUMENTARIES

USA | 2010  
Color | 35 mm | 110’  
Original language: English

**NARRATED BY**  
Matt Damon

**SCREENPLAY**  
Charles Ferguson  
Chad Beck  
Adam Bolt

**CINEMATOGRAPHY**  
Svetlana Cvetko  
Kalyanee Mam

**EDITING**  
Chad Beck  
Adam Bolt

**MUSIC**  
Alex Heffes

**PRODUCERS**  
Charles Ferguson  
Audrey Marrs

**PRODUCTION**  
Representational Pictures (USA)  
Sony Pictures Classics (USA)

**ITALIAN DISTRIBUTION**  
Sony Pictures Releasing (Italy)

**INTERNATIONAL DISTRIBUTION**  
Sony Pictures Releasing (USA)

# THE PEOPLE VS GEORGE LUCAS

DIRECTED BY ALEXANDRE O. PHILIPPE



The creator of *Star Wars* has been on the grill for the past ten years. The insiders of the saga are up in arms over how their mentor has completely turn the celebrated saga upside down by, first retouching the original trilogy and then creating a new one. The result? A virtual indictment that pulls no punches between the filmmaker and his fans in the most hotly awaited documentary of the year.

An exhilarating report but also a penetrating reflection on the fateful question - who actually owns the galaxy films, the man who created it or its fans? In addition to the casual entertaining parodies, few films can claim to have demonstrated with the same persuasiveness just how much film can influence people's fantasy worlds.

**Alexandre O. Philippe** (Switzerland) has directed several narrative and documentary shorts, including *Left*, *The Spot* and *Inside*. *The People vs George Lucas* is his third feature documentary, after *Chick Flick* and *Earthlings*. He was also *Second Unit Director* on *Dirk Simon's* *When the Dragon Swallowed the Sun*. He is *Creative Director* and *Co-Owner* of the Denver-based *Cinema Vertige*.

## EXTRA

OUT OF COMPETITION | DOCUMENTARIES

USA | 2010  
Color | HDCAM | 93'  
Original language: English

### SCREENPLAY

Alexandre O. Philippe

### CINEMATOGRAPHY

Robert Muratore

### EDITING

Chad Herschberger

### MUSIC

Jeeve  
Jon Hegel

### PRODUCERS

Vanessa Philippe  
Kerry Deignan Roy  
Robert Muratore  
Anna Higgs  
Alexandre O. Philippe

### PRODUCTION

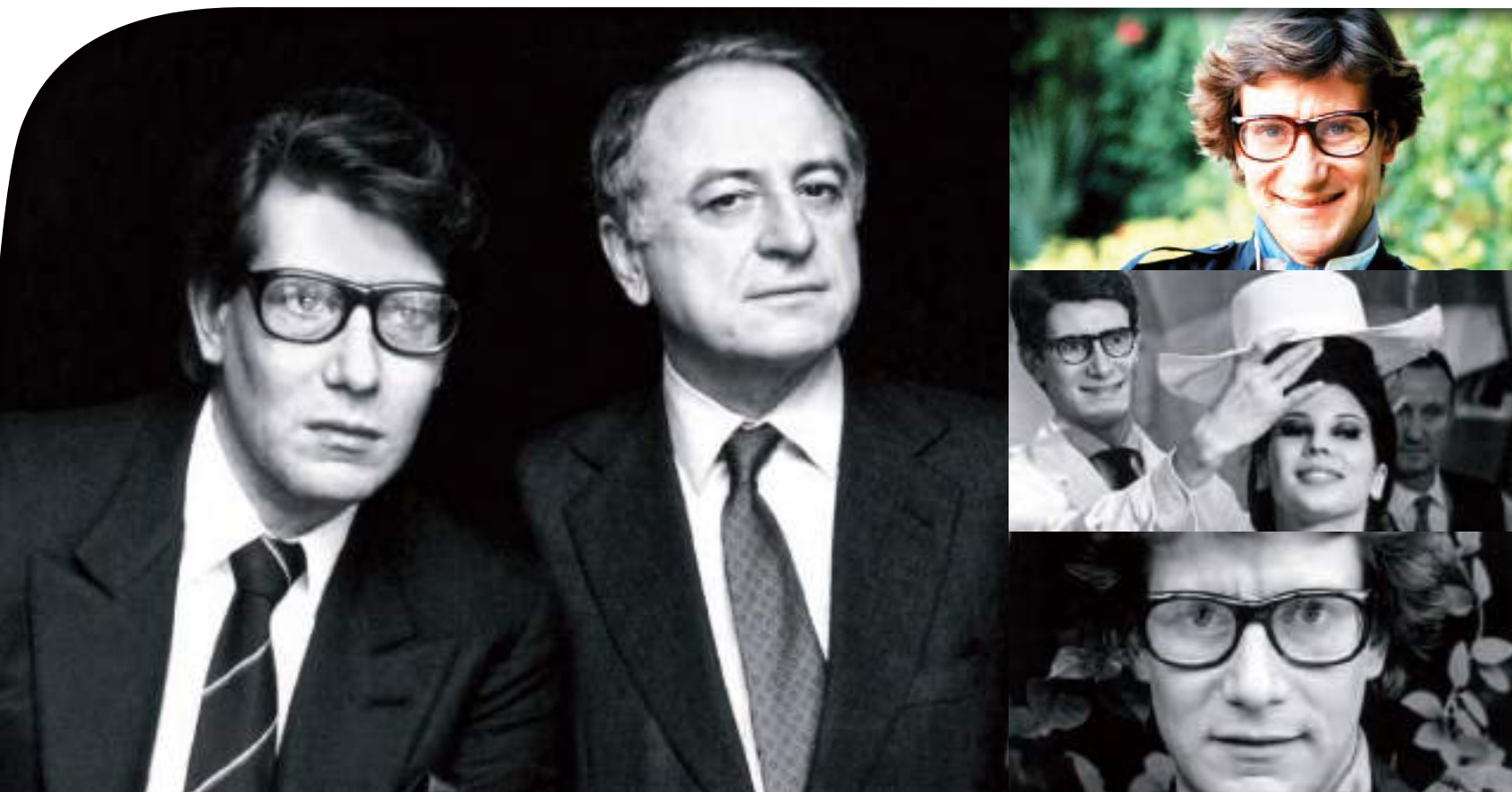
Exhibit A Pictures (USA)  
Quark Films (UK)

### INTERNATIONAL DISTRIBUTION

The Salt Company (UK)

# YVES SAINT LAURENT PIERRE BERGÉ: L'AMOUR FOU

DIRECTED BY PIERRE THORETTON



“If Chanel liberated women, Yves Saint Laurent empowered them.” Director/Photographer Pierre Thoretton brings to life the artistic genius of the master of *haute couture* who injected into his creations passionate vitality, despite the veil of melancholy which enveloped him when off work in his magnificent abodes. The film is a dense and tormented reconstruction of a complex and fragile man who left a legacy as a great painter and architect of fashion. While also exploring the

issues of fame, luxury and solitude, it delves deep into the lifetime relationship with companion Pierre Bergé who was by his side as Yves Saint Laurent built his empire and amassed a collection of exquisite objects. Bergé contemplates the fruits of their quest for beauty, the magnificent homes they shared filled with exquisite objects and their dispersion and dissolution after his companion's death - like a Visconti hero.

**Pierre Thoretton** (*France, 1967*) is a photographer and visual artist. In 2007 he produced and directed *Entre chien et loup*, his first medium-length feature. He acted in *Le Démon du passage* (1997) by Pierre Coulibeuf and in *La Ravisseuse* (2005) by Antonine Santana. He acts as director, screenwriter and associate producer at Les Films de Pierre. In 2008 he co-produced the short *La Baie du renard* by Grégoire Colin. He has just written and directed the documentary feature *Yves Saint Laurent, l'amour fou* (2010). He's currently working on a fictional project, *Rien à déclarer* co-produced by Maïa Cinéma.

EXTRA  
OUT OF COMPETITION | DOCUMENTARIES

## Yves Saint Laurent, l'amour fou

France | 2010  
Color | 35 mm | 100'  
Original language: French

**CINEMATOGRAPHY**  
Léo Hinstin

**EDITING**  
Dominique Auvray

**PRODUCERS**  
Kristina Larsen  
Hugues Charbonneau

**PRODUCTION**  
Les Films du Lendemain (France)  
Les Films de Pierre (France)

**ITALIAN DISTRIBUTION**  
Bim Distribuzione (Italy)

**INTERNATIONAL DISTRIBUTION**  
Film Distribution (France)

- X -

DIRECTED BY HAJIME IZUKI



Takeshi, a professional driver, is absolutely taken by a client who steps into his car one rainy day. Soon they find themselves in her apartment and their lives instantly meld in a way that can only happen with two complete strangers. Their stories are interwoven with that of an adolescent who feels guilty for causing her parents' separation by

exposing her mother's infidelity. In this directorial debut, new graduate, 30-year-old Hajime Izuki from Osaka, chronicles a world with subtle and extravagant characters who float in a world of solitude and fragility. Hajime brings to the screen a sensual film, masterly delivered, which makes this debut a prized discovery.

**Hajime Izuki** (Japan, 1980) studied Visual Concept Planning at the Osaka University of Arts. During his university days he participated in Nobuhiro Yamashita's *No One's Ark* (2003) and other independent films. After resigning from a production company, Osaka went back to producing films on his own. Recently he took part in Shinya Tsukamoto's *Tetsuo: The Bullet Man* (2009). *-X-* is his first feature film.

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**EXTRA**

OUT OF COMPETITION | FEATURE FILMS

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**Minus by Minus**

Japan | 2010  
Color | Beta Digital | 120'  
Original language: Japanese

**CAST**

Shunsuke Sawada  
Minako Kotobuki  
Shouka Ohshima  
Yoko Chosokabe

**SCREENPLAY**

Izumi Matsuno  
Hajime Izuki

**CINEMATOGRAPHY**

Futa Takagi

**EDITING**

Hajime Izuki

**PRODUCTION DESIGN**

Setsuko Shiokawa  
Mai Higuchi

**COSTUMES DESIGN**

Mayu Torikoe

**MUSIC**

Masayuki Moriya

**PRODUCER**

Izumi Matsuno

**PRODUCTION**

Hajime Izuki (Japan)



# AD OGNI COSTO

DIRECTED BY **DAVIDE ALFONSI,**  
**DENIS MALAGNINO**



The group partnership Amanda Flor is a group of youngsters all gifted with extraordinary talent. Their works have always been characterized by very low budgets and a true gut feel for cinema. Gennarino is unemployed, and can't see his son Pasqualino because he's been denied custody rights. After useless attempts at finding work he ends up going back to the job he knows best and

earns him the most - pushing drugs. But he's got to fight it out with other pushers who mark their territory in a world of metropolitan vagrants where solitude and anguish reign and every day is like the last, filled with threats and indifference. Seen through an impassive and edgy camera this is a scabrous, jagged noir of raw emotions ending with a breathtaking finale.

**Davide Alfonsi (Italy, 1977) and Denis Malagnino (Italy, 1977) founded in 2004 the group partnership Amanda Flor, and with this name they produced and directed their first feature in 2006, La rieducazione. The film was presented at the 21st International Film Critics Week of the Venice International Film Festival as the closing film. They then went on to make another five shorts (Annunciazione, Una piccola soddisfazione, L'odore del Pesce, Immigranti dal futuro and Visitazione). In 2010 Amanda Flor becomes a production house and Alfonsi and Malagnino direct and produce their second feature, Ad ogni costo.**

**EXTRA**  
OUT OF COMPETITION | FEATURE FILMS

## At Any Price

Italy | 2010  
Color | Beta Digital | 86'  
Original language: Italian

### CAST

Gennaro Romano  
Paolo Orabona  
Luisa Cavalieri  
Loredana Balsamo  
Daniele Malagnino

### SCREENPLAY

Davide Alfonsi  
Denis Malagnino  
Daniele Guerrini

### CINEMATOGRAPHY

Alessandra Alfonsi

### EDITING

Daniele Malagnino

### PRODUCTION DESIGN

Nicoletta Saporetti

### COSTUMES DESIGN

Maria Teresa Dominici

### PRODUCERS

Davide Alfonsi  
Denis Malagnino

### PRODUCTION

Amanda Flor (Italy)

### CO-PRODUCTION

Officine UBU (Italy)

### ITALIAN DISTRIBUTION

Officine UBU (Italy)

### INTERNATIONAL DISTRIBUTION

Officine UBU (Italy)

# BURKE & HARE

DIRECTED BY JOHN LANDIS



19th-century Edinburgh: William Burke and William Hare are two eccentric killers who do a brisk trade in cadavers for the faculty of medicine at the local university. But the demand far outstrips the supply, and our heroes can't keep up. And as supply and demand make the world go around, the duo plan to go straight as soon as they can save enough to open their own funeral home. This world premiere of the hotly-anticipated comeback film by John Landis, the director of *The*

*Blues Brothers*, is a comeback in his own inimitable style, a black comedy in the gothic mode, complete with analog special effects, as 'vintage' as *An American Werewolf in London*. An event not to be missed for fans of the Chicago auteur, whose eclectic career has embraced creating screwball comedy, reinventing video clips, as well preserving and enhancing the artisan, visionary legacy of classic horror movies.

**John Landis** (USA, 1950) has directed comedy classics such as National Lampoon's *Animal House* (1978), *The Blues Brothers* (1980), *Trading Places* (1983), *Spies Like Us* (1985), *Three Amigos!* (1987) and *Coming to America* (1988), Landis has directed some of the most popular blockbusters of all time. Other feature credits include *Into the Night* (1985), *Innocent Blood* (1992), *Oscar* (1991), and *The Stupids* (1996). At ease in every genre, Landis wrote and directed the 1981 horror classic, *An American Werewolf in London*. In 1983, Landis wrote and directed the groundbreaking theatrical short Michael Jackson's *Thriller*.

## EXTRA

OUT OF COMPETITION | FEATURE FILMS

UK | 2010  
Color | 35 mm | 91'  
Original language: English

### CAST

Simon Pegg  
Andy Serkis  
Isla Fisher  
Tom Wilkinson

### SCREENPLAY

Piers Ashworth  
Nick Moorcroft

### CINEMATOGRAPHY

John Mathieson

### EDITING

Mark Everson

### PRODUCTION DESIGN

Simon Elliott

### COSTUMES DESIGN

Deborah Nadoolman

### MUSIC

Joby Talbot

### PRODUCER

Barnaby Thompson

### CO-PRODUCER

Alexandra Ferguson

### PRODUCTION

Fragile Films / Ealing Studios (UK)

### ITALIAN DISTRIBUTION

Archibald Enterprise Film (Italy)

### INTERNATIONAL DISTRIBUTION

Ealing Studios International (UK)

# THE FREEBIE

DIRECTED BY KATIE ASELTON



*The Freebie* is Katie Aselton's directorial debut and one of the most naturally authentic and refreshing films to come out of Sundance 2010. It is a nuanced and honest take on love and cheating, truth and lies, within a couple in their thirties who try to put the lust which has fizzled back into their relationship in a very unconventional way. The new wave of American directors who have grown up in the *mumblecore* movement - an offshoot of

American independent filmmaking where protagonists ruminate over thoughts in a perpetual existential suspended mode - is ready to make a leap; despite still being constrained with low budgets and burdened with the baggage of malice from Lubitsch's comedies and the cruel ambiguity in Stroheim's *Blind Husbands*.

**Katie Aselton** (USA, 1978) graduated from *The American Academy of Dramatic Arts* in 2003. Frequently working with the *Duplass Brothers*, she starred in *The Puffy Chair* (2005) and *Intervention* (2006), and also has a role in their upcoming *Cyrus*. She has appeared in *The Office* and she is currently starring in the television show *The League*. *The Freebie* is her first feature film as director.

## EXTRA

OUT OF COMPETITION | FEATURE FILMS

USA | 2010  
Color | HDCAM | 78'  
Original language: English

### CAST

Dax Shepard  
Katie Aselton  
Frankie Shaw  
Ross Partridge  
Sean Nelson  
Bellamy Young

### SCREENPLAY

Katie Aselton

### CINEMATOGRAPHY

Benjamin Kasulke

### EDITING

Nat Sanders

### PRODUCTION DESIGN

Jessica Anisman  
Marguerite Phillips

### MUSIC

Julian Wass

### PRODUCER

Adele Romanski

### INTERNATIONAL DISTRIBUTION

Visit Films (USA)

# PETE SMALLS IS DEAD

DIRECTED BY ALEXANDRE ROCKWELL



An unconventional but brilliant film director disappears without a trace, and along with him his last masterpiece film. A group of eccentric, wacky and desperate characters, among whom two old friends, try to shed light on the incident. Rockwell's heavy dose of irony and grotesque take (*In the Soup*), throws together a sample of pulp comic characters and frames it all with the

atmosphere of Jarmusch's indies. This film that marks the return as director of one of America's major exponents of independent movie making, with the support of an exceptional cast including, Peter Dinklage, Steve Buscemi, and Tim Roth, blends together with Kusturica gypsy rhythms and skillful sequences full of humour and artistry -as in a Coen brothers film.

**Alexandre Rockwell** (USA, 1957) is perhaps best known for his works *In the Soup* (1992), winner of the Grand Jury Prize at Sundance, and *13 Moons* (2002). In the 1980s, he already had several short films under his belt and his work was shown at Boston's Institute for Contemporary Art and New York City's Association of Independent Video and Film. He has directed *Lenz* (1987), successfully premiered at the Berlin Film Festival, *Hero* (1983), *Sons* (1989), *Somebody to Love* (1994), and a segment of *Four Rooms* (1995), *The Wrong Man*.

## EXTRA

OUT OF COMPETITION | FEATURE FILMS

USA | 2010  
Color | HDCAM | 94'  
Original language: English

### CAST

Peter Dinklage  
Mark Boone Jr.  
Steve Buscemi  
Tim Roth  
Seymour Casale  
Rosie Perez  
Michael Lerner

### SCREENPLAY

Brandon Cole  
Alexandre Rockwell

### CINEMATOGRAPHY

Kai Orion

### EDITING

Adolpho Rollo  
Jarrah Gurrie  
Josiah Signor

### PRODUCTION DESIGN

Alessandro Marvelli

### COSTUMES DESIGN

Annie Abriel

### MUSIC

Mader

### PRODUCERS

Jen Li  
Alexandre Rockwell  
Sean Michael Smith  
Brandon Cole  
Dan Keston

### CO-PRODUCER

Floyd Byars

### PRODUCTION

Ms. Tangerine Productions (USA)  
MJH American (USA)

### INTERNATIONAL DISTRIBUTION

Peace Arch Entertainment (Canada)

# PROIE

DIRECTED BY ANTOINE BLOSSIER



A family of land owners and industrialists go to the swamp at the outer limits of their property to snare a boar of monstrous dimensions. The hunters soon turn into prey: they are attacked and decimated by an entire brood of creatures, genetically modified by the toxic waste disposal site. An environmental horror of erupting tensions, and explosions of animal violence at very close intervals. Unexpected

events in the relationships between the protagonists play out in exciting sequences. Everything happens after the first few minutes without anyone being able to stop or alter the course of events all in a marsh - flames yells and sewage echo films by Walter Hill and John Carpenter.

**Antoine Blossier** (France, 1977) has been stage manager and assistant director on several projects, until he signed his first footage, in 2004, *L'abominable Malédiction du Peintre Gray*, a short film in black and white, which has been honored by Best Director Awards at Grenoble and Lille's film festivals. He then directed several commercials. *Prey* is his first feature film.

## EXTRA

OUT OF COMPETITION | FEATURE FILMS

### Prey

France | 2010  
Color | 2K D-Cinema | 80'  
Original language: French

### CAST

Grégoire Colin  
François Levantal  
Bérénice Bèjo  
Joseph Malerba  
Fred Ulysse  
Isabelle Renauld

### SCREENPLAY

Antoine Blossier  
Erich Vogel

### CINEMATOGRAPHY

Pierre Aim

### EDITING

Nicolas Sarkissian

### PRODUCTION DESIGN

Bettina von Den Steinen

### COSTUMES DESIGN

Agnès Béziers

### MUSIC

Romarc Laurence

### PRODUCERS

Olivier Ourse!  
Jean-Marie Delbary  
Marie Anne Le Métayer-Djivelekian

### CO-PRODUCER

Christophe Mazodier

### PRODUCTION

Quasar Picture (France)  
Polaris Film Productions (France)

### INTERNATIONAL DISTRIBUTION

Rezo Films (France)

# LE SENTIMENT DE LA CHAIR

DIRECTED BY ROBERTO GARZELLI



Hèlène, a medical illustrator and Benoit, a radiology professor at the Faculty of Medicine, meet during a medical examination and fall in love. Both obsessively fascinated by the human body and its inner forms, they find themselves drawn to each other by a perverse and irresistible attraction for one another's internal organs. This

erotic attraction becomes uncontrollable, almost as though they cannot love each other without touching and looking deep inside the body's shell. An ambitious first work that is both sensual and disturbing where biomechanics meet pure sentiment, and where the imagination of Cronenberg meets that of Chabrol.

**Roberto Garzelli** worked as assistant editor on Marco Ferreri's *I Love You and Il banchetto di Platone*, Roman Polanski's *Bitter Moon and Frantic*, amongst many others. Afterwards, he directed the short films *John (1992)* and *Dadou (1995)*. In 2002, he wrote and directed the TV drama *La place de l'autre*. He continued with the documentary *My Death In All Its States*. The idea of his first feature film, *The Sentiment Of The Flesh*, was born out of this documentary.

## EXTRA

OUT OF COMPETITION | FEATURE FILMS

### The Sentiment of the Flesh

France | 2010  
Color | 35 mm | 91'  
Original language: French

#### CAST

Thibault Vinçon  
Annabelle Hettman  
Pascal Nzonzi  
Emmanuel Salinger  
Claudia Tagbo  
Pierre Moure

#### SCREENPLAY

Roberto Garzelli

#### CINEMATOGRAPHY

Nicolas Guicheteau

#### EDITING

Laurence Briaud

#### PRODUCTION DESIGN

Arnaud Roth

#### MUSIC

Cyril Morin

#### PRODUCER

Stéphanie Andriot

#### PRODUCTION

Stella Films (France)

#### INTERNATIONAL DISTRIBUTION

Colifilms Diffusion (France)

# SHIMJANGII-THYNEY

DIRECTED BY EUNHEE HUH



Teacher by day and pornstar by night. What influence does a superficial life have on a real one. Can acting in a porn film, block inhibitions and repressions? In a grotesque and colourful ambience and dominated by intrigues Almodóvar - style plot twists, albeit in Korean, *My Heart Beats* talks about the defibrillation of a heart that has stopped beating, through the simulated sex (not

too much though) of pornographic cinema: without taking oneself too seriously despite having serious intentions. An awakening of the senses and a rebirth for an unhappy English teacher who chooses to become a pornstar to start to feel something; not only does she feel her heart beat but also that of others: we're not alone in this world.

**Eunhee Huh** (South Korea, 1972) graduated from the Film Directing Program at the California Institute of the Arts. She is now a professor of the department of Film Studies at Dong-Eui University. She has been working as a director, writer, producer, actor and editor for more than 20 years both in Korea and in the USA. She has written and directed more than 30 short films including *Love Letter* (2003), *Bucket Story* (2002) and *Cabaret* (2006). *My Heart Beats* is her first feature since she founded Orange Cinema in 2008.

## EXTRA

OUT OF COMPETITION | FEATURE FILMS

### **My Heart Beats**

South Korea | 2010  
Color | HDCAM | 109'  
Original language: Korean

#### **CAST**

Dongsook You  
Jiyeon Byeon  
Taehee One  
Seokho Gang  
Sunggun Lee  
Donhee Lee  
DongHyeon Lee  
Yeonhee Lee

#### **SCREENPLAY**

Eunhee Huh

#### **CINEMATOGRAPHY**

Hyeongjing Seok

#### **EDITING**

Seiyoung Park

#### **PRODUCTION DESIGN**

Hyeonwoo Lee  
Junseo Park

#### **COSTUMES DESIGN**

Chanhee Ryu

#### **MUSIC**

Minghyung Yoo

#### **PRODUCERS**

Shaoky Taraman  
Eunhee Huh

#### **CO-PRODUCERS**

Yiseok Kim  
Soyeon Bae  
Byeongcheol Kim

#### **PRODUCTION**

Orange Cinema (South Korea)

#### **CO-PRODUCTION**

Lucky Star Lounge (USA)

# HOME MOVIES

## HOMEMADE CINEMA



**C**inema is a language that is not only spoken by professional directors, actors, screenwriters, and producers. Ever since the Lumière brothers' earliest experiments (filming themselves at home with their children), home movies have made up a vast underground cache of films kept in drawers in the living room or stowed away in the attic or up on the shelves of Granddad's study. This year, in collaboration with the Associazione Home Movies in Bologna, the leading Italian archive of its kind, ten years in operation, Extra presents a series of shorts, each a few minutes long, which will screen before the films on its lineup: a selection of home

movies from the 1930s to the present that will provide glimpses of the society of past eras – its faces, attire, interiors, and cities – all captured on 9.5 mm, 16 mm, Super8, or 8 mm film, at family gatherings, days out in the country, sightseeing excursions, weddings, or public holidays.

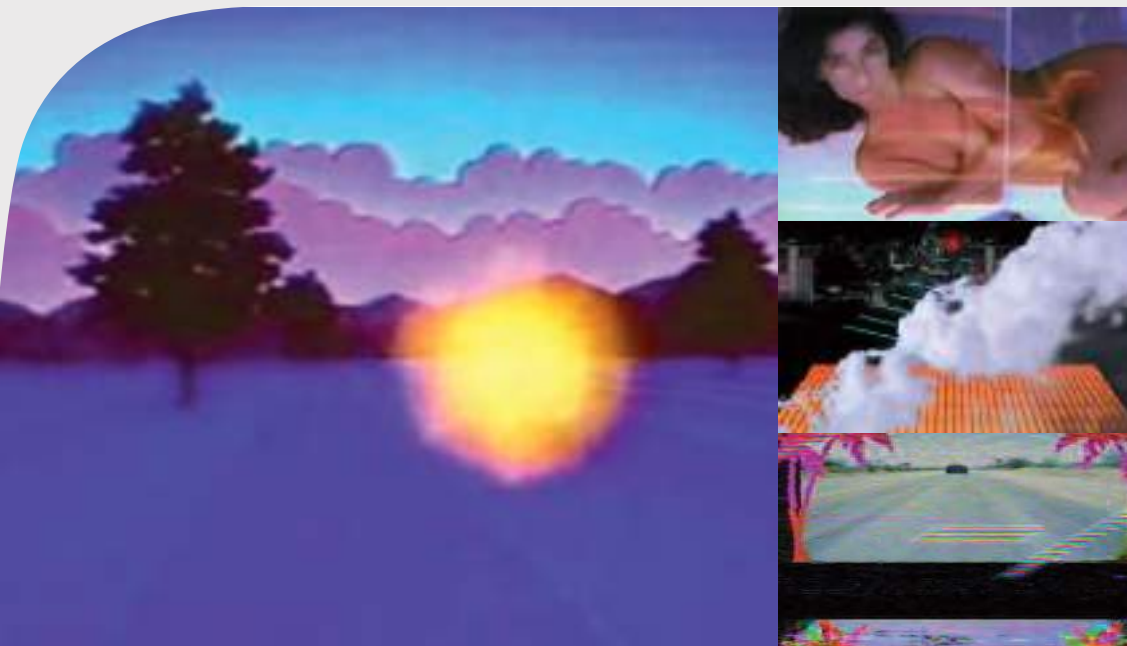
Home Movies assembles and preserves home movies from all over Italy. Now, in collaboration with Extra, it has put together a program of short films that are authentic audiovisual epiphanies: a sort of “the way we were” made up of delightful, evocative fragments of our collective history.

- Mongolfiere all'arena - 1927 - Fondo Aleardo Felisi - Verona - 9,5mm
- Marisa 80 giorni - 1928 - Fondo Guglielmo Baldassini - Milan - 9,5mm
- Matrimonio Acanfora - 1930's - Fondo Ermanno Acanfora - Naples - 9,5mm
- Autoritratto di famiglia - 1936 - Fondo Nicolò La Colla - Palermo - 8mm
- Matrimonio a Bologna - 1939 - Fondo Colletti - Bologna - 16mm
- La giostra - 1950 - Fondo Gaetano Carrer - Bologna - 8mm
- Leçon d'équilibre - Early 1950's - Fondo Lino Poli - Bologna - 9,5mm
- Il mercato ortofrutticolo - 1957 - Fondo Adelmo Cattaneo - Milan - 16mm
- Gita in 500 - 1960 - Fondo Luciano Alessandrini - Bologna - 8mm
- Concerto in famiglia - 1966 - Fondo Emilia Caponnetto - Ravenna - 8mm
- Altalena a Rimini - 1970 - Fondo Nino Cocchi - Bologna - 8mm
- Ballo a Ceylon - 1970's - Fondo Roberto Vivarelli Colonna - Florence - Super8
- Compleanno - 1970's - Fondo Nello Palazzi - Pesaro - Super8
- Ritratto tra i fiori - 1972 - Fondo Ines Pignatelli - Bologna - Super8
- Yemen - 1979 - Fondo Mauro Matteucci - Bologna - Super8



# POST TV

## LO-FI FOR THE EYES



**P**ost TV – *Lo-Fi for the Eyes* brings together the work of artists forming a vital network among underground artists from the United States and Europe. This new generation has invented a unique collection of visual imagery that takes in reflections on the past, manipulates collective memories and revokes eras (the 80s and 90s), all filtered through dreamlike recollections and perceived as the origin of the information society. The stars of this season are artists, often active in various spheres (music, video, design, performance), that combine a hybrid of pop and late psychedelic, have a do-it-yourself attitude, and are extremely versed in the internet and visual search, halfway between video-art and a precursor to the short video, refracted through its most amateurial forms. Post TV attempts to showcase an aesthetic that through digital

language is rewriting the usual creative contexts for presenting moving images be they - art, film, or television.

The artists:

**Cadeo - Cosmotropia de Xam - Kevin Di Trapano  
James Ferraro - Forcefield - Todd Ledford  
Daniel Lopatin - Michele Manfellotto - Megazord  
Takeshi Murata - Paper Rad - Daniel Swan  
Sunset Television - TV Carnage - Luke Wyatt  
Alivia Zivich**

*(curated by Lorenzo Gigotti and Valerio Mattioli)*

# SHORT FILMS

Two Italian women filmmakers have directed the first 3D narrative shorts ever made or produced in Italy, proving that this technique, an invention of 1950s genre cinema, can serve as an effective expressive tool for anyone who wishes to tell a story with images and sounds – not only projecting it on the retina, but also penetrating the viewers' hearts and minds. And this is just the effect obtained by the man making the touching telephone call in the short by Costanza Quatriglio, or in the electronic reworking of Ovid and Bernini executed by Mojimir Jezek; or the Lebanese psychiatric ward that opens its doors to Home for the first time (a film made by the Italian Cooperation program and an NGO), whose occupants appear hostages to an outrageous fortune of suffering and never-ending conflict.

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**SALVE REGINA** by Laura Bispuri • Italy • 2010 • 10'

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Her curves are distracting; he's in a wheelchair. She cleans the swimming pool; he lusts after her. Watching her, he lusts after her. In a world of archaic processions that reveal the brutality of needs and desires, their courageous encounter will lift the burden of their existences; in a world of oversized forms and solitary voids that the 3D eye records with ruthless precision.

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**VICTIMS** by Anne-Riitta Ciccone • Italy • 2010 • 17'

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Jessica is a teenager happily lost in her own world, a sort of wonderland and buffer between her and reality. Her mother pays little attention to her and her friends don't understand her. With a cast of characters to do Tim Burton proud, Anne-Riitta Ciccone probes 3D's potential in a gothic tale, sophisticated and poetic.

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**APOLLO & DAPHNE RELOADED IN THE 4<sup>TH</sup> DIMENSION** by Mojimir Jezek • Italy • 2010 • 9'

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"Daphne's transformation is narrated by means of a delicate, barely moving sequence of images that are worth more than most critiques of the sculpture that have accumulated over the centuries," writes Claudio Strinati. With an image manipulation technique similar to that used by Zbig Rybczynski in *The Fourth Dimension*, Jezek, a cartoonist for the daily newspaper *La Repubblica*, sets the famous Bernini sculpture group in motion, "freeing it from the inevitable fixedness of matter and putting it back into the time cycle".

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**HOME** by Philip Bajjaly • Lebanon • 2010 • 32'

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To set up a working psychiatric hospital in Southern Lebanon, the Italian Cooperation Agency in Beirut funded the renovation of a facility to treat a large number of drug addicts, former soldiers, and combatants, and many women fleeing the war as well. Their faces are filmed with the sensibility of a verismo painter and reveal a suffering without end. The tobacco of their lands recurs in the patients' memories laid bare in the film, and surprisingly affecting.

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**BREVE FILM D'AMORE E LIBERTÀ** by Costanza Quatriglio • Italy • 2010 • 7'

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Jan is on the phone with a woman, his mother, in Kabul. He is in Italy. She doesn't recognize his voice; she thinks he is dead. He insists that he's her son but she won't believe him. With the urgency with which one writes an article or a poem, Costanza Quatriglio (*L'isola*) has offered Extra and the Rome Film Festival this snapshot view of the present, the shortest of shorts in which there's room for us and the world we live in.

- JOHN LANDIS
- ALEXANDRE ROCKWELL
- MARGHERITA BUY | SILVIO ORLANDO
- GIANCARLO DE CATALDO | GABRIELE SALVATORES

Special thanks go to the US Embassy for contributing to the Encounters with American cinema stars.

# EXTRA

## CINEMA LESSONS DUETS

# CINEMA LESSONS/1 JOHN LANDIS



**H**e started out as a mailboy and became the most successful Hollywood director of the 1980s: no one else totaled as many cars in just one movie as John Landis did in *The Blues Brothers*. A walking encyclopedia on cinema - to the point of devoting an essay to the best stuntman interpreting a monkey in Hollywood adventure movies - Landis is a fervid fan of classic genres like the horror film, and he is also the man who discovered the funniest duo in contemporary American celluloid comedy (Dan Aykroyd and John Belushi). The director of *Animal House* and *An American Werewolf in London* has a scientist's grasp of the mechanisms that trigger viewers' most intense emotions: intimate fears and irrepressible hilarity. And shivers and laughter, so deeply rooted in our enjoyment of cinema, are once more Landis' bread and butter in *Burke & Hare*, which will be having its world premiere in the Extra Section. His first feature in over 10 years, the story looks like a classic horror movie at first, of the kind Universal Studios churned out in the 30s. In reality, he has deftly revisited the sophisticated comedy, and with *Thriller*, Michael Jackson's legendary video clip, perhaps the

only real 'blockbuster' of all the commercials created to promote pop singles, he pulled off a blend of parody, horror, and the musical that has never been surpassed. You might even call Landis one of cinema's mad scientists himself, who uses genres and memories of the films he has loved as bubbling test tubes whose contents he anxiously mixes, awaiting the outcome of his experiments with wonder and surprise. Landis, reputed today to be an independent filmmaker who represents a certain courageous and impartial American cinema, is to be the guest of honor at one of the Encounters that have become a beloved tradition of the Festival's Extra Section, organized in partnership with the chair of Film History and Criticism at the University of Rome Tor Vergata.

## CINEMA'S MAD SCIENTIST

On the Auditorium stage, encounter with director John Landis, who will present his last film, *Burke & Hare*, to the festival audience.

PREMIUM  
CINEMA

# CINEMA LESSONS/2 ALEXANDRE ROCKWELL



**R**ockwell, along with Hal Hartley and Jim Jarmusch, was one of the leading auteurs of independent American cinema of the 90s. This way of making cinema casts a light on the quirky side of American society, through its original and very personal narratives, in the footsteps of the 70s generation.

Independent cinema in the 90s did not have the same impact as the decades preceding it, but it did leave some excellent examples of self-conscious work that continues to speak an unconventional offbeat language, is full of ragged edges and new engaging narrations and is open to manifold forms of inspiration.

Alexandre Rockwell, whose film *Pete Smalls is Dead* (starring a group of actors who have often played in independent American jam sessions - the likes of Steve Buscemi, Tim Roth, Peter Dinklage), is the perfect embodiment of this type of cinema, characterized by total liberty and wry humor, open to continuous stylistic digressions and surprising departures from scripts. Rockwell, the director who has already used cinema itself as the subject for his

comedy, *In the Soup*, is not short on ideas, and with *Pete Smalls is Dead* he returns to fill sets with off-key figures carrying an aura of mystery - experiencing the labours, frustrations, and the ruthlessness of shady characters while trying to fulfil the dream of getting a film produced today.

In collaboration with the association of independent filmmakers and screenwriters of Italian cinema, **100autori**, Rockwell will speak about his work and what it's like to be outside the mainstream and will also address what the expression 'independent cinema' means today.

## UNDER THE SIGN OF FREEDOM AND HUMOR

The Festival will host the screening of *Pete Smalls Is Dead* and the encounter with its director, Alexandre Rockwell.



**A**n event eagerly awaited by Festival audiences, the Duetto series for the EXTRA Section has become a grand tradition of the Rome Film Festival. After Bernardo Bertolucci and Marco Bellocchio, Toni Servillo and Carlo Verdone, Gabriele Muccino and Giuseppe Tornatore, two actors who have dominated Italian cinema over the last 20 years, Margherita Buy and Silvio Orlando, now double up on the Sala Petrassi stage. “Silvio’s a friend of mine! Not in the conventional sense. I’ve adored him for a long time. He’s someone whose intelligence, sensitivity, and healthy skepticism knock you off your feet,” says Margherita Buy of Silvio Orlando. “I’m glad I met her,” says Silvio Orlando of Buy, “and even detested her; in any case to have been there at delicate transitions in her complex career. I may even have been of some help to her; I do know we have shared a lot of

laughs together”. “Silvio is an actor with a lot of faults, that he used to build beautiful characters imbued in pain, humour, humanity. When I see him walking like a duck, with his hands folded behind his back like the resident intellectual in a small town who spouts off about politics and the meaning of life at the café, I laugh my head off. I can’t help myself. Let me say, however, that sitting in that café is a privilege, because everything Orlando says is pure gold. Beyond those chats, there’s the secret of an actor who always questions about his own work; I have fun with him, and I’m deeply moved after thinking of everything we did together”. “In a first long phase of our relationship I had pigeonholed Margherita Buy - said Orlando - as I considered her a tiring person to be dealing with, one of those people I used to postpone to Monday. Then she simply turned into Margherita and one of the most

affectionate and sound professional relationship started to grow up. Margherita is an elegant person and an elegant actress. Now, the last thing I usually look for in a colleague’s performance or in films in general is elegance: it’s boring. It comes off as indifference, as shrugging off life’s problems. Not Margherita’s brand of elegance, though. Hers is full of bewilderment, disorientation, and pure poetry. It’s her way of taking part in life without passing judgement on it; it’s her willingness to be carried along: a bit afraid, of course, but irresistibly curious. She didn’t renounce to anything and she also brought with her, above all, her faults, just a bit mitigated with an overwhelming irony, even with a contagious comedy. After all, every Monday has a silver lining”. Popular performers unmistakably part of that collective image that the new Italian cinema has cultivated since the late 80s, Buy and Orlando have

appeared together in films that made an indelible impression on their release (such as *Not of This World* by Giuseppe Piccioni or *Il caimano* by Nanni Moretti). But together or separately, from *The Station* to *The White Space*, from *Ferie d’agosto* to *Giovanna’s Father*, their appealing vulnerability and sensitivity, their knack for riding life’s highs and lows, the virtuoso technique and versatility of their acting styles, and the dignity of their direct gazes, have all served as indispensable resources for directors such as Carlo Verdone, Paolo Virzì, Pupi Avati, Sergio Rubini, Daniele Luchetti, Ferzan Özpetek, Francesca Comencini, and many others. For their ‘duet’, each will choose his or her favorite scenes from the other’s films and riff on them during a talk open to press and public alike.

PREMIUM  
**CINEMA**

# DE CATALDO | SALVATORES



Oscar winner Gabriele Salvatores, one of the best known directors of contemporary Italian cinema and the accomplished writer, screenwriter, and judge, Giancarlo De Cataldo, two leading auteurs of the silver screen, will double up for this unusual 'duet' and exchange views on a hot topic: Cinema and Justice. How many times have we watched films, made in Italy or other countries around the globe, dealing with courtroom dramas, the fight against crime, conflicts between individuals, society, and power where the main message conveyed is one of dominance of the Judicial system and its crucial importance. The director of *Mediterraneo* and *I'm Not Scared*, together with the author of the most powerful contemporary saga on the criminal world and unsolved crime cases in Italy - *Crime Novel*, will

discuss how cinema can surprisingly portray proceedings and the fundamental role of the Judicial system, and how Justice can be shown with such ease on the screen: a true lesson on Crime and Justice. "My father was lawyer, and maybe that's where I picked up the art of acting" - Salvatores continues - "We saw a lot of farcical trials in those days! Lately, however, when court cases become too risky, a lot of legal impediments come out... It's not much different in cinema. But this Cinema & Justice match makes me think that there might be a just cinema and an unjust one? Can cinema "render justice?". According to De Cataldo "In the end a real trial is like a scene where the characters are: the defendant, the prosecutor, and the judge. Every tale of justice must necessarily adopt one of these three - which is like choosing between Man, Satan or God".

From Greek tragedy to Perry Mason - a bad lawyer according to De Cataldo - the show of justice has always been one of the most attractive scenes for society and politics, media and literature. Both Salvatores and De Cataldo, have worked with penetrating gaze and strong commitment in a kind of cinema which crossed many times the themes of innocence, crime and investigation. Salvatores and De Cataldo have much admiration for one another: "I greatly admire Salvatores' courage in avoiding repetition" - De Cataldo says. "Now there's a director who never makes the same films over and over again". "Dear Giancarlo, I'm really glad to meet you!", says Salvatores. "You do realize that witnesses will be present: a Public Prosecutor - Mario Sesti, and a Popular Jury - the audience. Well, we certainly do have something to say: I've been a musician, a thesp

and now am a film director. You've been a magistrate and a writer, but I believe you know a lot more about cinema than some of those who actually say they do it. We're both restless. Some accusations can come out of this! Who knows? Maybe we can plan a robbery in the dark alleyways of our imaginations. We've been talking about this heist for a while now, right?" The guest speakers will choose their favourite film scenes and comment on them in an encounter that is open to both a paying audience and the press.

PREMIUM  
CINEMA

Alitalia  
OFFICIAL CARRIER

## COMPETITION

- **ADEM**  
Hans Van Nuffel
- **LOS COLORES DE LA MONTAÑA**  
Carlos César Arbeláez
- **L'ESTATE DI MARTINO**  
Massimo Natale
- **HEROIS**  
Pau Freixas
- **HOLD OM MIG**  
Kaspar Munk
- **I WANT TO BE A SOLDIER**  
Christian Molina
- **LEILA**  
Audrey Estrougo
- **LOU**  
Belinda Chayko
- **MATCHING JACK**  
Nadia Tass
- **AS MELHORES COISAS DO MUNDO**  
Laís Bodanzky
- **MY BROTHERS**  
Paul Fraser
- **QUARTIER LOINTAIN**  
Sam Garbarski
- **THE RUNWAY**  
Ian Power
- **TÊTE DE TURC**  
Pascal Elbé

## ● ALICE AND THE SCHOOL

- WAITING FOR SUPERMAN**  
Davis Guggenheim
- UN SASSO NELLO STAGNO**  
Felice Cappa
- ASSE MEDIANO**  
Michele Mossa

The Juries of the section Alice nella Città will award two Marc'Aurelios Alice nella Città and they are composed of youngsters aged 8 to 13, and youngsters aged 14 to 17 respectively, properly selected from the audiences and school students.

# ALICE NELLA CITTÀ



# ADEM

DIRECTED BY HANS VAN NUFFEL



Tom (Stef Aerts) and his brother Lucas (Maarten Mertens) suffer from cystic fibrosis, a genetic disease that slowly destroys their lungs. Tom is struggling to cope with his short life expectancy and hangs around with a gang of hoodlums. In the hospital, he meets Xavier (Wouter Hendrickx), who suffers from the same illness but behaving like a top athlete. Xavier is a confirmed optimist, even

when he is dumped by his girlfriend Anneleen (Marie Vinck). Tom takes in Xavier's energy and joy of life. He roams the hospital grounds and falls for the charms of quirky Eline (Anemone Valcke), who has been quarantined for months due to an infection. They are not allowed to touch and can only talk to each other over the phone. Yet, they start a romance.

**Hans Van Nuffel** (Belgium, 1981) graduated from the Brussels RITS film academy. His graduation project, the short film *Het einde van de rit* (The End of the Ride), won him a prestigious 'Wildcard' from the Flanders Audiovisual Fund. With this award, he directed a second short, *FAL* (2007). Hans went on to direct the stylish short *Nachtraven* (Nighthawks), a story on vampires and love. He is considered one of Flanders' most promising new talents. In the past two years, he has been working on his feature film debut *Oxygen*.

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## ALICE NELLA CITTÀ COMPETITION

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### Oxygen

Belgium | 2010  
Color | 35 mm | 98'  
Original language: Dutch

### CAST

Stef Aerts  
Maarten Mertens  
Wouter Hendrickx  
Marie Vinck  
Anemone Valcke  
Rik Verheye

### SCREENPLAY

Jean-Claude van Rijckeghem  
Hans Van Nuffel

### CINEMATOGRAPHY

Ruben Impens

### EDITING

Alain Dessauvage

### PRODUCTION DESIGN

Steven Liegeois

### COSTUMES DESIGN

Tine Verbeurgt

### MUSIC

Spinvis

### PRODUCERS

Jean-Claude van Rijckeghem  
Dries Phlypo

### CO-PRODUCERS

Joost De Vries  
Marleen Slot

### PRODUCTION

A Private View (Belgium)

### CO-PRODUCTION

Lemming Film (Netherlands)

# LOS COLORES DE LA MONTAÑA

DIRECTED BY CARLOS CÉSAR ARBELÁEZ



Every day after school, Manuel (Hernán Ocampo) and his friends Julian (Nolberto Sánchez) and the albino Poca Luz (Genaro Aristizábal) meet to play soccer on a flat field cut out of the Colombian countryside, La Pradera. Manuel's father is busy tending to his cattle, when the guerrillas arrive; he runs in the hopes of saving his family from the threat of the militants. The arrival of a new teacher

seems to bring new hope to the school but fear and suspicion make life impossible in the community. Manuel is aware of the dangers but his only objective is to get back his soccer ball from a minefield as he continues to paint the mountain with bright colors. A poignant and modern-day portrayal seen through the disenchanted eyes of a child.

**Carlos César Arbeláez** (Colombia, 1967) studied scriptwriting and drama in Cuba and Argentina. He has directed more than a dozen documentaries for television, including the series *Muchachos a lo Bien* (Good Boys). His first non-documentary film was the short *La Edad del Hielo* (Ice Age). His second short, *La Serenata* (The Serenade), won the competition organized by the Culture Ministry's Cinema Development Fund in 2005. In 2007 he won a scholarship to develop the feature film project *Los ojos de la paloma* (The Eyes of the Dove). *Los colores de la montaña* (The Colours of the Mountain) is his first feature film.

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ALICE NELLA CITTÀ  
COMPETITION

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## The Colors of the Mountain

Colombia | 2010  
Color | 35 mm | 88'  
Original language: Spanish

### CAST

Hernán Ocampo  
Genaro Aristizábal  
Nolberto Sánchez

### SCREENPLAY

Carlos César Arbeláez

### CINEMATOGRAPHY

Óscar Jiménez

### EDITING

Felipe Aljure  
Andrés Durán

### PRODUCTION DESIGN

Gonzalo Martínez

### COSTUMES DESIGN

María Adelaida Olarte

### MUSIC

Camilo Montilla

### PRODUCER

Juan Pablo Tamayo

### PRODUCTION

El Bus Producciones (Colombia)

### INTERNATIONAL DISTRIBUTION

Umedia (France)



# L'ESTATE DI MARTINO

DIRECTED BY MASSIMO NATALE



*L'estate di Martino* is a modern day fairy tale that softens the shades and darkness surrounding the mysteries tied to tragic events that happened in the summer of 1980: the Ustica tragedy on June 27th, and the bomb attack at the station of Bologna on August 2nd. These episodes form the backdrop for a love story between Martino (Luigi Ciardo) and the beautiful Silvia and speak of a friendly relationship with Captain Clark (Treat

Williams) - a soldier stationed in an American base in the Mediterranean. The relationship helps the two face the ghosts of their pasts. The story is interweaved with the tale of Dragut, the story of a prince that takes on the ocean for love: Dragut goes beyond the rainbow, to the depths of the ocean in search of a magic jug. If he finds it, the world will be freed of pain and violent death.

**Massimo Natale** (Italy, 1962), after twenty years working in press offices for theatre, cinema, music and TV, he went on to direct many theatrical productions among which the successful *Sabrina* (2005) and *Notting Hill* (2006). In 2007 he moved over to cinema writing and directing the short *Amiche*, with the support of the Ministry of Heritage and Cultural Activities, Cinema Department, and produced by Mario Mazzarotto's Intelfilm. In 2008 he created and directed, for Intelfilm, many TV ads. Based on screenplay *Luglio '80* by Giorgio Fabbri, winner in 2007 of the Franco Solinas Prize, *L'estate di Martino* is his first full length feature.

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**ALICE NELLA CITTÀ**  
COMPETITION

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## Martino's Summer

Italy | 2010  
Color | 35 mm | 85'  
Original language: Italian

### CAST

Treat Williams  
Luigi Ciardo  
Matilde Maggio

### SCREENPLAY

Giorgio Fabbri  
Massimo Natale  
(based on "Luglio '80" by Giorgio Fabbri)

### CINEMATOGRAPHY

Vladan Radovic

### EDITING

Paola Freddi

### PRODUCTION DESIGN

Sabrina Balestra

### COSTUMES DESIGN

Alessia Condò

### MUSIC

Roberto Colavalle

### PRODUCER

Mario Mazzarotto

### PRODUCTION

Movimento Film (Italy)  
in collaboration with Rai Cinema (Italy)

### ITALIAN DISTRIBUTION

Movimento Film (Italy)

### INTERNATIONAL DISTRIBUTION

Intramovies (Italy)

# HEROIS

DIRECTED BY PAU FREIXAS



A strange coincidence sends a young successful advertising executive (Alex Brendemühl) on a nostalgic trip, wandering back to the last summer spent with his dearest friends. The unexpected encounter with Cris (Eva Santolaria) disturbs him

profoundly and brings to the fore the most emotional period of his childhood. Everything rushes back: the magic house on the tree where desires were fulfilled, his first loves and an incident that questions his entire being.

**Pau Freixas** (Spain, 1973) obtained a Directing Degree at the ESCAC Film School, where he also took a Script Course one year later. His final project was the direction of the short film *Dobles*. He has also participated as a member of the jury in festivals such as the Amsterdam Film Festival. Although at the beginning of his career he has directed several genre films, such as *Cámara oscura* (2004), Freixas is now focusing on more personal projects. *Herois* is his first feature film.

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## ALICE NELLA CITTÀ COMPETITION

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### Forever Young

Spain | 2010  
Color | 35 mm | 105'  
Original language: Catalanian

#### CAST

Eva Santolaria  
Alex Brendemühl  
Emma Suárez  
Lluís Homar  
Nerea Camacho  
Ferran Rull

#### SCREENPLAY

Pau Freixas  
Albert Espinosa

#### CINEMATOGRAPHY

Julián Elizalde

#### EDITING

Jaume Martí

#### PRODUCTION DESIGN

Joan Sabaté

#### COSTUMES DESIGN

Núria Anglada

#### MUSIC

Arnau Bataller

#### PRODUCERS

Luis de Val  
Aitana de Val  
Pedro Figuero

#### PRODUCTION

Media Films (Spain)

#### INTERNATIONAL DISTRIBUTION

Media Films (Spain)

# HOLD OM MIG

DIRECTED BY KASPAR MUNK



Sara (Julie B. Andersen), Mikkel (Frederik Christian Johansen), Hassan (Hicham Najid) and Louise (Sofia Cukic) are four teenagers who are searching for their own identity and an anchor in their lives. One ill-fated day in the classroom a

misunderstanding is thrown out of proportion and creates a wave of chaos. Suddenly they are the guilty ones and the victims of a game that has got out of hand.

**Kaspar Munk** (Denmark, 1971) studied acting and filmmaking in New York and the National Film School of Denmark. In addition, he has trained at the alternative film school Super16 2003-06. He has nine films to his credit, including short fiction films *Kyss* (2004), *En lille død* (2005), and *Forsvunden* (2006). *Hold Me Tight* is his feature film debut.

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## ALICE NELLA CITTÀ COMPETITION

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### Hold Me Tight

Denmark | 2010  
Color | 35 mm | 76'  
Original language: Danish

#### CAST

Julie Brochorst Andersen  
Wili Julius Findsen  
Sofia Cukic  
Frederik Christian Johansen  
Hicham Najid

#### SCREENPLAY

Jannik Tai Mosholt

#### CINEMATOGRAPHY

David Katznelson

#### EDITING

Ida Bregninge  
Nanna Frank Møller

#### PRODUCTION DESIGN

Rie Lykke

#### COSTUMES DESIGN

Rebekka C. Leve

#### MUSIC

Mikkel Groos

#### PRODUCER

Anders Toft Andersen

#### PRODUCTION

Nimbus Film (Denmark)

#### INTERNATIONAL DISTRIBUTION

Nimbus Film (Denmark)

# I WANT TO BE A SOLDIER

DIRECTED BY CHRISTIAN MOLINA



Alex (Fergus Riordan) is an average 8-year-old child and like many others his age he has an imaginary friend, Astronaut Captain Harry (Ben Temple). When his mother (Jo Kelly) gives birth to twins, Alex is unable to deal with the situation, feeling lonely now that his parents lavish all their attention on the babies. He starts to have communication problems with his parents and other children at school and becomes withdrawn.

Hurt and betrayed, he uses emotional blackmail to persuade his father (Andrew Tarbet) to grant him his dearest wish: a TV set for his bedroom. Through Television, Alex discovers an exciting new world and changes not only his way of seeing things but also his imaginary alter ego into that of Sergeant John Cluster. He is so fascinated by images of war and violence that he becomes obsessed.

**Christian Molina** (Spain) studied filmmaking at Barcelona's ESCAC and Madrid's ECAM. He then complemented his training by working on films such as Juanma Bajo Ulloa's *Airbag*. He directed his first feature film, *Rojo sangre* (Blood Red), in 2004. In 2008, he directed *Diario de una ninfómana* (Diary of a Sex Addict), based on the Valérie Tasso's acclaimed bestseller. In 2009, he co-directed with Sandra Serna *L'estació de l'oblit* (Station of the forgotten). *I Want To Be a Soldier* is Molina's fourth feature-length film.

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## ALICE NELLA CITTÀ COMPETITION

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Spain, Italy | 2010  
Color | 35 mm | 88'  
Original language: English

### CAST

Fergus Riordan  
Ben Temple  
Andrew Tarbet  
Jo Kelly  
Danny Glover  
Robert Englund

### SCREENPLAY

Cuca Canals  
Christian Molina

### CINEMATOGRAPHY

Juan Carlos Lausín

### EDITING

Alberto de Toro

### PRODUCTION DESIGN

Pere Carreras

### COSTUMES DESIGN

Marta Ciurana

### MUSIC

Federico Jusid

### PRODUCERS

Ferran Monje  
Valeria Marini

### PRODUCTION

Canonigo Films (Spain)

### CO-PRODUCTION

Trees Pictures (Italy)  
Stars Pictures (Italy)  
Black Flag Cinema (Spain)

### INTERNATIONAL DISTRIBUTION

Epic Pictures (USA)

# LEILA

DIRECTED BY AUDREY ESTROUGO



Gab (Benjamin Siksou), a young university student from a rich Parisien family is in love with Leila (Leila Bekhti), a beautiful Arab-French law student, passionately involved with the plight of clandestine immigrants. Their love grows despite the difficulties and the obstacles of a society that

does everything to stop them. A contemporary, romance, fairy tale and vibrant musical, set to the songs of the 60s and 70s in France and against the backdrop of the "sans papiers" protests that end with the occupation of Saint Bernard Church in Paris.

**Audrey Estrougo** (France) is a director and screenwriter. She debuted at 24 with the direction and the screenplay of her first feature, produced by Gaumont, *Regarde moi* (Ain't Scared, 2007), the story of boys and girls of the Paris suburbs presented at the Forum of the Berlinale in 2008. In 2007, she realized the play *Les quatres jumelles* by Copi for the Darius Milhaud Théâtre in Paris. In 2008, she made for Canal+ the documentary *Encore un printemps*, on the group hip hop French IAM. *Leila* is her recent feature.

## ALICE NELLA CITTÀ COMPETITION

France | 2010  
Color | 35 mm | 87'  
Original language: French

### CAST

Leila Bekhti  
Benjamin Siksou  
Cécile Cassel  
Marie-Sohna Condé  
Chantal Lauby  
Nicolas Briançon

### SCREENPLAY

Audrey Estrougo  
Juliette Sales

### CINEMATOGRAPHY

Guillaume Schiffman

### EDITING

Sophie Reine

### PRODUCTION DESIGN

Bertrand Seitz

### COSTUMES DESIGN

Emmanuelle Youchnovski

### MUSIC

Baptiste Charvet

### PRODUCERS

Olivier Delbosc  
Marc Missonnier

### PRODUCTION

Fidélité Films (France)

### CO-PRODUCTION

Wild Bunch (France)  
Mars Films (France)  
France 2 Cinéma (France)

### INTERNATIONAL DISTRIBUTION

Wild Bunch (France)

# LOU

DIRECTED BY BELINDA CHAYKO



Eleven-year-old Lou's life was instantly turned upside down when her father walked out on her family ten months earlier. Lou (Lily Bell-Tindley) blames her mother for her father's departure and refuses to let her get close. Feeling abandoned, she copes by building a tough shell around her heart, afraid to let anyone hurt her again. Life suddenly becomes more interesting when her estranged grandfather moves in to the family's rickety, rented home. Doyle (John Hurt) brings

chaos with him, not least because he is ill and befuddled - living largely in the past. In his confused state, Doyle mistakes his granddaughter for his long departed wife, showering her with attention in an attempt to win her affections. Lou, intrigued, uses their bond against her mother. As the game progresses, Lou begins to experience genuine care from Doyle. In the most unexpected of circumstances, Lou ultimately understands what it is to be loved.

**Belinda Chayko** was a journalist and editorialist before starting a film career. Her first short, *Swimming*, which screened internationally, won numerous prizes. *City Loop* (2000), her directorial debut film, premiered at the Toronto International Film Festival, then made the rounds of numerous other festivals. She's worked as script editor and editorial chief for television. In 2009 she won the AWGIE Award, an important prize bestowed by the Australian Writers' Guild. Lou is her second feature.

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## ALICE NELLA CITTÀ COMPETITION

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Australia | 2010  
Color | 35 mm | 82'  
Original language: English

### CAST

John Hurt  
Lily Bell-Tindley  
Emily Barclay  
Charlie-Rose MacLennan  
Eloise MacLennan

### SCREENPLAY

Belinda Chayko

### CINEMATOGRAPHY

Hugh Miller

### EDITING

Denise Haratzis

### PRODUCTION DESIGN

Pete Baxter

### COSTUMES DESIGN

Virginia Cook

### MUSIC

Glenn Richards

### PRODUCERS

Tony Ayres  
Helen Bowden  
Belinda Chayko  
Michael McMahon

### CO-PRODUCER

Elene Pepper

### PRODUCTION

Matchbox Pictures (Australia)

### INTERNATIONAL DISTRIBUTION

Bankside Films (UK)

# MATCHING JACK

DIRECTED BY NADIA TASS



Life seems idyllic for Marisa (Jacinda Barrett) and her son Jack (Tom Russell) until a poor performance at a school soccer match ends with Jack in hospital and Marisa trying to find her husband David (Richard Roxburgh), who is planning to leave Marisa for his current mistress, with his phone off and not a care in the world. Jack is diagnosed with leukaemia and the only possibility of a cure is if David has had a child from one of his many flings who could be a bone marrow donor. So Marisa looks back through his diaries,

figures when he could have been having affairs, and goes out door knocking. Unsuspecting women face a desperate mother. Meanwhile, Jack befriends Finn (Kodi Smit-McPhee), a young Irish boy in the next bed. He has been travelling the world with his father Connor (James Nesbitt). The initial dislike between Marisa and Connor turns into mutual respect and allows each of them to find a way of coping with their sons' disease. A film about love and the determination of the human spirit with a uplifting finale filled with hope.

**Nadia Tass** (Greece, 1956) began acting and later directing classical and contemporary theatre in Melbourne. She directed her first feature film, *Malcolm*, in 1986. After that, she directed the features *Rikky And Pete* (1987), *The Big Steal* (1989), *Mr Reliable* (1997) and multi Award-winning *Amy* (1998). She has worked extensively in the US, where she directed *Pure Luck* (1991) and the TV films *The Miracle Worker* (2000) and *Felicity: An American Girl Adventure* (2005), among others. Between film projects, she continues to direct for *The Melbourne Theatre Company*.

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## ALICE NELLA CITTÀ COMPETITION

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Australia | 2010  
Color | 35 mm | 103'  
Original language: English

### CAST

James Nesbitt  
Jacinda Barrett  
Richard Roxburgh  
Yvonne Strahovski  
Tom Russell  
Kodi Smit-McPhee

### SCREENPLAY

Lynne Renew  
David Parker

### CINEMATOGRAPHY

David Parker

### EDITING

Mark Warner

### PRODUCTION DESIGN

Jon Dowding

### COSTUMES DESIGN

Edie Kurzer

### MUSIC

Paul Grabowsky

### PRODUCERS

David Parker  
Nadia Tass  
Richard Keddie

### PRODUCTION

Cascade Films (Australia)

### CO-PRODUCTION

Love and Mortar Productions (Australia)

### INTERNATIONAL DISTRIBUTION

ContentFilm International (UK)

# AS MELHORES COISAS DO MUNDO

DIRECTED BY LAÍS BODANZKY



Mano (Francisco Miguez) is a boy of fifteen, who adores playing his guitar, kissing, laughing with his friends and riding his bicycle. Life's events and reconciling moments in the family change his perspective. He must learn to cope with, his parents divorce, his father's homosexuality, a rebellious brother, conflicts with his friends, his puberty and the joys and pains of his first love. The

film adaptation is inspired by the series of books "Mano", written by Gilberto Dimenstein and Heloisa Prieto. With a San Paolo that is far from the favelas as a backdrop, the film enters the lives and makes public the vices and intimacy of a family and an adolescent from the middle class, as he finds out what the best things in the world are.

**Laís Bodanzky** (Brazil, 1969) graduated in Filmmaking. Before her first feature, she directed short films and documentaries. In 2000 she directed her first feature film, the acclaimed *Bicho de Sete Cabeças* (Brainstorm). In 2007, she released her second feature *Chega de Saudade* (The Ballroom). Her third feature and latest work to date is *As melhores coisas do mundo* (The Best Things in the World).

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ALICE NELLA CITTÀ  
COMPETITION

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## The Best Things in the World

Brazil | 2010  
Color | 35 mm | 104'  
Original language: Portuguese

### CAST

Francisco Miguez  
Fiuk  
Gabriel Illanes  
Gabriela Rocha  
Julia Barros

### SCREENPLAY

Luiz Bolognesi  
(based on the series of books "Mano"  
by Gilberto Dimenstein and Heloisa Prieto)

### CINEMATOGRAPHY

Mauro Pinheiro Jr

### EDITING

Daniel Rezende

### PRODUCTION DESIGN

Cassio Amarante

### COSTUMES DESIGN

Caia Guimarães

### MUSIC

BiD

### PRODUCERS

Caio Gullane  
Fabiano Gullane  
Debora Ivanov  
Gabriel Lacerda

### CO-PRODUCERS

Jasmin Pinho  
Minom Pinho

### PRODUCTION

Gullane (Brazil)

### CO-PRODUCTION

Casa Redonda (Brazil)  
Buriti Filmes (Brazil)  
Warner Bros. Pictures (USA)



# MY BROTHERS

DIRECTED BY PAUL FRASER



Halloween, 1987. Noel (Timmy Creed) is 17, serious, weighed down by responsibility. 11-year-old Paudie (Paul Courtney) is cocky, not so bright and dreams of playing in goals for Liverpool and the youngest is 7-year-old Scwally (TJ Griffin) naïve and obsessed with *Star Wars* (despite never actually having seen the films). During a fight, Noel breaks his dying father's wristwatch and takes off with a broken down van borrowed from the

bakery he works in, in order to replace the watch before the death of father. Because his hand injury makes it difficult for him to change gears he is forced to involve Paudie, and out of fear he'll reveal his plans even the little Scwally tags along. Hence begins a road trip through the Irish countryside towards the city of Ballybunion to find cheap replacements, but the time passed together leaves a deeper mark than expected.

*Paul Fraser (England, 1973) is widely credited as a talented screenwriter and is becoming acknowledged as a director. He has directed several short films, such as Streetlife (2004) and Barney has the Blues (2005), and music videos (the Award-winning promo for the Arctic Monkeys', When the Sun Goes Down). His screenwriting collaboration with director Shane Meadows has led to five feature films, among which Dead Man's Shoes (2003) and Somers Town (2008). His first solo writing project was Heartlands (2002), directed by Damien O'Donnell. My Brothers is his first feature film as director.*

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## ALICE NELLA CITTÀ COMPETITION

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Ireland | 2010  
Color | 2K D-Cinema | 90'  
Original language: English

### CAST

Timmy Creed  
Paul Courtney  
TJ Griffin  
Don Wycherley  
Kate Ashfield

### SCREENPLAY

Will Collins

### CINEMATOGRAPHY

PJ Dillon

### EDITING

Emer Reynolds

### PRODUCTION DESIGN

Mark Geraghty

### COSTUMES DESIGN

Lara Campbell

### MUSIC

Gary Lightbody  
Jackknife Lee

### PRODUCERS

Rebecca O'Flanagan  
Robert Walpole

### CO-PRODUCER

Cathleen Dore

### PRODUCTION

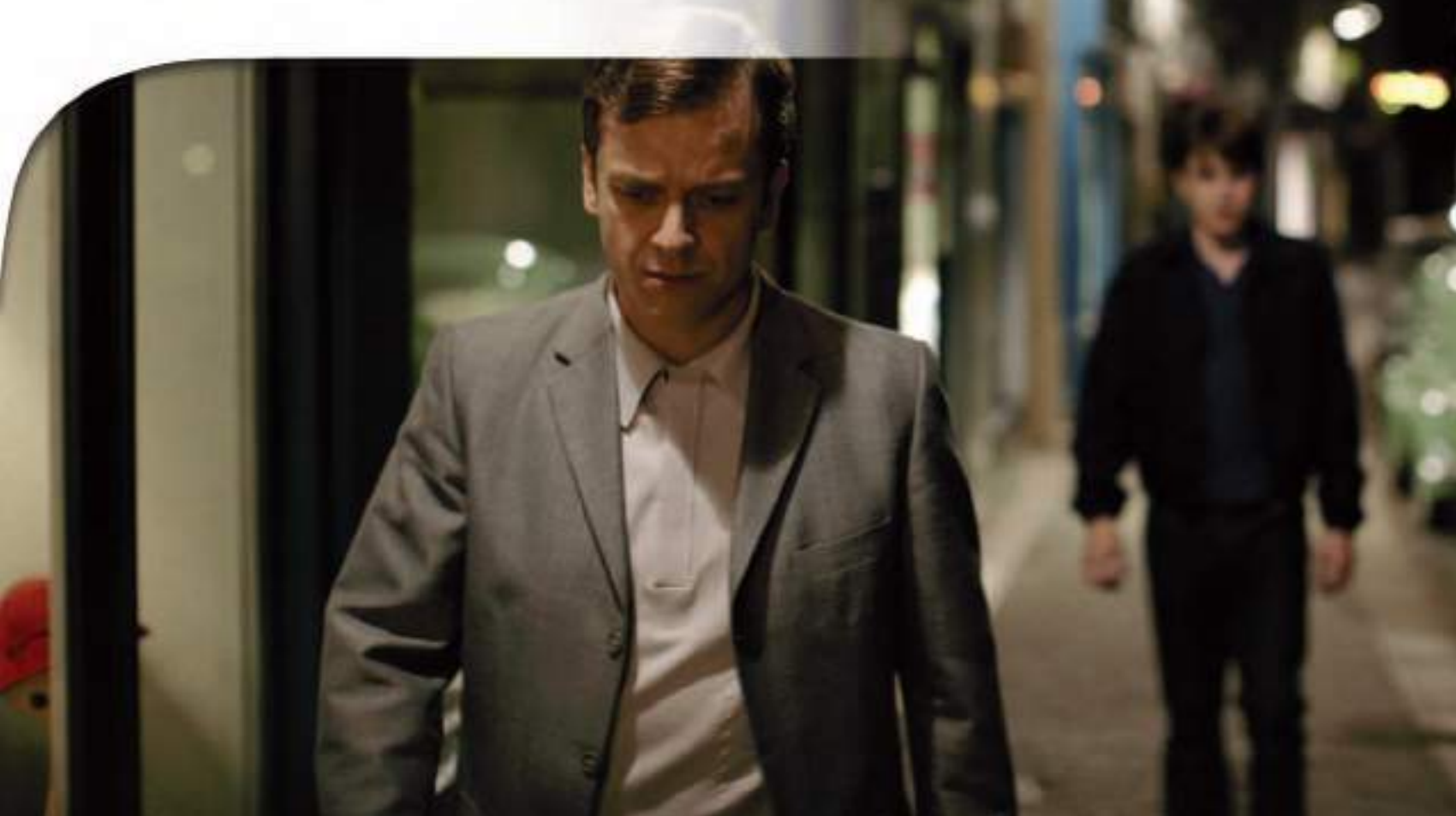
Rubicon Films (Ireland)

### INTERNATIONAL DISTRIBUTION

Rubicon Films (Ireland)

# QUARTIER LOINTAIN

DIRECTED BY SAM GARBARSKI



Returning from a business trip, Thomas (Pascal Greggory), a family man in his 50s, worn down by the tedium of his life, takes the wrong train and ends up unexpectedly in the town he grew up in, and where he has not been in years. He visits his mother's grave and is overwhelmed by memories of her, and his father who disappeared without trace on the eve of his birthday. This visitation of the

places of his youth suddenly catapults him into the past. Is he dreaming, or has he travelled back in time? A child (Léo Legrand) once more, he has no choice but to return home, to his mother (Alexandra Maria Lara), his school, his old friends, his teachers and the girl with whom he was secretly in love. But right away, something vital is different - his father has not abandoned them. At least not yet.

**Sam Garbarski** (Belgium, 1948) is an actor, director, screenwriter, and producer. His agency Garbarski Euro RSCG, has produced TV ads and many shorts. His directorial debut came in 2003 with *Le Tango de Rashevski* (Rashevski's Tango). In 2007 he acted in *Un secret* (A secret) by Claude Miller. In 2007 he also directed *Irina Palm* which premiered at the Berlin International Festival and was nominated for the Golden Bear for Best Movie, as well as winning the David di Donatello as Best Film in the European Union in 2008.

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**ALICE NELLA CITTÀ**  
COMPETITION

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## A Distant Neighborhood

Belgium, France, Luxembourg | 2010  
Color | 35 mm | 99'  
Original language: French

### CAST

Pascal Greggory  
Jonathan Zaccà  
Alexandra Maria Lara  
Léo Legrand  
Laura Martin

### SCREENPLAY

Jérôme Tonnerre  
Sam Garbarski  
Philippe Blasband  
(based on the manga "Harukana Machi'e"  
by Jirô Taniguchi)

### CINEMATOGRAPHY

Jeanne Lapoirie

### EDITING

Ludo Troch

### PRODUCTION DESIGN

Véronique Sacrez

### COSTUMES DESIGN

Anaïs Romand

### MUSIC

Air - Jean-Benoît Dunckel & Nicolas Godin

### PRODUCERS

Diana Elbaum  
Denis Freyd  
Jani Thiltges  
Thanassis Karathanos  
Karl Baumgartner  
Sébastien Delloye

### PRODUCTION

Entre Chien et Loup (Belgium)  
Archipel 35 (France)  
Samsa Film (Luxembourg)

### CO-PRODUCTION

Pallas Film (Germany)  
Les Ateliers de Baere (France)

### ITALIAN DISTRIBUTION

Bim Distribuzione (Italy)

### INTERNATIONAL DISTRIBUTION

Wild Bunch (France)

# THE RUNWAY

DIRECTED BY IAN POWER



Nine-year-old Paco Thomas (Jamie Kierans) misses his dad. His mum (Kerry Condon) says he was a Spanish sailor but Paco can't remember. They live in Dromoleen, a poor town crippled by a factory closure where Paco spends his days getting into trouble and his nights learning Spanish from an old linguaphone tape for when his dad comes home.

But late one night, the life of Paco, his mother, and the whole town is changed when a mysterious Colombian pilot crash lands his plane in woods on the outskirts of town. Paco is called up as the sole Spanish speaker and he manages to convince the town to set out to help his new Colombian friend.

**Ian Power** (Ireland) directed in 1999 the short film *Buskers*, which scooped first prize at a number of international film festivals. He began directing commercials in 2001. In 2004 he won a Short Cuts Award to make *The Wonderful Story of Kelvin Kind* which was released in 2005 and went on to win the Best Short Drama award at The Celtic Film & Television Festival in Cardiff. In 2009 Ian wrote and directed *The Runway*, his first feature length film. It was premiered at the Galway Film Fleadh in 2010 and picked up the award for Best Irish Feature.

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## ALICE NELLA CITTÀ COMPETITION

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Ireland, Luxembourg | 2010  
Color | 35 mm | 100'  
Original language: English

### CAST

Demian Bichir  
Kerry Condon  
Jamie Kierans  
John Carpenter  
James Cosmo

### SCREENPLAY

Ian Power

### CINEMATOGRAPHY

P. J. Dillon

### EDITING

Amine Jaber

### PRODUCTION DESIGN

Ray Ball

### COSTUMES DESIGN

Uli Simon

### MUSIC

Gast Waltzing

### PRODUCERS

Macdara Kelleher  
Bernard Michaux  
Brendan MacDonald

### PRODUCTION

Fastnet Films (Ireland)

### CO-PRODUCTION

Lucil Film (Luxembourg)

### INTERNATIONAL DISTRIBUTION

6Sales (Spain)

# TÊTE DE TURC

DIRECTED BY PASCAL ELBÉ



The *banlieue* is a world divided by genres, where everybody shows a mask of security and hides their true feelings and it is easy to pass from solidarity to ridicule to marginalization if you do something not shared by the clan. A gesture and all changes. A 14-year-old boy, a doctor, a revenge seeking cop,

a mother fighting for her family, a man destroyed by his wife's death, all are now connected by destiny. While the doctor spends several days between life and death, all the events are connected and crossed by a shock wave.

**Pascal Elbé** (France, 1967) is a theatre, television and film actor, in addition to being a director and screenwriter. He's starred in many films the best known being: *Mauvais foi* (Bad Faith, 2006) by Roschdy Zem, with shared credits for the screenplay, *Les mauvais joueurs* (Gamblers, 2005) by Frédéric Bolekdjian and in 2008 *Comme les autres* (Baby Love). In 2004 he obtains the nomination at the César as Best promising male actor for his role in *Père et fils* (Father and sons). He directed and wrote the short *Timing* (2002). *Tête de Turc* is his first feature as a director.

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ALICE NELLA CITTÀ  
COMPETITION

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## Turk's Head

France | 2010  
Color | 35 mm | 87'  
Original language: French

### CAST

Roschdy Zem  
Pascal Elbé  
Ronit Elkabetz  
Simon Abkarian  
Samir Makhoulouf

### SCREENPLAY

Pascal Elbé

### CINEMATOGRAPHY

Jean-Francois Hensgens

### EDITING

Arnaud Rolland

### PRODUCTION DESIGN

Denis Mercier

### COSTUMES DESIGN

Jacqueline Bouchard

### MUSIC

Bruno Coulais

### PRODUCER

Patrick Godeau

### CO-PRODUCER

Pierre Heros

### PRODUCTION

Alicéleo Cinéma (France)  
France 2 Cinéma (France)

### INTERNATIONAL DISTRIBUTION

Other Angle Pictures (France)

# ALICE AND THE SCHOOL



dreams and illusions, missed dates, big and small ideals, political and social conflict, heroism and aspirations, small and big loves and of course, personal stories that speak with great desire and recreate life - rich, fluid and unpredictable - especially in the simplest occurrences.

We will participate in this discussion with the responsibility that is borne upon us, bringing a sample of reflections that cinema and literature have capably offered us: I Quattrocento Colpi, Animal House, Bowling for Columbine, Matilde, Golden Caulfield, Franti, Gimpel l'idiota, Square Pegs, Elephant, Pinocchio, Giovanni Papini, Dickens, Rodari, Dead Poets Society, Entre les murs, Essere e Avere, Come te nessuno mai, La scuola. There's a lot, but we're still missing something. We present today a brief journey through the cinematic classroom that (if we look closely enough) is present in all the sections of the Festival and forms the strong social vocation that today, as never before, seems to choose schools as a stomping ground, to expose and debate pressing concerns and contradictions in today's society. It's not our job to stay within the comfort of the beaten track; we must venture off the beaten track onto unknown ground, hoping to find other stories.

Alice chooses to delve into the theme through: the reflections of a never before seen didactic testament, left by one of the great writers of the 1900s, with a provoking inquiry into the failure of the American educational system, which is shaking the United States, and a scholastic experience in a frontier cinematic school, which considers itself welcoming and doesn't abandon its kids. These stories of disobedience overturn most tightly held perspectives. We watch them closely, convinced that everything can and will be reinvented.

The documentaries are presented in collaboration with Extra.

**A**re there more classroom or love scenes in films? If anyone wanted to look into the matter, they would be surprised to find that classroom scenes are virtually everywhere. It's a genre in its own right, without a specific code and that runs parallel to the history of cinema. Films and portraits of teachers that have come down through the eras become metaphors in a new type of filmmaking that is attentive to what is becoming "different". School is a metronome which records the ferments and the most profound imminent crises, and for this reason, it is a subject that never stops fuelling the debate and despite the passage of time remains relevant. On screen schools often become symbols of past experiences and disruption, where protests lead to negation of existence and battles against what's wrong with the world. The stories mix reality and are a true representation of the dialectics and often conflicting rapport with adolescent worlds. We have stories of

# WAITING FOR SUPERMAN

DIRECTED BY DAVIS GUGGENHEIM



Every morning, in big cities, suburbs and small towns across America, parents send their children off to school with the highest of hopes. But a shocking number of students in the United States attend schools where they have virtually no chance of learning-failure factories likelier to produce drop-outs than college graduates. And despite decades of well-intended reforms and huge sums of money spent on the problem, our public schools haven't improved markedly since the 1970s. Why? There is an answer. And it's not what you think. From the director of

*An Inconvenient Truth*, Davis Guggenheim, comes *Waiting for Superman*, a provocative and persuasive critique of the crisis in public education in the United States.

**Davis Guggenheim** is a critically acclaimed director, producer and scriptwriter, whose work includes *An Inconvenient Truth* featuring Al Gore which won the Oscar® for Best Documentary in 2007.

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USA • 2010 • Color • 35 mm • 111' • English

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**Screenplay** Davis Guggenheim, Billy Kimball **Cinematography** Erich Roland, Bob Richman **Editing** Greg Finton, Jay Cassidy, Kim Roberts **Music** Christophe Beck **Production** Paramount Vantage **Co-production** Participant Media, Walden Media, Electric Kinney **Italian Distribution** Universal Pictures International Italy **World Sales** Paramount Vantage

# UN SASSO NELLO STAGNO

DIRECTED BY FELICE CAPPA



This film was assembled starting with the Rai television and radio archives and also draws on the master's writings, with the aim of retracing Gianni Rodari's early career and the evolution of his poetic thought, by concentrating on those aspects of his work which have most influenced the contemporary imagination. The idea is to unite the artist's biography and his works, journalism and literature, writings and theater, using Rodari's own words and nothing else. Alternating interviews with stock footage, the film also journeys to "Rodarian"

places - real or purely evocative - and explores the rich iconography that illustrates his writings. To this material are added filmed segments that document Rodari's visits to schools and his meetings with the children.

**Felice Cappa** is a journalist, author and filmmaker. He has been working in Rai since 1996, where he has directed several TV programs. Besides, he is a theatre producer and works frequently with Dario Fo.

**A Stone in the Pond - Ripple Effect** • Italy • 2010 • Color and B/W • Beta Digital • 97' • Italian

**Screenplay** Felice Cappa **Cinematography** Paolo Pochettino **Editing** Andrea Nobile **Music** Paolo Antonio Pizzimenti **Production** Fondazione Aida **Co-production** RAI 3 Palco e Retropalco - Rai Trade **Italian Distribution** RAI 3 Palco e Retropalco - Rai Trade **World Sales** Rai Trade (Italy)

# ASSE MEDIANO

DIRECTED BY MICHELE MOSSA



The 'asse mediano' (central axis road) is the elevated highway that connects the northern outskirts of Cagliari with those to the south. For an entire school year, Salvatore Mereu took it daily, shuttling between the middle schools in Sant'Elia and San Michele, two of the city's troubled areas, to teach film classes. His initial reflections while on the road, fatigued by the exhausting challenge of working in borderline situations, gradually give way to much more energetic musings: an energy that passes from the kids to the professor and back, as their stories intersect. The

documentary describes 'Tajabone' and its surroundings, from which the stories of Munira, Andrea, Angelic, Jessica, and Abdoula emerge, each of them unique in the film, even though Munira thinks that "when you're in middle school, you're all lumped together".

**Michele Mossa** has won the *Avisa Anthropology Award* in 2005 and 2007. Besides, he has directed the multi-award-winning *Furriadroxus (2005)* and *Il canto scaltro (2009)*, which earned him a *Costantino Nigra prize*.

Italy • 2010 • Color • Beta Digital • 60' • Italian

**Screenplay** Michele Mossa **Cinematography** Michele Mossa **Editing** Michele Mossa **Production** Viacolvento (Italy), Istituto Superiore Regionale Etnografico della Sardegna (Italy), in collaboration with the University of Cagliari

## FOCUS JAPAN

- THE RISING SUN

- SHOWCASE

THE INCITE MILL: 7 DAY DEATH GAME  
Hideo Nakata

ARRIETTY  
Hiromasa Yonebayashi

YOYOCHU IN THE LAND  
OF THE RISING SEX  
Masato Ishioka

BOX – THE HAKAMADA CASE  
Banmei Takahashi

AUTUMN ADAGIO  
Tsuki Inoue

SAKURAN  
Mika Ninagawa

TOILET  
Naoko Oigigami

- STUDIO GHIBLI RETROSPECTIVE

MIYAZAKI HAYAO  
AND THE GHIBLI MUSEUM  
Takahata Isao

NAUSICAA OF THE VALLEY  
OF THE WIND  
Miyazaki Hayao

THE STORY OF YANAGAWA'S CANALS  
Takahata Isao

KIKI'S DELIVERY SERVICE  
Miyazaki Hayao

ONLY YESTERDAY  
Takahata Isao

PORCO ROSSO  
Miyazaki Hayao

POM POKO  
Takahata Isao

WHISPER OF THE HEART  
Kondo Yoshifumi

PRINCESS MONONOKE  
Miyazaki Hayao

SPIRITED AWAY  
Miyazaki Hayao

YASUO OTSUKA'S JOY OF ANIMATING  
Uratani Toshiro

- EXHIBITION

MIKA NINAGAWA

- TRIBUTES

SATOSHI KON (PAGE 127)  
- PERFECT BLUE

AKIRA KUROSAWA (PAGE 128)  
- RASHOMON

- CONFERENCE

ITALY AND JAPAN:  
TWO COUNTRIES FOR OLD MEN? (PAGE 282)

- FESTIVAL ECHOES (PAGE 292)

## FOCUS JAPAN



# THE RISING SUN

Perhaps the most eclectic section of the Rome Film Festival, cutting across genres and art forms, Focus 2010 turns the spotlight on Japan, bringing a contemporary slant to significant features of its culture. Historically perched precariously between extremes - tradition and contemporaneity, beauty and pain, gentleness and violence - Japan is often called “the last stop before the moon”. Our sampling of films, styles, and artists is designed to shorten this distance with a showcase of seven films selected from Japan’s most recent output; a retrospective devoted to Studio Ghibli, the Japanese animation powerhouse; and two tributes: to the filmmaker who introduced the cinema of the Rising Sun to the world, Akira Kurosawa; and to the young director Satoshi Kon, who recently died at only 46. And in 2010 Focus once again highlights the visual arts with the photography exhibition “Mika Ninagawa

for the International Rome Film Festival”, in addition to a floral installation for the red carpet conceived by the Japanese artist Shogo Kariyazaki, consisting of bamboo rods of different sizes interwoven and embellished with 800 white, red, and pink orchids. Lastly, the superb new museum MAXXI, designed by Zaha Hadid, will be hosting the Festival's inaugural evening event, against the backdrop of artistic insertions, signifiers of Japan's millenary culture added to the gala event to coexist for an evening with the contemporary flair of the brand-new Roman venue. Focus 2010 is a celebration of Japanese culture, that “singular cosmonaut” - as Roland Barthes writes in Empire of Signs - “here I am crossing world after world, never stopping on any of them: the whiteness of paper, the shape of signs, the figure of words, the rules of the language, the purpose of the message, the profusion of senses...” This year the Festival begins with the Rising Sun.



Photo Bernard Touillon Courtesy Fondazione MAXXI

## MAXXI event

A suggestive image of MAXXI, the National Museum of the 21st Century Arts, designed by Architect Zaha Hadid, whose doors were opened to the public last May. The Museum will host the opening event of the International Rome Film Festival, focused on Japan.



©mika ninagawa Model: Anne



# SHOWCASE

## INSHITE MIRU - NANOKAKAN NO DESU GEMU The Incite Mill: 7 Day Death Game

by Hideo Nakata

This fantasy-thriller film presented in the Official Selection I Out of Competition is the latest film by the maestro of Japanese genre films, Hideo Nakata. Oriental tribute to the legend of "And Then There Were None".  
(See page 90)



## KARIGURASHI NO ARRIETTY Arrietty

by Hiromasa Yonebayashi

The latest and eagerly awaited film by Studio Ghibli presented in the Official Selection I Out of Competition, based on the children's classic "The Borrowers" by Mary Norton, is written and supervised by Studio Ghibli's star director Hayao Miyazaki and directed by young director Yonebayashi Hiromasa.  
(See page 92)



## YOYOCHU - SEX TO YOYOGI TADASHI NO SEKAI Yoichu in the Land of the Rising Sex

by Masato Ishioka

World premiere presented in the section Extra, this amazing documentary tells the story of the father of Japanese pornography, Tadashi Yoyogi, and his original research on female sexuality and orgasm.  
(See page 162)



# BOX - HAKAMADA JIKEN INOCHI TOWA

DIRECTED BY BANMEI TAKAHASHI



It is based on a real murder case from 1966. Iwao Hakamada (Hirofumi Arai), is convicted of killing his employer, his employer's wife and their two children. He denies the accusations but under torture confesses and is sentenced to death. Judge Kumamoto (Masato Hagiwara), convinced of his innocence, is however outvoted by the other judges and forced to sign the verdict. After 40 years the judge breaks his silence and condemns this unjust sentence and demanding the case be re-examined.

**Banmei Takahashi** (Japan, 1949) has directed *Door* (1988), *Ningen Kosaten*, *Furyo* (1993), *Serafimu no Yoru* (1996), *Oinaru Bonno* (1998), *Rain of Light* (2001), *Hibi* (2004), *Zen* (2008) and *Oka wo Koete* (2008). *Box - The Hakamada Case* (2010) is his last feature film to date.

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**Box – The Hakamada Case** • Japan • 2010 • Color and B/W • 35 mm • 117' • Japanese

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**Cast** Masato Hagiwara, Hirofumi Arai, Riona Hazuki, Ryo Ishibashi

**Screenplay** Tatsunori Natsui, Banmei Takahashi **Cinematography** Junichiro Hayashi **Editing** Junichi Kikuchi  
**Production Design** Tomoyuki Maruo **Music** Yusuke Hayashi **Producers** Kenjiro Nishi, Junichiro Hayashi  
**Production** Box Production Project (Japan) **World Sales** Open Sesame (Japan)

# FUWAKU NO ADAGIO

DIRECTED BY TSUKI INOUE



Mariko (Rei Shibakusa), a quiet Catholic nun living in self-restraint, divides her time between the Church and her passion for music. She's spent the last 40 years of her life suppressing her physicality and femininity and leads a life of contemplation. Disturbing emotions run through her body and she experiences an emptiness she's never felt before. When three very different men cross her path, things become even more complicated.

**Tsuki Inoue** (Japan, 1974) studied painting and filmmaking. In 2008, she directed the short film *Daichi Wo Tatakuru Onna* (The Woman Who is Beating the Earth), which has been shown at many film festivals including the Dubai International Film Festival and the Rotterdam International Film Festival. *Autumn Adagio* (2009) is her first feature film as director.

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Autumn Adagio • Japan • 2009 • Color • HDCAM • 70' • Japanese

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**Cast** Rei Shibakusa, Peyton Chiba Takuo Shibuya, Kazuhiro Nishijima

**Screenplay** Tsuki Inoue **Cinematography** Yosuke Omori **Editing** Masaki Kimura **Production Design** Yoshie Masuda **Costumes Design** Yoshie Masuda **Music** Rei Shibakusa **Producer** Tsuki Inoue **Production** Tsuki Inoue Production (Japan) **World Sales** Dongyu Club (Japan)

# SAKURAN

DIRECTED BY MIKA NINAGAWA



In the red-light district of Yoshiwarawe find high class prostitutes and courtesans - the *oiran*. Kiyoha (Anna Tsuchiya), the most beautiful among them and also the most wilful, soon becomes a legend. Kiyoha's popularity threatens another famous concubine, so when the protagonist meets the man she loves, her unhappiness and impatience push her to singlehandedly rebel against the rules of the district.

**Mika Ninagawa** (Japan, 1972), one of the most widely acclaimed Japanese photographers, has published more than 30 books and has won numerous prizes. She began filmmaking with the short *Cheap Trip* (2003). *Sakuran* (2007) is her first feature film as director.

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Japan • 2007 • Color • 35 mm • 111' • Japanese

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**Cast** Anna Tsuchiya, Kippe Shiina, Hiroki Narimiya, Yoshino Kimura, Miho Kanno

**Screenplay** Yuki Tanada (based on "Sakuran" by Moyoco Anno) **Cinematography** Takuro Ishizaka **Editing** Hiroaki Morishita **Production Design** Namiko Iwaki **Music** Ringo Shena

**Producers** Mitsuru Uda, Yoshinori Fujita **Production** Asmik Ace Entertainment (Japan) **Co-production** PARCO CO., TV Asahi Corporation **World Sales** Asmik Ace Entertainment (Japan)

## TOILET

DIRECTED BY NAOKO OGIGAMI



Ray Courtney (Alex House), is a 30 something engineer, who lives in a town somewhere on the Eastern coast of North America. He moves there after the loss of his Japanese-American mother turning his life upside-down in this strange living arrangement with older brother Maury (David Rendall), younger sister Lisa (Tatiana Maslany) and his Japanese grandmother, Baachan (Masako Motai) who doesn't speak a word of English. Maury, once a brilliant pianist has become a recluse and no longer leaves the house because of his panic attacks. Ray's frustration increases by the minute

as he deals with this really weird (to say the least) bunch of family members.

**Naoko Ogigami** (Japan, 1972) directed the short film *Hoshinokun* and *Yumenokun* in 2000. In 2003, she directed her first feature film, *Barber Yoshino* (Yoshino's Barber Shop), which became a blockbuster in Japan. She then directed *Kamome shokudō* (Kamome Diner, 2006) and *Megane* (Glasses, 2007). Her last feature film to date is the English-language *Toilet* (2010).

Japan, Canada • 2010 • Color • 35 mm • 109' • English

**Cast** Alex House, Tatiana Maslany, David Rendall, Masako Motai

**Screenplay** Naoko Ogigami **Cinematography** Michael LeBlanc **Editing** James Blokland **Production Design** Diana Abbatangelo **Music** Voodoo Highway **Producers** Shuichi Komuro, Kumi Kobata **Production** Buck Productions (Canada), Paradise Cafe (Japan) **World Sales** Pony Canyon (Japan)

## STUDIO GHIBLI RETROSPECTIVE

**A**fter its remarkable success in the 70s and again in the 90s, Japanese animation has taken root in the collective imagination of over a generation of Western viewers.

The graphic style of Japanese drawings quickly spread, seemingly the ideal vehicle for transmitting a new popular culture, especially one that is youth-oriented. Only one name, however, has won global acclaim as the brand that represents Japan's stylistic tradition and is a guarantee of excellence: Studio Ghibli, which sprang from the partnership between celebrated filmmakers Takahata Isao, whose intellectual approach has resulted in countless animation classics of the past as well as authentic masterpieces of neorealist animation; and Miyazaki Hayao, the visionary creator of fantasy worlds who has attained the status of a veritable god of animation in Japan. Indeed, if in his native country his studio's logo is associated with



Majo no Takkyūbin (Kiki's Delivery Service, 1989)



Mimi wo Sumaseba  
(Whisper of the Heart, 1995)



Kaze no Tani no Naushika  
(Nausicaä of the Valley of the Wind, 1984)



Heisei Tanuki Gassen Ponpoko  
(Pom Poko, 1994)

animated masterpieces for all ages, eloquent testimony to the great tradition of Japanese anime, in the west his films, and those of Studio Ghibli, laid the ground for the critical and popular acclaim that would consecrate Japanese animation. Nevertheless, Miyazaki Hayao has always expressed surprise at the international success of his films,

candidly declaring that his creations are directed at the domestic audience alone. This retrospective, therefore, offers the opportunity to acquire a real understanding of Studio Ghibli, by means of an honest presentation and analysis of its most important artists and films.

### MIYAZAKI HAYAO AND THE GHIBLI MUSEUM DIRECTED BY TAKAHATA ISAO

In the midst of the woods in Mitaka, on the outskirts of Tokyo, there is a most unusual building: the Ghibli Museum. Much more than just a collection of mementoes and memorabilia from the studio's best-known films, this is a place infused with the style, ideas, and atmospheres that inhabit the imagination of their creators. For this reason, the special documentary on the museum has been included in the retrospective. The Ghibli Museum was conceived by Miyazaki Hayao as "a place to get lost in": the antithesis, therefore, of the traditional logic of museum design, the building was designed to hold a maze of evocative exhibition spaces that can't be visited in any particular order, but are meant to be discovered gradually as the visitor is drawn, with childlike wonder, into the intriguing environment. In any case, the style adopted for the spaces is European, the inspiration for the architecture being the places that the founders of Studio Ghibli visited in search of settings for their animated films, from Pippi Longstocking's Sweden to that Italy depicted in *From the Apennines to the Andes*. As a result, inside the museum's walls there is much evidence of cultural contamination. All his life, in fact, Miyazaki Hayao has been fascinated by the scenic backdrops of European children's literature, and the Old Continent settings, Italy's among them, re-emerge in the imaginative atmosphere of the museum, as they do in his films. This despite the significant influence of European neorealism on his filmmaking and on the experimental nature of Japanese animation in general, of which Miyazaki Hayao himself, and above all Takahata Isao, are the chief exponents.



## KAZE NO TANI NO NAUSHIKA



DIRECTED BY **MIYAZAKI HAYAO**

A thousand years after the collapse of the Great Industrial Civilization, Earth is covered by a putrid fungal forest exhaling noxious fumes, the Rotten Sea, and human civilization has regressed to its earliest stage: Nausicaä is the young princess of a small, peaceful realm called the Valley of the Wind, which is used as a pawn by the warring neighboring powers. A much wider horizon is written in Nausicaä's cards, however, connected to an ancient prophecy...

**Nausicaä of the Valley of the Wind** • Japan • 1984 • Color • 35 mm • 116' • Japanese

**Original Script and Screenplay** Miyazaki Hayao **Animation Director** Komatsubara Kazuo **Backgrounds Director** Nakamura Mitsuki **Color Setting** Suzuki Fukuo, Yasuda Michiyo **Music** Hisaishi Joe **Song Performance** Yasuda Narumi **Producer** Takahata Isao **Production** Top Craft, Tokuma Shoten, Hakuhodo **World Sales** Wild Bunch

## YANAGAWA HORIWARI MONOGATARI

DIRECTED BY **TAKAHATA ISAO**

Yanagawa is a Japanese city nicknamed "the Venice of the East" thanks to its peculiar urban configuration: it is crisscrossed by 470 kilometers of canals, originally a drainage system and now a national tourist attraction. In 1985, Takahata Isao had plans to set an animated film in Yanagawa, but he was so struck by the city's history - its inhabitants had long fought to clean up the polluted canals and save them from the advance of new construction - that he decided to make a documentary instead. The result was an extraordinary document which, like many other films from Studio Ghibli, grapples with the eternal dilemma of the uneasy coexistence between man and the natural environment.



**The Story of Yanagawa's Canals** • Japan • 1987 • Color • 35 mm • 165' • Japanese

**Original Script and Screenplay** Takahata Isao **Cinematography** Takahashi Somai **Music** Mamiya Michio **Producer** Miyazaki Hayao **Production** Studio Ghibli

## MAJO NO TAKKYUBIN



DIRECTED BY **MIYAZAKI HAYAO**

Kiki is a vivacious young witch who, now that she has turned thirteen, leaves home to complete her training far away. All dressed in black, with her faithful black cat Jiji at her side and a suitcase full of dreams, young Kiki lands in a new city. Urban life holds countless surprises, dangers, encounters, and disappointments, and the road to maturity and independence will be harder than she thought: amid difficulties and crises of morale, Kiki will have to redefine herself in light of the new scenario of adult life.

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**Kiki's Delivery Service** • Japan • 1989 • Color • 35 mm • 102' • Japanese

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**Original Script and Screenplay** Miyazaki Hayao **Animation Directors** Kondo Katsuya, Kondo Yoshifumi, Otsuka Shinji **Backgrounds Director** Ono Hinoshi **Color Setting** Yasuda Michiyo, Katayama Yuriko **Music** Hisaishi Joe **Song Performance** Arai Yumi **Producer** Miyazaki Hayao **Production** Studio Ghibli, Yamato Transport, NTV, Tokuma Shoten **World Sales** Wild Bunch

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## KURENAI NO BUTA



DIRECTED BY **MIYAZAKI HAYAO**

During what Miyazaki Hayao calls “the age of the seaplane”, Marco Pagot is an ex-pilot who has soured on humanity in the wake of World War I, and is now mysteriously transformed into a humanoid pig. Going by his fighting name Porco Rosso, he makes daring flights into the skies over the Adriatic aboard his crimson seaplane, just out of the Fascist regime’s grasp, and makes ends meet as a bounty hunter. However, the arrival on the scene of an American pilot, Curtis, hired by the Sky Pirates, will spur Marco to fresh battles to defend his honor and that of a radiant maiden, to win back his love and reaffirm his faith in mankind.

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**Porco Rosso** • Japan • 1992 • Color • 35 mm • 94' • Japanese (Dubbed in Italian)

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**Screenplay** Miyazaki Hayao **Animation Director** Kagawa Megumi, Kawaguchi Toshio **Backgrounds Director** Hisamura Katsu **Color Setting** Yasuda Michiyo **Music** Hisaishi Joe **Song Performance** Kato Tokiko **Producer** Suzuki Toshio **Production** Studio Ghibli, Nippon Airines, NTV, Tokuma Shoten **Italian Distribution** Lucky Red **World Sales** Wild Bunch

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## OMOHIDE PORO PORO



DIRECTED BY **TAKAHATA ISAO**

From the manga of the same name by Okamoto Hotaru and Tone Yuuko, this animated narrative is Takahata Isao’s masterpiece. In Tokyo in 1982, Okajima Taeko is a 27-year-old office worker, still unmarried and with no prospects to speak of. With Japanese society rapidly modernizing itself, Taeko is oppressed by the contradiction between a modern lifestyle and the conventions from a not-so-distant past, and opts for a brief vacation in her native village in the country, Yamagata. Here the young woman agrees to lend a hand on her brother-in-law’s farm, where childhood memories come flooding back, forcing her to rethink her adult choices.

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**Only Yesterday** • Japan • 1991 • Color • 35 mm • 118' • Japanese

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**Original Script and Screenplay** Takahata Isao **Animation Director** Kondô Katsuya, Kondo Yoshifumi, Sato Yoshiharu **Backgrounds Director** Oga Kazuo **Music** Hoshi Katsu **Song Performance** Miyako Harumi **Producer** Tokuma Yasuyoshi, Sasaki Yoshio, Isobe Ritsuo **Production** Studio Ghibli, Tokuma Shoten, Hakuodo Inc., NTV **World Sales** Wild Bunch

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## HEISEI TANUKI GASSEN PONPOKO



DIRECTED BY **TAKAHATA ISAO**

During economic booms, growth inevitably takes the form of rampant urbanization. It happened in Japan in the 80s, in the middle of the bubble economy, when new buildings and new neighborhoods sprang up, stretching cities to the bursting point. A real need, or human pride? How would you have reacted, if you had been a Tanuki? These small, helpless racoon dogs are fairly typical of both the Japanese countryside and folklore. It is said that they have magical powers, that they are gluttonous and slothful, tricksters yet naive. When the bulldozers overrun their territory, what hopes do they have of beating back a race that, in its frenzied quest for growth, has managed to forget the meaning of the word wonder?

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**Pom Poko** • Japan • 1994 • Color • 35 mm • 118' • Japanese (Dubbed in Italian)

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**Original Script and Screenplay** Takahata Isao **Animation Director** Otsuka Shinji, Megumi Kagawa **Backgrounds Director** Kazuo Oga **Color Setting** Yasuda Michiyo **Music** KORYU, Manto Watanobe, Masaru Goto, Ryojiro Furusawa, Yoko Ino **Song Performance** Shang Shang Typhoon **Producer** Suzuki Toshio **Production** Studio Ghibli, Tokuma Shoten, Hakuodo Inc., NTV **Italian Distribution** Lucky Red **World Sales** Wild Bunch

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## MIMI WO SUMASEBA



DIRECTED BY **KONDO YOSHIFUMI**

Tsukishima Shizuku is a middle-school student who loves to read and spends most of her free time with her head in a book. However, a series of serendipitous encounters will show her how empty her day-to-day existence really was and lead her to discover her purpose in life. To the delicate strains of the violin, in the dream-like atmosphere of a fairy tale, a teenage love story will force Shizuku to finally focus on her future.

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**Whisper of the Heart** • Japan • 1995 • Color • 35 mm • 111' • Japanese

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**Original Script and Screenplay** Miyazaki Hayao **Animation Director** Kosaka Kitaro **Backgrounds Director** Satoshi Kuroda **Color Setting** Yasuda Michiyo **Music** Yuji Nomi **Song Performance** Olivia Newton-John, Honna Youko **Producer** Miyazaki Hayao **Production** Studio Ghibli, Tokuma Shoten, Hakuhodo Inc., NTV **World Sales** Wild Bunch

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## SEN TO CHIHIRO NO KAMIKAKUSHI



DIRECTED BY **MIYAZAKI HAYAO**

An arcane adventure lies in store for young Chihiro, when her family moves to a new city: on the way there, she is plunged unexpectedly into a bizarre world of traditional Japanese deities. How will the young girl ever survive all on her own, once her parents have been turned into pigs, and she has to work in the bathhouse just to stay alive? Chihiro must prove to herself that she can find her own way home, overcoming one obstacle after another, while struggling to hold on to her own identity.

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**Spirited Away – La città incantata** • Japan • 2001 • Color • 35 mm • 124' • Japanese

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**Original Script and Screenplay** Miyazaki Hayao **Animation Director** Ando Masashi **Backgrounds Director** Takeshige Yôji **Color Setting** Yasuda Michiyo **Music** Hisaishi Joe, Kimura Youmi **Song Performance** Kimura Yumi **Producer** Suzuki Toshio **Production** Studio Ghibli, Tokuma Shoten, NTV, Dentsu, Buena Vista Home Entertainment, Tohokushinsha Film, Mitsubishi **World Sales** Wild Bunch

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## MONONOKE HIME



DIRECTED BY **MIYAZAKI HAYAO**

Japan: the Muromachi Era. The country is wracked by civil war and the social changes that have turned people's lives upside down. In one small village, young Ashitaka is forced to kill a boar demon, and the wound the boy has received is destined to prove fatal. Banished from his community, and seeking to understand the boar's curse, Ashitaka reaches a modern iron foundry run by those deemed outcasts by the local government, to protect themselves. As a result, however, the forest is disappearing, and the nature deities, called "spirits" by the population, rise up to defend it. Among them, a tribe of giant wolves with one human member, a girl who has grown up in the woods and is known as the Wolf Girl, her heart filled with rage and sorrow.

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**Princess Mononoke - Principessa Mononoke** • Japan • 1997 • Color • 35 mm • 113' • Japanese

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**Original Script and Screenplay** Miyazaki Hayao **Animation Directors** Satoshi Kuroda, Kazuo Oga, Yôji Takeshige, Naoya Tanaka, Nizou Yamamoto **Color Setting** Yasuda Michiyo **Music** Hisaishi Joe **Song Performance** Mera Yoshikazu **Producer** Suzuki Toshio **Production** Dentsu, NTV, Studio Ghibli, Tokuma Shoten **Italian Distribution** Wild Bunch

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## OTSUKA YASUO NO UGOKASU YOROKOBI



DIRECTED BY **URATANI TOSHIRO**

This documentary is Studio Ghibli's tribute to Yasuo Otsuka, the legendary animator considered one of the founders of the Japanese style, and mentor to Takahata Isao and Miyazaki Hayao. In the 60s, Otsuka revolutionized the entire animation field by introducing new techniques that would form the bases of the Japanese anime style. While on staff for one ambitious project, Otsuka made the acquaintance of two young men, Takahata and Miyazaki, and it was the beginning of a long collaboration, as the trio went from strength to strength and rewrote the history of Japanese animation.

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**Yasuo Otsuka's Joy of Animating** • Japan • 2004 • Color • 35 mm • 107' • Japanese

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**Production** Studio Ghibli, TV Man Union

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# MIKA NINAGAWA



Acid Bloom 2003 ©mika ninagawa courtesy of Tomio Koyama Gallery

**M**ika Ninagawa's art immediately struck us as being in tune with our multi-faceted Focus Section, which will be treating the International Rome Film Festival audiences to significant elements of Japanese culture this year. A prolific and versatile artist, Mika Ninagawa shot to fame as a photographer who went off in many different directions: fashion, music, advertising, and film. There's much more to her superb photographs than the visual brilliance of the colors she employs; they manage to express the artist's highly personal perspective. Dominated by a highly personal use of vibrant colors, Mika Ninagawa's photography seeks to capture on film fragments of life so extraordinary that they seem unreal: glimpses of an

ephemeral universe made of flowers, goldfish, and portraits whose heightened chromatics conveys the photographer's unique world view. Her goldfish, flowers, and portraits make up a universe of color that is clearly not of this world; indeed, the art critic Midori Matsui describes it as a world of "earthly flowers and heavenly colors". Mika Ninagawa never retouches her photos on the computer; she uses analog photography, and her success as a filmmaker as well is hardly surprising (her film *Sakuran* has been selected for our Focus film showcase): Mika Ninagawa's artwork is a masterful blend of images and the audiovisual medium that rewards the viewer with a vision of startling contemporaneity: one, however, that stays true to the canons of the Japanese tradition. Quite



Liquid Dreams 2003 ©mika ninagawa courtesy of Tomio Koyama Gallery

impressed by this artistic personality who wears many faces, we decided to host an exhibition of her works and a screening of her film during the 2010 International Rome Film Festival. An artist with a uniquely female perspective, in a recent interview (with Stefania Viti, *D La Repubblica delle Donne*), Mika Ninagawa declared, "I consider myself very lucky to have been born a woman, and if I could be reincarnated I'd be one again. I really respect women; when I create my portraits my prevailing sentiment is a profound empathy. Perhaps it's just this emotion that my female fans perceive. They like my work, and

their approval triggers a special feeling inside me." Held in the exhibition space AuditoriumArte, the show - which comes to Rome thanks to a collaboration with the Tomio Koyama Gallery in Tokyo - features 50 photographs of different sizes, arranged on the walls by theme. The heightened chromatic contrasts provided by the rooms' colourful walls form the backdrop for the works: an elegant tribute to the remarkably original exploration of color that is the artist's trademark.

*Thanks to Tokyo Lithmatic Corporation*



©mika ninagawa Model: Anna Tsuchiya

**Exhibition**  
**Mika Ninagawa**  
**for International Rome Film Festival**  
**AuditoriumArte**  
October 27 from 18.00 to 22.00  
October 28 - November 5 novembre  
from 9.00 to 22.00  
Free admission

## LA DOLCE VITA

- **RESTORED VERSION OF FELLINI'S MASTERPIECE**

- **LA DOLCE VITA TURNS FIFTY**

- **EXHIBITIONS**

- LABIRINTO FELLINI**

- 1960. THE WORLD AT THE TIME OF LA DOLCE VITA**

- LA DOLCE VITA. 1950-1960**

- **THE CRAZY ROMAN NIGHTS OF THE DOLCE VITA | RETROSPECTIVE**

- LE INFEDELI (1952)** Mario Monicelli, Steno

- VIALE DELLA SPERANZA (1953)** Dino Risi

- LA DONNA DEL GIORNO (1956)** Francesco Maselli

- UN AMORE A ROMA (1960)** Dino Risi

- IL PRINCIPE FUSTO (1960)** Maurizio Arena

- RISATE DI GIOIA (1960)** Mario Monicelli

- VIA MARGUTTA (1960)** Mario Camerini

- DIVORZIO ALL'ITALIANA (1961)** Pietro Germi

- LA NOTTE (1961)** Michelangelo Antonioni

- TOTÒ, PEPPINO E... LA DOLCE VITA (1961)** Sergio Corbucci

- UNA VITA DIFFICILE (1961)** Dino Risi

- LA CUCCAGNA (1962)** Luciano Salce

- GLI ARCANGELI (1963)** Enzo Battaglia

- IO LA CONOSCEVO BENE (1965)** Antonio Pietrangeli

- IO, IO, IO... E GLI ALTRI (1966)** Alessandro Blasetti

- LA NOTTE PAZZA DEL CONIGLIACCIO (1967)** Alfredo Angeli

- TOBY DAMMIT (SEGMENT OF SPIRITS OF THE DEAD) (1967)** Federico Fellini

- NECROPOLIS (1970)** Franco Brocani

- ROMA BENE (1971)** Carlo Lizzani

- INGRID SULLA STRADA (1973)** Brunello Rondi

- I PROSSENETI (1976)** Brunello Rondi

- MOLTO DI PIÙ (1980)** Mario Lenzi

- NIGHT CLUB (1989)** Sergio Corbucci

- PAPARAZZI (1998)** Neri Parenti

# LA DOLCE VITA



# RESTORED VERSION OF FELLINI'S MASTERPIECE



Marcello Mastroianni and Anita Ekberg on the set of *La dolce vita* (1960) © Cineteca di Bologna/Reporters Associati

The 5<sup>th</sup> edition of the International Rome Film Festival dedicates a tribute to *Dolce Vita*, a title which not only refers to Fellini's masterpiece, but that has come to denote an entire era with notable significance in the political and social history of Italy. A tribute evening in honor of Fellini's *Dolce Vita*, in its 50<sup>th</sup> anniversary year, will take place at the Auditorium Parco della Musica on October 30<sup>th</sup> with the world premiere of the 4k digitally restored version of the film. The restoration was carried out by the Cineteca di Bologna at the L'Immagine Ritrovata laboratory in association with The Film Foundation, Centro Sperimentale di Cinematografia - Cineteca Nazionale, Pathé, Fondation Jérôme Seydoux-Pathé, Mediaset and Medusa Film, Paramount Pictures and Cinecittà Luce. The restoration of *Dolce Vita* has been made possible by Gucci as part of a longstanding commitment to restore and preserve significant films through the work of The Film Foundation. One of the main objectives of the digital restoration was to put

back the brightness that Fellini had tried to capture while filming and printing. In order to find the original radiance, the digital colour correction was carried out using a positive copy of the era as reference, as well as a restored copy, made in the 90s by Fellini's giver of light, Vincenzo Verzini. The painstakingly accurate original sound was restored digitally using the 35mm photographic negative. The tribute to the *Dolce Vita* is enriched with a retrospective courtesy of the Centro Sperimentale di Cinematografia - Cineteca Nazionale, "The crazy Roman nights of the *Dolce Vita*", and three exhibitions: "Labyrinth Fellini - Inventions by Dante Ferretti and Francesca Loschiavo/The Great Parade exhibition", organized by the Cineteca di Bologna, "La *Dolce Vita* 1950-1960: Stars and Celebrities in the Italian Fifties" at Trajan's Market and "1960: The world at the time of *La Dolce Vita*" on display at the Senate Newspapers and Periodicals Library of the Parliamentary Network of Libraries, "Giovanni Spadolini".

## LA DOLCE VITA TURNS FIFTY

BY GIAN LUIGI RONDI

Fellini's *Dolce Vita* turns 50. It made film history; it left its mark on an entire era, the 1960s. It was one of the most devastating, sublime, and in its own way tragic films made at the time. A parade of all the sins, lies, and corruption of the day, *Dolce Vita* was the funeral portrait of a society that appeared to be young and healthy still, but in reality, just as in the medieval frescoes, it was dancing with Death and didn't know it. The film was the 'human comedy' of a crisis that - much like in Goya's drawings or Kafka's stories - was changing men into 'monsters' before they even had time to realize what was happening.

And the characters Fellini bequeathed to us were 'monsters', in fact: genuine 'monsters'. The lead - or if you prefer, the figure the filmmaker pressed into service to be the viewers' guide to the 'dolce vita's circles of Hell - was a reporter, a provincial who had moved to Rome and quickly forgotten his roots. He threw himself into his work, which had its glamorous side, and in no time came into contact with all the capital's reigning milieu: the rich, the aristocrats, the filmmakers, and the intellectuals, but also, naturally enough, the poor and the obscure - all those for whom fame was their name on the crime pages. Yet this lead character did still have some goodness in him: nostalgia, perhaps, for something he had lost, or a purity he could never regain. It was the life he now led and the social circles he frequented that had made him a hard-hearted cynic, unable to accept a woman's genuine love; all too ready to lend himself to violent, short-lived affairs as soon as the occasion presented itself. He had no qualms about conforming to the world he found himself in, adopting his acquaintances' vices and tolerating the 'monsters' who were now his companions.

Of all these 'monsters', the ones necessarily closest to him, given his profession, were the photo reporters who were always locked in a predatory dance around evil, grief, and crime, indifferent to

everything but their own trade, that of what would for ever more be called the 'paparazzi'. The rich also danced the danse macabre, however, and so did the nobles, the latter more rotten than their own ruined castles; neither, in any case, capable of finding in their parties and orgies what they unconsciously needed to fill the vacuum that was starting to frighten them.

And when one of them finally became aware of this vacuum - an intellectual who up to then had always amused himself with the inane discourse of his own kind - he went mad, killing his children and then himself.

At the conclusion of this carousing with "monsters", at the break of a leaden dawn after yet another orgy, the main character spotted a real monster, a hideous fish quite like the ones that to the medieval mind were portents of war, upheaval, and plague. At practically the same instant he also met a fresh-faced girl who seemed right out of another generation and who - like Dante's Beatrice or, if you will, his Matelda - might have been able to put him back on the straight and narrow. Our hero, alas, was not to survive the Flood, and despite this 'sign' he had been sent, he soon rejoined his 'monsters', falling in step as they performed their danse macabre alongside Death and the Devil.

Polemic, symbol, allegory, indictment? None of the above, in fact. Fellini deliberately steered clear of making a film 'of ideas'; he avoided programmatic, rhetorical, and moralistic overtones, choosing instead to simply describe the 'monsters' of the era to their contemporaries, and he did so with such a dramatic force, vehemence, and novel style that the result was one of the most modern films in the history of cinema, a film that fits squarely in the era's state of disarray, and a virtuoso collective portrait of an age.

Fellini's narrative style, in fact, shunned logical transitions, gradations, crescendos, and spectacular effects from one part of the film to the next. There



Marcello Mastroianni in the last scene of *La dolce vita*  
Photo Archives of the Cineteca Nazionale - Centro  
Sperimentale di Cinematografia

were never any ups and downs, cause-and-effects, or connections to make. The vision of that world of permanent upheaval was revealed at a feverish pace, and its many social and individual dimensions were analyzed in the framework of the whirlwind of anxiety and desperation with which everyone living in the troubled 60s had to contend. Another

strength of this film is the acting: natural, human, alive, it transformed well-known actors and fixed the unknowns in the collective mind. First among them, Marcello Mastroianni, who adopted the tragic persona of the hero who knowingly danced with Death, no longer able to stop himself.

## DOLCE VITA MAMBO

DIRECTED BY ANTONELLO SARNO

On the 50<sup>th</sup> anniversary of *Dolce Vita* by Federico Fellini, Antonello Sarno offers a unique look at the making of the film right from its conception. The documentary pulls together all footage from all sources, shot on the set of the film and features its premieres in Rome and Milan. The result is a huge puzzle put together with bits which come from every corner of Italy that chronicles with effectiveness and irony the entire production period of the film. A tribute and a testament that was long overdue.

**Antonello Sarno** is a film journalist and has worked as entertainment reporter with Mediaset since 1993. Since 2003, he's written many books about cinema and has made many documentaries winning various national and international acknowledgements. In 2004, *Ciao Alberto - L'altra storia di un italiano* garnered the Special Silver Ribbon for Best Documentary and *La prima volta a Venezia* was presented at the Official Selection - Out of Competition at the 67<sup>th</sup> edition of the Venice Film Festival.

Italy • 2010 • Color and B/W • Beta Digital • 25' • Italian

**Screenplay** Antonello Sarno **Cinematography** Alberto di Bari, Matteo Cuccu **Editing** Emanuele Paletta, Mario Tabassi **Producer** Giorgio Vertunni **Production** Medusa Film **Italian Distribution** Medusa Film **World Sales** Medusa Film

# THE CRAZY ROMAN NIGHTS OF THE DOLCE VITA

Once again this year, the International Rome Film Festival features a retrospective presented by the Cineteca Nazionale dedicated to the era of the 'dolce vita' fifty years after the film's release. The retrospective first looks at the films that anticipated the atmosphere of Fellini's masterpiece, such as Monicelli and Steno's *Le infedeli*, a portrait of the two faces of the bourgeoisie; *Viale della speranza* by Risi and *La donna del giorno* by Maselli, which examine the dynamics of the star system and the ephemeral notoriety it provides. It then turns to the films that rode the wave of Fellini's hit, like *Totò, Peppino e... la dolce vita* by Corbucci, and those that portrayed the film's effect on the morality of the day, such as *Divorzio all'italiana* by Germi. Finally it includes the films that drew the curtain on the era; in fact, the retrospective concludes symbolically with *Molto di più* by Mario Lenzi, which looks at the last splutterings of the 'dolce vita' in Rome in the 70s. In between, intriguing works that take the chiaroscuro of the mad Roman nights (like Monicelli's *Risate di Gioia*, a group portrait of film extras and their equally marginal existences, in a circus that involves and engulfs them all; or Arena's *Il principe fusto*, where the plebes rub shoulders with the aristocrats, high brow and low brow all in the same brew) and combine them with iconic locations, even echoes of Milan (the party in Antonioni's *La notte*, which shows the end of the revels and the inevitable return to the safety of one's four walls). Then there are Sordi's private and professional dilemmas in *Una vita difficile*, when the barriers to social advancement are thrown up again, and the yawning divide between the classes means the strength to rebel must come from within; and the jaded Tenco in *La cuccagna*, a rebel himself, who has seen where it's all leading and roams the city streets like a prophet. Ignored. In November come films that are even harder to classify, reflecting a malaise that grew throughout the 60s, leading to 1968 and the abyss (Battaglia's *Gli arcangeli*, Pientrangeli's *Io la conoscevo bene*, Blasetti's *Io, io, io... e gli altri*, Angeli's *La notte pazza*



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*del conigliaccio*, and the episode *Toby Dammit* by Fellini). Brociani's *Necropolis* is the watershed, reinstating the Roman avant-garde on the international art scene, catching the reflection of the foreign presence in the city, which was rapidly waning (a tragic testament of this is *Ingrid sulla strada* by Brunello Rondi). The prelude to the end, of which the broad canvases of Lizzani's *Roma bene* and Rondi's *I prosseneti* are symptomatic, and long before its re-evocation in Corbucci's *Night Club*, or Neri Parenti's own tribute to the legendary *Paparazzi*, now firmly in nostalgia's grip.

DOMENICO MONETTI  
LUCA PALLANCH



October 28 - November 5  
Sala Trevi "Alberto Sordi"  
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## LE INFEDELI

DIRECTED BY **MARIO MONICELLI, STENO**

Enamored of a model, a scion of industry, Azzali, has his wife Luisa followed by an unscrupulous investigator, Osvaldo, in the hopes of finding the slightest excuse to sue for divorce. The film was one of the first features to take a stark look at the morality of Italy's bourgeoisie in the early 50s, combining perceptive writing and shades of melodrama.

**The Unfaithfuls** • Italy • 1952 • Black & White • 35 mm • 100' • Italian

**Cast** Gina Lollobrigida, May Britt, Anna Maria Ferrero, Marina Vlady, Pierre Cressoy, Irene Papas

**Screenplay** Franco Brusati, Ivo Perilli, Steno, Mario Monicelli **Cinematography** Aldo Tonti, Luciano Trasatti

**Editing** Renato Cinquini **Production Design** Flavio Mogherini **Costumes Design** Piero Gherardi **Music** Armando Trovajoli **Producers** Carlo Ponti, Dino De Laurentiis **Production** Excelsa Film

## VIALE DELLA SPERANZA

DIRECTED BY **DINO RISI**

Franca, Giuditta, and Luisa dream of making it big in the movies. Only one of them, however, really has the acting bug and will get her talent noticed. Dino Risi's comedy perfectly balances a humorous critique of society's mores and a more dramatic treatment of the contradictions and crushed hopes of a rapidly changing Italy.



Italy • 1953 • Black & White • 35 mm • 84' • Italian

**Cast** Marcello Mastroianni, Cosetta Greco, Liliana Bonfatti, Maria Pia Casilio, Piera Simoni

**Screenplay** Ettore Maria Margadonna, Dino Risi, Gino De Santis, Franco Cannarosso **Cinematography** Mario Bava

**Editing** Eraldo Da Roma **Production Design** Flavio Mogherini **Music** Mario Nascimbene **Production** Cinematografica Mambretti

## LA DONNA DEL GIORNO

DIRECTED BY **FRANCESCO MASELLI**

One night the ambitious Liliana is found lying senseless on a country road. Questioned by the police, she says she's been raped. The case receives a lot of attention, with Liliana the 'lady of the hour', fielding job offers left and right, until she meets a journalist, Giorgio... The film mixes melodrama and comedy of manners in an unflattering portrait of Italy during the boom years.



**The Doll That Took the Down** • Italy • 1956 • Black & White • 35 mm • 83' • Italian

**Cast** Virna Lisi, Serge Reggiani, Elisa Cegani, Haja Harareet, Franco Fabrizi

**Screenplay** Francesco Maselli, Cesare Zavattini, Luigi Squarzina, Aggeo Savioli, Franco Bemporad

**Cinematography** Armando Nannuzzi **Editing** Mario Serandrei **Production Design** Bianca Delle Nogare Feltrinelli **Music** Mario Zafred **Producer** Lorenzo Pegoraro **Production** PEG Produzioni Film • Restored print by Cineteca Nazionale



## UN AMORE A ROMA

DIRECTED BY **DINO RISI**

A young, blue-blooded scribe named Marcello breaks up with Fulvia and meets an aspiring actress, Anna. Alas, their passion is marred by fighting and fits of jealousy, and Marcello chooses to go it alone. In a departure from his comedies of manners and satires of social mores, Dino Risi draws a convincing portrait of Rome's uppermost crust in the 1960s.

**Love in Rome** • Italy, France • 1960 • Black & White • 35 mm • 108' • Italian, French

**Cast** Mylène Demongeot, Peter Baldwin, Elisa Martinelli, Claudio Gora, Umberto Orsini, Vittorio De Sica

**Screenplay** Ennio Flaiano, Ercole Patti (based on "Un amore a Roma" by Ercole Patti) **Cinematography** Mario Montuori

**Editing** Otello Colangeli **Production Design** Piero Filippone **Costumes Design** Piero Tosi **Music** Carlo Rustichelli **Producer** Mario Cecchi Gori **Production** Fair Film, Les Film Cocinor, Laetitia Film, Alpha Film

## IL PRINCIPE FUSTO

DIRECTED BY **MAURIZIO ARENA**

Ettore is a Trastevere tough who accepts a dare to masquerade as Prince Giovanni Anticoli di Celano to woo a rich American heiress, Susan, unleashing the jealousy of his girlfriend Angela. Based on the novel "Er più de Roma", the film is faithful to the setting and the characters portrayed in this look at working-class Rome. Raimondo Vianello and Ugo Tognazzi make brief appearances as two monks.



Italy • 1960 • Black & White • 35 mm • 95' • Italian

**Cast** Maurizio Arena, Lorella De Luca, Michèle Girardon, Ugo Tognazzi, Raimondo Vianello

**Screenplay** Isa Mari, Umberto Scarpelli, Giandomenico Giagni, Lucio Mandarà, Maurizio Arena (based on "Er più de Roma" by Luciano Mandarà and Marco Guglielmi)

**Cinematography** Massimo Sallusti **Editing** Jolanda Benvenuti **Production Design** Beni Montresor **Music** Maurizio Arena **Producer** Maurizio Arena **Production** M.A. Produzione, Eurocine

## RISATE DI GIOIA

DIRECTED BY **MARIO MONICELLI**

At a New Year's Eve party, Tortorella meets Umberto, a former actor who lives by his wits and has promised to help Lello pull off a robbery. The film is a 'nocturnal' comedy whose 'crepuscolare' air and biting social satire belie its light-hearted opening scenes. The melancholy lead roles are entrusted to a superb Magnani, blonde for the part, and a Totò at the top of his game.



Italy • 1960 • Black & White • 35 mm • 106' • Italian

**Cast** Anna Magnani, Totò, Ben Gazzara, Fred Clark, Edy Vessel, Toni Ucci, Fanfulla

**Screenplay** Suso Cecchi d'Amico, Agenore Incrocci, Furio Scarpelli, Mario Monicelli (based on Alberto Moravia's short stories "Risate di gioia" and "Ladri in chiesa")

**Cinematography** Leonida Barboni **Editing** Adriana Novelli **Production Design** Piero Gherardi **Costumes Design** Piero Gherardi **Music** Lelio Luttazzi **Producer** Silvio Clementelli **Production** Titanus



## VIA MARGUTTA

DIRECTED BY **MARIO CAMERINI**

Via Margutta is home to a group of painters, sculptors and singers, all friends. But this depiction of Roman bohemians, with all their dreams and aspirations, setbacks and penury, is bittersweet. At times just deft sketches, the film hits the mark thanks to the actor's performances (Fabrizi and Gora are perfect), the believable dialogue and the Rome of a vanished era.

Italy, France • 1960 • Black & White • 35 mm • 106' • Italian, French

**Cast** Antonella Lualdi, Gérard Blain, Franco Fabrizi, Yvonne Furneaux, Cristina Gajoni, Claudio Gora

**Screenplay** Franco Brusati, Mario Camerini, Ugo Guerra, Ennio De Concini (based on "Gente al Babuino" by Ugo Moretti) **Cinematography** Leonida Barboni **Editing** Giuliana Attenni **Production Design** Dario Cecchi **Music** Piero Piccioni **Producer** Gianni Hecht Lucari **Production** Documento Film, Le Louvre Film



## TOTÒ, PEPPINO E... LA DOLCE VITA

DIRECTED BY **SERGIO CORBUCCI**

Antonio's hometown sends him to Rome to plead their cause: reroute a new highway so it crosses their lands, boosting their value. His fellow villagers, however, lose contact with him, and send Peppino to track him down. The film freely borrows settings and situations out of Fellini's *Dolce Vita* (1960), even recycling part of the costly Via Veneto set, and leaves the two actors free to improvise.

**Totò, Peppino and La Dolce Vita** • Italy • 1961 • Black & White • 35 mm • 89' • Italian

**Cast** Totò, Peppino De Filippo, Mara Berni, Francesco Mulè, Rosalba Neri, Tania Béryl

**Screenplay** Mario Guerra, Giovanni Grimaldi, Bruno Corbucci **Cinematography** Alvaro Mancori **Editing** Renata Cinquini **Production Design** Piero Filippone **Costumes Design** Maria Baroni **Music** Armando Trovajoli **Producers** Gianni Buffardi, Mario Mariani **Production** M.B. Cinematografica, Cinematografica Ri.Re  
• Courtesy of Video Due s.r.l. and Medusa Home Entertainment

## DIVORZIO ALL'ITALIANA

DIRECTED BY **PIETRO GERMI**

Fefè falls in love with his cousin Angela, and decides to remove the only obstacle standing in their way by driving his wife to betray him, and then killing her. Germi adds drama and a satirical vein to this grotesque comedy. The film won an award for best comedy in Cannes in 1962 and an Oscar® for best original screenplay in 1963. Mastroianni won a Golden Globe and a Bafta Award in 1964.



**Divorce - Italian Style** • Italy • 1961 • Black & White • 35 mm • 105' • Italian

**Cast** Marcello Mastroianni, Daniela Rocca, Stefania Sandrelli, Leopoldo Trieste, Lando Buzzanca

**Screenplay** Alfredo Giannetti, Ennio De Concini, Pietro Germi **Cinematography** Leonida Barboni, Carlo Di Palma **Editing** Roberto Cinquini **Production Design** Carlo Egidi **Costumes Design** Dina Di Bari **Music** Carlo Rustichelli **Producer** Franco Cristaldi **Production** Vides Cinematografica, Lux Film, Galatea

## UNA VITA DIFFICILE

DIRECTED BY **DINO RISI**

A former partisan fighter and would-be writer and journalist, Silvio Magnozzi, is sentenced to three years in prison for taking part in the uprisings of July 1948. Once a free man again, the man feels lost in a new world that rewards individuals without scruples. An extraordinary depiction of Italian history from the Resistance to the economic boom, with a magnificent turn by Alberto Sordi.



**A Difficult Life** • Italy • 1961 • Black & White • 35 mm • 119' • Italian

**Cast** Alberto Sordi, Lea Massari, Franco Fabrizi, Lina Volonghi, Claudio Gora

**Screenplay** Rodolfo Sonego **Cinematography** Leonida Barboni **Editing** Tatiana Casini Morigi **Production Design** Mario Scisci **Costumes Design** Lucia Mirisola **Music** Carlo Savina **Producer** Dino De Laurentiis **Production** Dino De Laurentiis Cinematografica



## LA NOTTE

DIRECTED BY **MICHELANGELO ANTONIONI**

The second part of Antonioni's existential trilogy, along with *L'avventura* (1960) and *L'eclisse* (1962). *La notte* recounts the breakdown of a marriage and their increasing failure to communicate, being the city of Milan in the years its architecture and urban structure was being transformed. The film won the Golden Bear and the Fipresci Prize in Berlin in 1961.

**The Night** • Italy, France • 1961 • Black & White • 35 mm • 122' • Italian, French

**Cast** Marcello Mastroianni, Jeanne Moreau, Monica Vitti, Bernhard Wicki, Rosy Mazzacurati

**Screenplay** Michelangelo Antonioni, Ennio Flaiano, Tonino Guerra **Cinematography** Gianni Di Venanzo **Editing** Eraldo Da Roma **Production Design** Piero Zuffi **Music** Giorgio Gaslini **Producer** Emanuele Cassutto **Production** Nepi Film, Sofitedip, Silver Film



## LA CUCCAGNA

DIRECTED BY **LUCIANO SALCE**

Rossella is a typist looking for a job that will grant her the independence she longs for, but she only meets scoundrels until Giuliano comes along. She falls in love with the disgruntled anarchist, and the feeling is mutual. Mixing parody and satire, the film is a combination of late 'neorealism' and the 'commedia all'italiana'. Luigi Tenco sings Fabrizio De Andrè's "La ballata dell'eroe", among other songs.

Italy • 1962 • Black & White • 35 mm • 95' • Italian

**Cast** Donatella Turri, Luigi Tenco, Umberto D'Orsi, Anna Baj, Luciano Salce, Ugo Tognazzi

**Screenplay** Luciano Salce, Luciano Vincenzoni, Carlo Romano, Goffredo Parise **Cinematography** Erico Menczer **Editing** Roberto Cinquini **Production Design** Nedo Azzini **Costumes Design** Danilo Donati **Music** Ennio Morricone **Producer** Giorgio Agliani **Production** Giorgio Agliani Cinematografica, C.I.R.A.C.



## GLI ARCANGELI

DIRECTED BY ENZO BATTAGLIA

Anna Maria flees from the province with her boyfriend to get away from her parents who oppose her marriage plans. She goes to her brother's place in Rome. There she meets Roberto's girlfriend, Diana, with whom he has a complicated relationship. Their carefree and unconditioned attitude rubs off on Anna Maria bringing about changes to her identity.

Italy • 1963 • Black & White • 35 mm • 101' • Italian

**Cast** Roberto Bisacco, Paolo Graziosi, Virginia Onorato, Graziella Polesinanti, Stefano Satta Flores, Louis Norelli

**Screenplay** Enzo Battaglia **Cinematography** Luciano Graffigna **Editing** Franz Regard **Music** Sandro Brugnolini **Producer** Alfredo Salvati



## LA NOTTE PAZZA DEL CONIGLIACCIO

DIRECTED BY ALFREDO ANGELI

Aldo Ferretti receives a telegram from his wife informing him of her and the children's arrival from Cesena the following morning. Being free for the night he decides to live it up. He meets Debra and brings her back to his home. The woman has a heated discussion on the phone with a mysterious stranger and shoots herself shortly thereafter. The night turns into a real nightmare.

Italy • 1967 • Black & White • 35 mm • 113' • Italian

**Cast** Sandra Milo, Enrico Maria Salerno, Giulio Platone, Lydia Alfonsi, Massimo Serato, Tullio Altamura **Screenplay** Alfredo Angeli, Marco Guglielmi, Giulio Paradisi, Bruno Rasia **Cinematography** Marcello Gatti **Editing** Alfredo Angeli, Giulio Paradisi **Production Design** Mario Ambrosino **Music** Benedetto Ghiglia **Producer** Alvaro Mancori **Production** Filiberto Bandini - Angal Film, Mancori Prod. Film

## IO LA CONOSCEVO BENE

DIRECTED BY ANTONIO PIETRANGELI

Adriana, a girl from the countryside goes to Rome in search of fortune. There, she finds menial labour and the company of juvenile scoundrels and sleazy users. Her sister's death, her unexpected pregnancy and useless relationships get the better of Adriana. She continues however, to hope and live in the illusion that success will come sooner or later: an illusion that is destined to be shattered.



Italy, France, Federal Republic of Germany • 1965 • Black & White • 35 mm • 125' • Italian

**Cast** Stefania Sandrelli, Nino Manfredi, Ugo Tognazzi, Jean-Claude Brialy, Enrico Maria Salerno, Franco Nero **Screenplay** Antonio Pietrangeli, Ruggero Maccari, Ettore Scola **Cinematography** Armando Nannuzzi **Editing** Franco Fraticelli **Production Design** Maurizio Chiari **Costumes Design** Maurizio Chiari **Music** Benedetto Ghiglia, Piero Piccioni **Producer** Turi Vasile **Production** Ultra Film, Les Films du Siècle, Roxy Film

## TOBY DAMMIT (SEGMENT OF SPIRITS OF THE DEAD)

DIRECTED BY FEDERICO FELLINI

A British actor, Toby Dammit, an alcoholic, is offered a role in an Italian western where he will be paid with a Ferrari. He accepts the offer but his surroundings disturb him and during a party he rushes off, inebriated, in the car. He speeds recklessly, beset by a strange vision, to reach the other side of a fallen bridge, only to greet his demise.



Italy, France • 1967 • Color • 35 mm • 43' • Italian

**Cast** Terence Stamp, Salvo Randone, Antonia Pietrosi, Milena Vukotic **Screenplay** Federico Fellini, Tullio Pinelli, Ennio Flaiano **Cinematography** Giuseppe Rotunno **Editing** Ruggero Mastroianni **Production Design** Piero Tosi **Music** Nino Rota **Producer** Angelo Grimaldi **Production** P.E.A. - Produzioni Europee Associate, Les Films Marceau Cocinor



## IO, IO, IO... E GLI ALTRI

DIRECTED BY ALESSANDRO BLASETTI

Sandro, a well-known writer and journalist conducts a survey on human selfishness, which he finds widespread in Italian society. In a three-day survey he interviews his wife, the editor of the newspaper, his colleagues, the train conductor and even women walking in the street. Little by little, as memories and remorse resurface, the accusation against mankind becomes his personal confession.

Italy • 1966 • Black & White • 35 mm • 116' • Italian

**Cast** Walter Chiari, Gina Lollobrigida, Vittorio De Sica, Marcello Mastroianni, Nino Manfredi **Screenplay** Alessandro Blasetti, Carlo Romano **Cinematography** Aldo Giordani **Editing** Tatiana Casini Morigi **Production Design** Dario Cecchi **Costumes Design** Milena Bonomo **Music** Carlo Rustichelli **Producer** Luigi Rovere **Production** Cineluxor, Rizzoli Film



## NECROPOLIS

DIRECTED BY FRANCO BROCANI

Necropolis is a city of the dead and moral excesses. This experimental film features a musical score by Gavin Bryars and consists of a motley collection of languages and characters. Attila the Hun, Frankenstein, Montezuma and the Devil alternate with the cast who portray themselves. The actors are allowed to improvise and rant freely about sex, revolution, madness, religion and magic.

Italy • 1970 • Color • 35 mm • 123' • Italian

**Cast** Tina Aumont, Carmelo Bene, Pierre Clémenti, Bruno Corazzari, Paolo Graziosi **Screenplay** Franco Brocani **Cinematography** Franco Lecca, Ivan Stoinov **Editing** Maria Ludovica Barbani **Costumes Design** Maria Gelmetti **Music** Gavin Bryars **Producers** Gianni Barcellona, Alan Power **Production** Cosmoseion, Q Productions



## ROMA BENE

DIRECTED BY **CARLO LIZZANI**

The Duchess Santi welcomes the Roman upper class into her salon: among whom, leading figures of the financial, industrial, political and religious worlds. In reality the milieu is sordid and corrupt. It is a stage for theft, prostitution, extortion, kidnappings, perversion and murder happening under the extremely watchful eye of the chief of police, Quintino Tartamella. It moves forward to its cathartic finale.

Italy, France, Federal Republic of Germany • 1971 • Color • 35 mm • 100' • Italian

**Cast** Nino Manfredi, Senta Berger, Philippe Leroy, Virna Lisi, Irene Papas, Vittorio Caprioli

**Screenplay** Luciano Vincenzoni, Nicola Badalucco, Edith Bieber (based on "Mani aperte sull'acqua" by Luigi Bruno Di Belmonte) **Cinematography** Giuseppe Ruzzolini **Editing** Franco Fraticelli **Production Design** Flavio Mogherini **Costumes Design** Adriana Berselli, Marina De Laurentiis **Music** Luis Enríquez Bacalov **Producer** Nino Crisman **Production** Castoro Film, Marianne Production, Oceania Filmproduktion



## MOLTO DI PIÙ

DIRECTED BY **MARIO LENZI**

*Much More* is a mysterious creation of Italian cinema and starring cult characters from the Roman scene of the 70's and 80's. It is an ambitious bid to portray, 'on site', the capital's 'dolce vita' or better still, the aftermath of life post-1968. Drifters bring to the scene their shattering vitality, but the end of everything is at hand.

**Much More** • Italy • 1980 • Color • 35 mm • 90' • Italian

**Cast** Al Cliver, Annie Belle, Fabio Gamma, Jeff Blynn, Agnès Nobocourt, Victor Cavallo

**Screenplay** Mario Lenzi **Cinematography** Aldo Di Marcanonio **Music** Lenzi, Farneti, Galluzzi **Production** Avalon International Film

## INGRID SULLA STRADA

DIRECTED BY **BRUNELLO RONDI**

Hailing from Finland, Ingrid decides to move to Rome and work as a hooker after being raped by her father. In Rome she meets Claudia and Renato, the leader of a gang of Nazi hooligans. Ingrid tries to hinder Renato's shady dealings and after a series of unfortunate events, erotic rituals and tortures she falls victim to Renato's evil machinations, and in turn to those of his gang.



Italy • 1973 • Color • 35 mm • 98' • Italian

**Cast** Janet Agren, Franco Citti, Francesca Romana Coluzzi, Bruno Corazzari, Enrico Maria Salerno

**Screenplay** Brunello Rondi **Cinematography** Stelvio Massi **Editing** Marcello Malvestito **Music** Carlo Savina **Production** Thousand Cinematografica

## NIGHT CLUB

DIRECTED BY **SERGIO CORBUCCI**

Rome, 1960: the Fiamma Theatre premieres Fellini's *Dolce Vita* and Fred Buscaglione dies in an automobile accident, at dawn. Piero and Ottavio, two bank employees, dream of opening an investment company. With Walter's help they organize a party in the hopes of obtaining a loan from the rich industrialist, the 'Commendator' Balestrelli. However the situation takes a turn for the worst.



Italy • 1989 • Color • 35 mm • 103' • Italian

**Cast** Christian De Sica, Mara Venier, Sergio Vastano, Massimo Wertmüller, Sabina Guzzanti, Roberto Ciufoli

**Screenplay** Sergio Corbucci, Massimo Franciosa **Cinematography** Sergio D'Offizi **Editing** Ruggero Mastroianni **Production Design** Marco Dentici **Costumes Design** Bruna Parmesan **Music** Guido Pistocchi, Giorgio Chierchi **Producer** Claudio Bonivento **Production** Numero Uno Cinematografica, Reteitalia



## I PROSSENETI

DIRECTED BY **BRUNELLO RONDI**

The elderly Davide and his wife, Countess Gilda are pimps: they procure young women for rich clients. They transform their villa into a brothel and theatre of physical and moral violence. The masochistic, obscene theatre director Odile, the sadistic ambassador and the young, corrupt devotee act out scenes of decadence and perversion. A story of sex, high finance and the cult of appearing.

Italy • 1976 • Color • 35 mm • 101' • Italian

**Cast** Stefania Casini, Alain Cluny, Silvia Dionisio, Juliette Meyniel, Luciano Salce, Ilona Stallert

**Screenplay** Brunello Rondi **Cinematography** Gastone Di Giovanni **Editing** Marcello Malvestito **Production Design** Elio Micheli **Costumes Design** Anna Maria Fea **Music** Luis Enríquez Bacalov **Production** Helvetia Films



## PAPARAZZI

DIRECTED BY **NERI PARENTI**

The Faina, King, Er Patata and Ciro are some of the notorious photojournalists working for the Roman agency Magica Press. A paparazzo from Milan, and on the run for having knocked over the Madonna atop the Cathedral, joins them. Tired of the usual fare, they snap shots of the President of the U.S.A having an affair. Special appearance by Rino Barillari, real 'King of the Paparazzi'.

Italy • 1998 • Color • 35 mm • 107' • Italian

**Cast** Christian De Sica, Massimo Boldi, Diego Abatantuono, Nino D'Angelo, Roberto Brunetti, Ugo Conti

**Screenplay** Neri Parenti **Cinematography** Carlo Tafani **Editing** Sergio Montanari **Production Design** Maria Stilde Ambruzzi **Costumes Design** Vera Cozzolino **Music** Bruno Zambrini **Producer** Aurelio De Laurentiis **Production** Filmauro

# LABIRINTO FELLINI

INVENTIONS FROM DANTE FERRETTI AND FRANCESCA LOSCHIAVO  
EXHIBITION THE GREAT PARADE



Federico Fellini and Giuseppe Rotunno on the set of *Satyricon* (1969) © Cineteca di Bologna/Reporters Associati



The Colosseum rebuilt for *Roma* (1972) © Cineteca di Bologna/Reporters Associati

**O**n the fiftieth anniversary of *Dolce Vita* and the ninetieth of Federico Fellini's birth, the International Rome Film Festival, in collaboration with the Cineteca di Bologna, pays homage to the master filmmaker with a major exhibition entitled "THE FELLINI LABYRINTH - The Inventions of Dante Ferretti and Francesca Loschiavo and The Great Parade". The exhibition will be held in the new art venue "MACRO Testaccio, La Pelanda", housed in what was once the city's slaughterhouse, and will run from October 30, 2010, to January 30, 2011. Curated by Oscar®-winners **Dante Ferretti** and **Francesca Loschiavo**, Fellini's longtime collaborators, the ambitious show takes the filmmaker's enormous artistic legacy as its starting point, and sets out in novel directions. Two complementary sections make up the exhibition, one curated by **Sam Stourdzé**, *The Great*

*Parade*, which documents the astonishing richness and modernity of Fellini's oeuvre with a selection of rare materials, photographs, film clips, and drawings; and the other curated by Ferretti and Loschiavo, a sort of magical installation that transports viewers to the sets of the great director's films. This assemblage of sets, screenings, and rare materials seen here for the first time plunges viewers into an animated labyrinth where eager Fellini fans and curious younger visitors, as well, can get reacquainted - or acquainted, as the case may be - with such a significant artist and thoroughly modern figure as Fellini, whose vision is an integral part of our culture today. A special area will be reserved for *Dolce Vita* itself, the restored version of which - made possible by Martin Scorsese's Film Foundation - will be screened at the Rome Film Festival. The setting for this labyrinth-like show devoted to an artistic figure who

profoundly influenced the twentieth century, as well as our very way of seeing, is La Pelanda in Rome's Testaccio neighborhood, nerve center of the event and a former film set itself. Sergio Leone used it for a scene in *Once Upon a Time in America*, and Fellini himself filmed there in 1969, when making *A Director's Notebook*. The exhibition will be organized in collaboration with the Fondazione Cinema per Roma and International Rome Film Festival, with the support of the Ministry of Cultural Heritage and Activities - Directorate-General for Cinema, the Lazio Region - Department of Culture Entertainment and Sport, and the Province of Rome - Department of Cultural Affairs. Special thanks go to the following sponsors: Sistema Musei in Comune (Museum System of the City of

Rome), Banca Nazionale del Lavoro, Gruppo BNP Paribas, Banca di Roma and Banca Monte Paschi di Siena. Fundamental support has been given by Centro Sperimentale di Cinematografia - Cineteca Nazionale, Cinecittà Luce and Fondazione Federico Fellini.

## Labirinto Fellini

MACRO Testaccio, La Pelanda  
Piazza Orazio Giustiniani, 4 - Rome  
October 30 2010 - January 30 2011  
Opening times: Tuesday - Sunday 16.00-24.00  
Admission charge

- [www.macro.roma.museum](http://www.macro.roma.museum)
- [www.cinetecadibologna.it](http://www.cinetecadibologna.it)



# 1960. THE WORLD AT THE TIME OF "LA DOLCE VITA"



**T**he newspaper and periodical Library of the Senate "G. Spadolini" - part of the Joint Parliamentary Library - is going to present an exhibition about 1960 through images and clippings from its wide collection. 1960 has been a hinge year: politics, art and lifestyles were suddenly hit by a wind of change which marked the start of a new era. 1960 is the year of Fellini's masterpiece, of Dolce Vita, of paparazzi stampede in Via Veneto, but also of the "shouters", contending with melodic singers at the Sanremo Song Festival; in the same months a poster appears at a music club in Hamburg,

announcing the first concert of a band destined to become a legend, the Beatles. 1960: the economic boom year, when television goes into Italian houses with programmes such as *Non è mai troppo tardi*, by teacher Manzi, and *Tribuna Elettorale*. The Olympic Games are held in Rome, Fausto Coppi suddenly dies, the Tambroni government plunges into a long crisis, there are discussions about the 'convergenze parallele' (parallel convergences), but it's also the year which ushers in post-colonialism in Africa, the first signs of Cuban crisis show up and John Kennedy becomes President of the United States. The newspapers capture all this ferment, not only as passive witnesses, but as main protagonists, in spawning new models and communication trends, so greatly contributing to write a new chapter in world history.



## 1960. The world at the time of "La Dolce Vita"

Palazzo della Minerva  
Piazza della Minerva, 38 - Roma  
October 27 - December 20 2010  
Free from Monday - Friday (10:00 to 19:00)  
• [www.senato.it/Mostra1960](http://www.senato.it/Mostra1960)

# LA DOLCE VITA. 1950-1960

## STARS AND CELEBRITIES IN THE ITALIAN FIFTIES



### La Dolce Vita. 1950-1960 Stars and celebrities in the Italian fifties

Museum of the Imperial Fora  
Trajan's Markets - Rome  
August 4 - November 14, 2010  
Opening times: from Tuesday to Sunday  
10.00 - 18.00 .  
Admission charge (entrance to exhibition  
included with museum admission)  
• [www.mostradolcevita.it](http://www.mostradolcevita.it)

**T**he fabulous 50s in Italy and the explosion of star worship are the theme of the exhibition **La Dolce Vita. 1950-1960. Stars and Celebrities in the Italian Fifties**, curated by Marco Panella and supported by the Rome City Council and the Cultural Affairs and Communications Department of the Superintendency of the Ministry of Culture, along with Artix and Cinecittà Luce, with the logistic support and museum services of Zètema Progetto Cultura. The exhibition runs from August 4 to November 14 at the Museum of the Imperial Fora - Trajan's Markets. These were the years when Italy witnessed a flourishing of film talent - directors, screenwriters, and actors - which produced an extraordinary output that gained international visibility with the Oscars® awarded to De Sica (for *Sciuscià* in 1948 and *The Bicycle Thief* in 1950), Fellini (for *La Strada* in 1956 and *Nights of Cabiria* in 1957), Anna Magnani (for *The Rose Tattoo* in

1956), and Sophia Loren (for *Two Women* in 1962). In the worldly and glamorous Rome of the 50s, which vied with Hollywood for top billing as the world's leading film industry, American actors arrived in droves, cast in the blockbusters whose producers had chosen to shoot in the Cinecittà studios. At the same time, a number of extremely talented Italian actors and actresses - among them Anna Magnani, Sophia Loren, Gina Lollobrigida, Rossano Brazzi, and Elsa Martinelli - crossed the Atlantic to try their luck in Hollywood. The exhibition features 100 photographs, mostly unpublished, selected from the collections of the Archivio Luce along with 100 glossy magazines from the 50s, which treat viewers to a rare look at the personalities who became Italy's film legends, filtered through the carefree air of the café society of the time. They are nearly always portrayed at social occasions, surrounded by fans pleading for autographs or paparazzi going after the great shot.





## CASA DEL CINEMA

- **SHOOTING STARS**

**DIECI INVERNI**  
Valerio Mieli

**NA PUTU**  
Jasmila Zbanic

**PAHA PERHE**  
Aleksi Salmenperä

- **COCAPOP**  
Pasquale Pozzessere

**TERMINI UNDERGROUND**  
Emilia Zazza

- **A TRIBUTE TO CORSO SALANI**

**CESENA, ITALIA**  
Corso Salani

**DEVA, ROMANIA**  
Corso Salani

**BREVE FILM D'AMORE E LIBERTÀ (PAGE 191)**  
Costanza Quatriglio

**L'ELEFANTE OCCUPA SPAZIO**  
Francesco Barnabei

**FRYDERYK CHOPIN**  
Angelo Bozzolini

**IL FUTURISMO.  
UN MOVIMENTO DI ARTE/VITA**  
Luca Verdone

**NESSUNA SPERANZA NESSUNA PAURA**  
Stefano Pistolini

**LA POLITICA DEL DESIDERIO**  
Flaminia Cardini, Manuela Vigorita

**ROMA**  
Theo Eshetu

**LE RADICI E LE ALI**  
Claudio Camarca, Maria Rita Parsi

# CASA DEL CINEMA

# SHOOTING STARS

**F**or the first time in Rome, this year the Festival presents the special event "Shooting Stars", an NCN initiative organized in collaboration with European Film Promotion (EFP).

"Shooting Stars" is a unique initiative that aims to provide a platform for some of Europe's most interesting emerging actors.

Now in its 13<sup>th</sup> year, "Shooting Stars" spotlights 10 of the most promising talents Europe-wide each year, selected by the EFP member organizations and narrowed down to 10 by a jury of film professionals. The awards ceremony is held at the Berlinale Palast during the Berlin Film Festival.

Actors who have won "Shooting Stars" include Daniel Craig, Ludivine Sagnier, Rachel Weisz, Moritz Bleibtreu, Italian actors Elio Germano, Riccardo Scamarcio, and Michele Riondino, as

well as many others. Adapting the platform inaugurated in Berlin, EFP aims to continue its efforts to promote and showcase these young talents, selecting partners every year from among the leading events on the international film festival circuit.

In 2010 it is thus the International Rome Film Festival's first time collaborating with EFP in creating this special event, which joins the section that has always spotlighted the "cinema of tomorrow", since its debut: NCN.

From this privileged vantage point, young actors Michele Riondino, Pihla Viitala, and Zrinka Cvitešić, winners of the 2010 "Shooting Stars", will be meeting festival audiences and film professionals on October 31 in the Casa del Cinema, at which they will present the films that won them critical and popular acclaim.



Zrinka Cvitešić



Michele Riondino



Pihla Viitala

## DIECI INVERNI

DIRECTED BY **VALERIO MIELI**

Venice, 1999. Camilla, a shy eighteen year-old who has just arrived from her small town to study Russian literature, spots a boy among the crowd. He too is a new arrival. The two exchange looks: hers are reserved, his bolder. Silvestro is the same age as Camilla, but he masks his lack of experience behind a naive brashness. He decides to follow the girl in the narrow, foggy streets of an island in the lagoon...

**Ten Winters** • Italy, Russia • 2009 • Color • Beta Digital • 97' • Italian, Russian

**Cast** Michele Riondino, Isabella Ragonese

**Screenplay** Isabella Aguilar, Davide Lantieri, Valerio Mieli **Cinematography** Marco Onorato **Editing** Luigi Mearelli **Production Design** Mauro Vanzati **Costumes Design** Andrea Cavalletto **Music** Francesco De Luca, Alessandro Forti **Producers** Roberto Bessi, Elisabetta Bruscolini **Production** CSC Production (Italy), Rai Cinema (Italy), United Film Company (Russia) **World Sales** Rai Trade (Italy)

## NA PUTU

DIRECTED BY **JASMILA ZBANIC**

Loving young couple Luna and Amar try their best to overcome unexpected obstacles that threaten their relationship. After Amar's dramatic change in a fundamentalist community, Luna tears herself apart searching if love is truly enough to keep the couple together on the path to a lifetime of happiness.

**On the Path** • Bosnia Herzegovina, Austria, Germany, Croatia • 2010 • Color • Beta Digital • 100' • Bosnian

**Cast** Zrinka Cvitešić, Leon Lucev, Ermin Bravo

**Screenplay** Jasmila Zbanic **Cinematography** Christine A. Maier **Editing** Niki Mossböck **Production Design** Lada Maglajlic, Amir Vuk **Costumes Design** Lejla Hodžić **Music** Brano Jakubovic **Producers** Damir Ibrahimovic, Bruno WagnerBarbara Albert, Karl Baumgartner, Raimond Goebel, Leon Lucev **Production** Deblokada (Bosnia - Herzegovina), Coop99 Filmproduktion (Austria), Pola Pandora Filmproduktion (Germany), Živa Production (Croatia), **World Sales** The Match Factory (Germany)

## PAHA PERHE

DIRECTED BY **ALEKSI SALMENPERÄ**

Followed by an ugly divorce the father has been bringing up the son by himself while the mother has had the custody of the daughter. Sixteen years later the mother passes away and the brother and sister meet again. The brother has a crush on his sister and rebels against the father, who copes poorly with the situation. The father ends up alone with his dementic father.

**Bad Family** • Finland • 2010 • Color • Beta Digital • 95' • Finnish

**Cast** Ville Virtanen, Pihla Viitala, Lauri Tilkanen, Vera Kiiskinen, Niki Seppälä

**Screenplay** Aleksi Salmenperä **Cinematography** Tuomo Hutri **Editing** Samu Heikkilä **Production Design** Markku Pätilä **Costumes Design** Ella Brigatti **Music** Ville Tantt **Producer** Aki Kaurismäki **Production** Sputnik Oy (Finland) **World Sales** The Match Factory (Germany)

## COCAPOP



DIRECTED BY **PASQUALE POZZESSERE**

An apartment on one of Rome's seven hills turns into a film studio for shooting three different stories about cocaine. The story takes place in a circular timeframe, in which each character could be living or could have lived the life of the others, and embraces three generations, from ages 20 to 70. Cocaine is often associated with action movies, reports, or documentaries; here it is analyzed in its aspect of total solitude, the private relationship with the user, for whom the drug often becomes a secret lover who monopolizes the user's social life, without interrupting it. Users are intelligent, well-off and well-educated. The events are triggered, then play out and get hopelessly entangled inside the family itself, which becomes a war zone. Behind the façade of their "routines", fragile souls are revealed who struggle with their own fears and try to cope with that "psychological void" that prompted contact with the drug in the first place, and which the drug itself fuels, dangling the illusion of being able to fill it.

Italy • 2010 • Color • 35 mm • 88' • Italian

**Cast** Lisa Gastoni, Anita Caprioli, Stefano Dionisi, Arnaldo Ninchi, Stefano Masciolini, David Sebasti, Michelle Carpente

**Screenplay** Pasquale Pozzessere **Cinematography** Bruno Cascio **Editing** Simona Paggi **Production Design** Cristina Ghergo **Costumes Design** Cristina Ghergo **Music** Mats Hedberg **Producer** Pasquale Pozzessere **Production** Demian Film (Italy)

## TERMINI UNDERGROUND

DIRECTED BY **EMILIA ZAZZA**

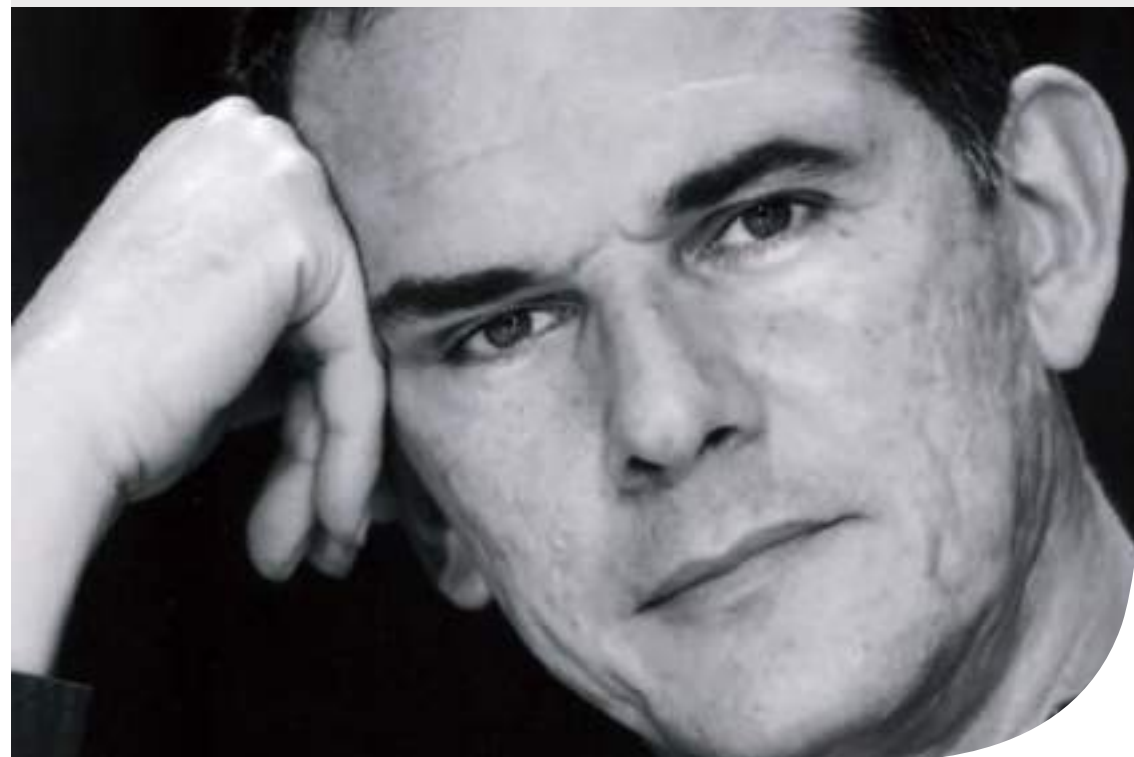
Deep beneath the Rome train station, Termini, in a hall used by the employees for recreation and rehearsals, Angela Cocozza - a choreographer and social activist - has organized hip hop and breakdancing workshops for many years now. She uses street dance to try out new forms of integration between kids who are mostly immigrants, or 'children of'. Over the years she has assembled a talented group, and the show they're doing this year is an adaptation of Virgil's "Aeneid". The rehearsals bring out all the kids' life stories; the documentary illustrates a year in the life of this ensemble, with all their passions, problems, and the strange normalcy of working underneath Rome's surface. At the Auditorium, the kids from *Termini Underground* will hold a dance performance before the screening of the film *Leila* (Alice nella città).



Italy • 2010 • Color • Beta Digital • 80' • Italian

**Screenplay** Gianluca Colloca, Emilia Zazza **Cinematography** Federico Greco, Michele De Angelis (second unit) **Editing** Rosso Fiorentino **Production** DigitalRoom, Emilia Zazza **Co-production** Lulù Cancrini, Gianluca Colloca, Rosso Fiorentino, Federico Greco, Nicola Ragone, Cineteatro, Associazione ALI Onlus

## A TRIBUTE TO CORSO SALANI



**A** marathon of personal, sweet and assorted independent documentaries - pure observations of reality, narratives, images and sounds of true beauty and made with profound passion. There's hardly a better way to remember Corso Salani (actor, writer, video maker documentarian and diarist who died recently: there is nothing that resembles Corso Salani in Italian cinema, or outside of it, nor will there be in the future). From the riveting evocation of Marinetti by Luca Verdone to an accurate dissection of the Roman hip hop scene by Stefano Pistolini, from a talking Chopin in the doc by Bozzolini, to the Rome that multiplies infinitely in Eshetu's work; this tracking shot ferrets out the darkest and most obscure corners in the capital and throughout Italy (as do Maria Rita Parsi and Claudio Camarca in *Le*

*radici e le ali*), a vivid panoramic that even contemplates the lives and dreams of a group of projectionists that have become an institution in some historical film theatres in the city, as well as the life and background of the avant-garde intelligenza of the feminist movement of the 70s - and finally a short by Costanza Quatriglio (see page 191), specially made for Extra. A tribute to Corso, however, could not open without peering through his eyes; two accidents that the press dismissed in a few seconds were compensated by Corso Salani's camera, and transformed into two individual and unmistakable accounts in the battle for prevention in the workplace. In the narrating eyes, we see Corso: his gentleness, his modesty, his natural empathy for the lives of others.

## CESENA, ITALIA

by Corso Salani • Italy • 2010 • 15'

## DEVA, ROMANIA

by Corso Salani • Italy • 2010 • 12'

“We need to break down the boundaries between documentary and fiction”: the works by Corso Salani have always walked that fine line between fiction and true documentary. The shorts he left us, recount dramatic news items, and are a small lesson in how truth can be rewritten by cinema. As part of the Enel project, “Life’s incidences” is dedicated to the theme of safety in the workplace and is part of the long list of initiatives and awareness raising projects on this issue that Enel has adopted. To make these shorts, Salani met with Enel workers who were victims of serious to minor injuries on the job and through interviews with these victims, colleagues and family members, brought out the human tragedy hidden behind the statistics giving us a snapshot of the drama of “white deaths”.

## L'ELEFANTE OCCUPA SPAZIO

by Francesco Barnabei • Italy • 2010 • 60'

In this day and age of multiplex theatres, three projectionists working in historic film theatres speak to the camera as if they were finally the stars of that imaginary film they’d always envisioned while setting up their machines. A cinephile fantasy imbued with subtle nostalgia that carries the scent of celluloid and red curtains, floor and gallery seating, Nouvelle Vague and Italian comedy.



*L'elefante occupa spazio*  
by Francesco Barnabei



*Fryderyk Chopin*  
by Angelo Bozzolini

## FRYDERYK CHOPIN

by Angelo Bozzolini • Italy • 2010 • 54'

The hidden aspects and torments in the life of Chopin come at us through his voice and his image, which thanks to special digital effects seem to speak directly to the viewer. Through the course of the years the winners of the “Chopin Prize” instituted to search for the most talented pianists in the world, speak of how they are bewitched by Chopin’s innovative inimitable technique, ferocious passion and the mystery of his painful message.

## IL FUTURISMO. UN MOVIMENTO DI ARTE/VITA

by Luca Verdone • Italy/France • 2010 • 52'

Luca Verdone brings us a futurist evening from Filippo Tommaso Marinetti’s revolutionary point of view. A journey in which cinema and photographic images mix with music, noise, poetry and synthetic theatre: dynamic editing, eclectic images and the bold stride of the film match the protagonist like a portrait.

## NESSUNA SPERANZA NESSUNA PAURA

by Stefano Pistolini • Italy • 2010 • 80'

The Hip Hop scene in Rome as you have never seen it before, told by one of the protagonists of the golden age of this genre - Chef Rago. Colle der Fomento, Flaminio Maphia, Cor Veleno, and Piotta mix with sounds, voices, grainy images and lots of rhythm; the experiences and sentiments of a special period that the able chronicler Pistolini brings to life.



*Il Futurismo. Un movimento di Arte/Vita*  
by Luca Verdone



*Nessuna speranza nessuna paura*  
by Stefano Pistolini

## LA POLITICA DEL DESIDERIO

by **Flaminia Cardini, Manuela Vigorita** • Italy • 2010 • 75'

Passions, desires, risks and wagers are at the base of the stories told in this film and string together thoughts and practices that characterized that feminist movement which wasn't overwhelmed by the protest marches but stood by its ideals, trusting in its intellectual achievements and life experiences. A sweeping tale of an era spelled out with humour through the voices of its protagonists.

## ROMA

by **Theo Eshetu** • Italy • 2010 • 58'

Theo Eshetu, among the leading names of the very first season of avant-garde cinema, recreates a kaleidoscopic vision for a foreigner in Rome. Sacred and profane, vulgar and poetic, eternal and ephemeral, this work puts into play the infinite sensations of the capital, in an attempt, perpetrated through the millennia, to transpose its atmosphere into images.

## LE RADICI E LE ALI

by **Claudio Camarca, Maria Rita Parsi** • Italy • 2010 • 54'

Starting from the language, the one spoken by our sons, we see emoticons, signs and figures replacing words. This language is unknown and incomprehensible to adults, who glance at it as unaware spies. *Le radici e le ali* moves from the consideration that in order to understand and get familiar with this alien world, adults have to take to the streets, where young people live to meet the current generation.



*La politica del desiderio*  
by F. Cardini, M. Vigorita



*Roma* by Theo Eshetu



*Le radici e le ali*  
by C. Camarca, M. R. Parsi

# ENVIRONMENTAL AND SOCIAL ACTION

## TELETHON SUPPORTS RESEARCH ON GENETIC DISEASES



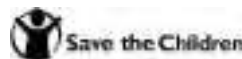
Telethon joins the programme of the International Rome Film Festival with a gala dinner to raise funds for research into genetic diseases. The grand affair will see some of Italy's best-known film figures and business leaders come together at the Open Colonna. Genetic diseases are caused by a defect in an individual's DNA, and for many of them there is still no effective treatment today. Since 1990, Telethon has been leading the drive to raise funds to support research on rare genetic diseases. Over 6,000 of these diseases have already been identified, and it is estimated that millions of people in Italy and the world are affected by one of them. However, due to the low incidence in manifestation of the diseases, they have been neglected by public and private investors. Telethon has raised over € 320 million and funded more than 2.200 projects on 454 diseases. Thanks to the effective treatment found for the deadly immunodeficiency disorder ADA-SCID, 13 children from around the world have been saved. Telethon is closing in on possible therapies for other genetic diseases such as metachromatic leukodystrophy and the Wiskott-Aldrich syndrome. In the hopes of one day being able to write the word "treatment found" next to each disease, Telethon continues undeterred in its commitment to defeating genetic disease. Financing research is an essential investment for our future in Italy, and the world.

**Open Colonna - Palazzo delle Esposizioni**

**More information: +39-06-39746222/ +39 06-39746000 - galatelethon@tizianarocca.it**

## A SPECIAL GALA EVENT TO SUPPORT CHILDREN'S EDUCATION PROGRAMS

BVLGARI



To honor its commitment to support quality education programs for the world's neediest children, Bulgari will host a star-studded gala event in Rome on Wednesday, November 3rd during the International Rome Film Festival. Among the evening's highlights is a high-end live auction featuring an exquisite selection of prestigious Bulgari jewels, watches, and accessories.

This very special evening serves as a celebration of Bulgari's partnership with Save the Children. Since 2009, Bulgari has raised over 6 million Euros to support programs that have helped tens of thousands of children living in the world's poorest countries. For 2010-2011, Bulgari has pledged an additional 6 million Euros to support the partnership. This partnership continues Bulgari's longstanding commitment to philanthropy.

Bulgari created a new specially-designed silver and ceramic ring which will also be available for purchase on November 3rd, with €60 from the sale of each ring donated to Save the Children. The retail price of the ring is €350. All proceeds from ticket sales and auction items will benefit Save the Children programs in Haiti, the USA, China, India, Indonesia, Ivory Coast, Kenya, Uganda, South Sudan, Colombia, the DRC and countries in Southeast Europe.

Tickets are available by invitation only.

**For more information please contact bulgariforsavethechildren@bulgari.com**

## FASHION, INDUSTRY AND CINEMA FOR THE SANT'EGIDIO COMMUNITY



ALTAROMA

Agenda Sant'Egidio and Altaroma in collaboration with the International Rome Film Festival have organized a charity evening to launch the exhibition "Teatro alla Moda" (Theatre in Fashion) which will take place at the Museo Fondazione Roma November 4<sup>th</sup>.

The show "Teatro alla Moda" will gather magnificent Italian fashion designed for theatrical productions for the very first time. One euro from every ticket sold will be given to Agenda Sant'Egidio. Agenda Sant'Egidio was founded in Rome in July 2009 by Maite Bulgari to promote and sustain the activities of the Sant'Egidio Community for the needy. Some of its benefactors include: Luca Cordero di Montezemolo, Carla Fendi, Fabio Gallia, Luigi Gubitosi, Sergio Balbinot, Gianpaolo Letta, Francesco Merloni, Duccio Libonati, Brunello Cucinelli, Alessio Planeta, Giuseppe Cornetto Bourlot, Giovanni Malagò, Aurelio Regina.

The community of Sant'Egidio is a movement that has over 50.000 people working in Italy and 70 other countries. Sant'Egidio has been present in Africa since 2002 with the programme DREAM, which looks after people with AIDS, and since April 2009 with the programme BRAVO!, a campaign to create a birth registry. The exclusive affair is reserved for 120 special guests, the most illustrious names from industry, fashion and cinema.

**Museo Fondazione Roma - Thursday 4 November 2010 - Time 19:30**

## ORDINARY HEROINES



"Eroine di tutti i giorni" (Ordinary Heroines), the photographic exhibition conceived by Maria Rosaria De Luca for the Association "Libreria dell'Anima" (Library for the soul), will be open from October 30 to December 8, 2010, at Chiostro del Bramante.

On display will be 15 black and white portraits taken by photographer Claudio Porcarelli. The women in the photos all have one thing in common, they recovered from cancer. They consider themselves very lucky and would like to send out a message of hope and trust to all those who are still battling with the disease. As part of the exhibition a short film "Tre donne" (Three women) will be screened.

It shows the protagonists (the women cancer victims) telling the story of their battle towards recovery. The short film made by Gabriele Muccino for the Association "Libreria dell'Anima" will be shown October 29 at 15:00 in the Teatro Studio at the Auditorium Parco della Musica.

The Association's mission is to promote projects aimed at caring for the psychological well-being of women patients hospitalized in cancer wards.

The Association "Libreria dell'Anima" has two seats, one in the Policlinico A. Gemelli in Rome and another in Naples at the Institute "Fondazione G. Pascale". A book with photographs and the stories of the women retold by journalists will be available. The proceeds from the sale of the book will go to the Association "Libreria dell'Anima" to support the projects.

**Chiostro del Bramante, Loggiato superiore, via della Pace 5 - October 30 - December 8 - Teatro Studio - Auditorium Parco della Musica, October 29 at 15:00 www.librieriadelanima.org email:mariarosaria.deluca@libero.it**

## FIGHT AGAINST AIDS WITH HIVideo 2010



HIVideo is a competition which started off in 2008 by calling on young people (ages 16 - 26) to create and submit ads which dealt with the prevention of sexually-transmitted diseases. The project was promoted by the Associazione NPS Italia Onlus - Network Italiano Persone Sieropositive (NPS non-profit Organization - Italian Network of HIV+ People in Italy). In just 2 years, over 200 ads have been submitted from all over Italy. The public voted for their favourite videos on the website [www.hivideo.it](http://www.hivideo.it). The top rated ads were viewed by a jury of experts and awarded at a closing night ceremony. Now in its third year, the association has decided to donate this format to the Ministry of Health to be held up as a model of a successful campaign aimed at young people.

On Wednesday, November 3, at 19:30, the Auditorium Parco della Musica, will host the ceremony (upon invitation) "HIVideo 2010", during which the project will be officially handed over to the Ministry. On this occasion honours will be bestowed on figures from the fields of medicine, politics and entertainment, for their committed efforts in the fight against AIDS in Italy. During the ceremony, the best past and present edition videos, made for the campaign against AIDS, will be screened. Rosario Iardino, President of NPS would like to dedicate this edition of HIVideo to Pietro Taricone, a friend and supporter of the association, right from the inception, of the HIVideo social campaign.

**Auditorium Parco della Musica, November 3 at 19:30**

## ITALY AND JAPAN: TWO COUNTRIES FOR OLD MEN?



The Fondazione Sigma - Tau joins the 5<sup>th</sup> Annual International Rome Film Festival, whose Focus Section is dedicated to Japan, with a conference on the theme "Italy and Japan: Two Countries for Old Men? Stories of extraordinary Longevity in Cinema and Medical Research". This paraphrase of the title of the Coen brother's film *No Country for Old Men*, which refers to America, is a tribute to that longevity, which science has studied for years through an analysis of the aging process in human beings.

During the conference at the Auditorium Parco della Musica, moderated by the film critic for *Il Messaggero*, Fabio Ferzetti, two of the world's leading experts on aging - the Japanese Masashi Tanaka, of the Tokyo Metropolitan Institute of Gerontology, and the Italian Claudio Franceschi, from the Department of Experimental Pathology at the University of Bologna - will use visual fragments of world cinema to tell astonishing stories of longevity and centenarians, blending genetics and metabolism with film in an attempt to explain these stories in terms of medicine.

**Auditorium Parco della Musica, Sala Studio Tre - October 30 at 17:00**

## THE INTERNATIONAL ROME FILM FESTIVAL AND THE CO<sub>2</sub> EMISSIONS COMPENSATION



Now in its fifth year, the International Rome Film Festival has grown into a premier event and matured to become an international showcase for films that overwhelmingly attracts the public at large.

In this framework, cinema in all its forms finds a platform, enhancing the festival programme and touching on myriad issues including social action and the environment, for which the Festival acts as a remarkable sounding board. In 2010, with this objective in mind, after supporting the regeneration of forests in Costa Rica and reforestation projects in Rome's Aniene Valley in previous editions, the Festival once again embraces the theme of environmental sustainability.

On the one hand, the Festival has renewed its commitment to contribute to creating a culture of sustainability with concrete actions; on the other, it can count on the support of its longstanding partners: LifeGate and its Zero Impact<sup>®</sup> project, which has aided over 600 companies in reducing CO<sub>2</sub> emissions since 2002, and Samsung, which supports that project as the Festival's environmental sponsor.

This represents a significant commitment on the Festival's part, therefore, with twin objectives: its responsibility to the physical setting hosting the event, the city of Rome; and the extraordinary opportunity to raise awareness of environmental issues among the large audiences that turn out for the events on the programme.

Thus the Festival once more adheres to the Zero Impact<sup>®</sup> project to offset the CO<sub>2</sub> emissions derived from the overall organization of the event by means of a project that aims to regenerate and safeguard new forests in Madagascar.

## CINEMA & DIVERSITY A DIFFERENT SMILE



Cinema & Diversity "Black Silk Tulips: A Different Smile" - In this communications project for cinema, diversity plays a starring role. On November 4, 2010, during the Rome Film Festival, a conference will be held with participants from RAI's Social Action Department and Medusa Film, along with well-known actors and entertainers such as Andrea Roncato, Pamela Prati, Lino Banfi, Mary Calvi, Luigi Cassandra, Giancarlo Magalli, Barbara Di Palma, Runa Jebreal, Paola Tassone, Claudio Trionfera, Carlo Romeo, and Stefano Pierpaoli, who will discuss what the film industry has done and can still do to make cinema a cultural tool for integrating people who are different. The event is organized by the association "Università Cerca Lavoro", with Diego Righini as the Production Director, and the project's main aim is to promote films by young directors whose shorts will "not only narrate diversity but reveal the very essence of diversity (be it physical, sexual, ethnic, religious, economic, or psychic) and, above all, portray it as an asset to society".

**For more information please visit [www.tulipanidisetanera.it](http://www.tulipanidisetanera.it).**

**Auditorium Parco della Musica, Greenhouse, November 4 - from 10:00 to 12:30**

## FRAGILE OMEN FIGHT VIOLENCE AGAINST WOMEN

The short, *Presagio fragile*, directed by Luca Di Prospero and produced by Giovanni Veronesi, premiering at the Rome festival, arises from the premise that the sadly widespread phenomenon of violence against women must be told, but above all denounced.

Newspapers are filled with daily accounts of stalking, abuse, and in the worst scenario - full blown brutality. The list of domestic beatings and murders is quite long (involving ex boyfriends, ex husbands, fathers, brothers...) and continues to grow, as does the number of women who are sexually abused by total strangers.

The challenge was to get a social message across to viewers on an issue which can't be done effectively through an ad, but only through the incisive look of a camera and the language of cinematography.

A young woman comes home and is chatted up by a neighbour in the stairwell.

He invites her to dinner. He seems to be hiding something, but his intentions don't easily betray his guilt.

The film will give added support to the association "Doppia Difesa", founded by Michelle Hunziker and Giulia Bongiorno.

The short will be screened before the film *We Want Sex*.

**Auditorium Parco della Musica, Sala Santa Cecilia, October 30 - at 19:30**

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## YOUR LAST BREATH? CAMPAIGN TO ABOLISH THE DEATH PENALTY

The issue of the death penalty has recently been re-launched with a petition, signed by 5 million people, calling for a moratorium and the abolition of capital punishment and placed in the hands of the President of the General Assembly of the United Nations.

The 74-minute long documentary directed by Claudio Serughetti, screening at the Rome Festival, looks at the motivating factors, behind the global movement calling for the abolition of the death penalty, through political messages delivered by prominent international cultural figures.

In addition to the use of archival documents from the International League of citizens and members of parliament for the abolition of the death penalty - "Nessuno tocchi Caino" (Hands off Cain), the film avails itself of significant pleas from three Nobel laureates, Betty Williams, Adolfo Perez Esquivel and Dario Fo, and international personalities including: missionary Alex Zanotelli, Oliviero Toscani, Marco Bellocchio, Elisabetta Zamparutti, Bernardo Bertolucci, Franca Rame, Marco Pannella, Massimo Fini, Giampiero Vincenzo, Mohsen Melliti and Peter Gabriel

The narrative and style of the documentary is very upbeat and contemporary - there's selective use of superimposed images throughout and edited with riveting rhythm.

It is produced by Claudio Serughetti, in association with "Nessuno tocchi Caino", coproduced by Valestra - Emanuele Carminati Molina, Movie Magic - Guido Borghi.

**Auditorium Parco della Musica, Teatro Studio, November 3 - at 12:00**

# FESTIVAL ECHOES



# IMAGES IN MOTION

MACRO MUSEUM OF CONTEMPORARY ART OF ROME



Mario Schifano, *Untitled*, 90s. *Courtesy of Archivio Mario Schifano*

MACRO WELCOMES THE ROME FILM FESTIVAL AUDIENCES AFTER ANOTHER YEAR OF INTENSE ACTIVITY, OVER THE COURSE OF WHICH, THANKS TO CITY'S ADMINISTRATION SUPPORT, IT HAS HAD THE OPPORTUNITY TO TEST ITS OWN POTENTIAL. NOW, AS MACRO READIES ITSELF FOR THE FUTURE, INCLUDING THE OPENING OF THE NEW WING DESIGNED BY ODILE DECQ – PRE-OPENING WAS HELD LAST MAY – THE MUSEUM CONTINUES TO DIVERSIFY ITS OFFERINGS. THIS STRATEGY MAKES MACRO A PLACE IN WHICH IMAGES ARE IN MOTION, CROSSING DIFFERENT FIELDS OF ENDEAVOR, GENERATIONS, AND FRESH WAYS TO PRESENT ART, AND IT IS THIS CEASELESS CREATIVE MOTION THAT RECONFIRMS ROME'S ROLE AS A CAPITAL OF CONTEMPORANEITY.



## LABORATORIO SCHIFANO

Hence our decision to devote an exhibition to Mario Schifano, icon of the contemporary zeitgeist, and reintroduce the artist, in a new light, to an international audience that identifies Rome, and its creative dimension, with the visual universe that Schifano has conceived. In the *Laboratorio Schifano*, for the first time, hundreds of images that blend painting with photography will be on view, exclusively presented in an immersive exhibition that sweeps viewers up into its impetuous creative flow. Never-before-exhibited polaroid shots, photographs, and color photocopies - often painted over - along with manipulated images from newspapers and magazines, and even pages of Schifano's notes, are all assembled here for an ideal as well as physical reconstruction of the artist's creative laboratory, with the addition of unreleased films put together with his audiovisual materials.



Fabio Sargentini observes Jannis Kounellis' horses entering the gallery L'Attico (the garage in via Beccaria), January 1969. Photo by Claudio Abate. *Courtesy of Archivio Galleria L'Attico.*

## L'ATTICO DI FABIO SARGENTINI 1966 - 1978

The third edition of MACROradici del contemporaneo spotlights the gallery L'Attico, directed by Fabio Sargentini since 1966, in an extraordinary visual journey to rediscover the images, locations, art forms, leading figures and cultural humus of the international, experimental-minded Rome of the 60s and 70s. The starting point is the famous garage in via Beccaria, the first Italian art space that was literally underground, conceived not as a venue for exhibitions, but a place that could inspire creative solutions open to the cross-contamination between different art forms - painting, music, cinema, dance, and theater - and the reciprocal interference between them. Special MACRO display cases contain photographs (including superb works by Claudio Abate) documents, artworks and objects that materialize impressions and encounters - all in a dialogue with an interactive touch screen, video, and a special audio visual installation created for the occasion by Sargentini himself.

**ROOMMATES / COINQUILINI:  
CAROLA BONFILI / LUANA PERILLI**

In parallel, and complementary to, "the roots of the contemporary spirit", the third edition of *roommates / coinquilini* embraces young artists and curators active on the Roman scene, whom they have invited to create original works for a shared space. Carola Bonfili presents *Kipplelake*, a staircase-shaped installation in which visitors are invited to immerse themselves, discovering vibrant images. From the outside, the work appears as a stand from which viewers can watch the video made by the second artist projected onto the back wall. Luana Perilli's *The man of the season (in loving memory of loving memories)* is a video in which the characters and scenes from silent movies assume new identities, thanks to the artist's creative reworking and the inclusion of background music.

**JAMIE SHOVLIN**

Another new work made for MACRO is British artist Jamie Shovlin's latest multimedia project entitled *Hiker Meat*. In an investigation of the blurred boundary between fiction and reality, Shovlin reconstructs the history of a film that never got made by piecing together the various materials that composed it. Starting with posters and studies for the film set, the artist manages to make an actual film, editing hundreds of clips from found footage and turning an imaginary event into a possible reality. An authentic tribute to the exploitation cinema of the 70s, the exhibition invites reflection on its iconography and the essential bond between images and soundtrack; it emphasizes archetypes and myth and celebrates the intense relationship between directors and musicians, including some of the best-known (from Dario Argento and Goblin to Fabio Frizzi and Lucio Fulci).



Jamie Shovlin, *Hiker Meat* (US one-sheet), 2010, courtesy of the artist, Unosunove, Roma and Haunch of Venison, London



Luana Perilli, *The man of the season (in loving memory of loving memories)*, 2010, video still, courtesy of the artist, *The Gallery Apart, Incontri Internazionali d'Arte* - Carola Bonfili, *Kipplelake*, 2010, video still, courtesy of the artist

With this new exhibition lineup, ideally linked to the broad theme of the cross-pollination between genres and art forms that is one of the cornerstones of the Rome Film Festival programme, MACRO once again confirms its vocation as a home and a laboratory for images: images in motion across time and space; images from interweaving generations, fields of study, and art forms; with ever fresh interpretations of the mutually interfering yet freedom-based relationship between contemporaneity and the visual universe.

**LUCA MASSIMO BARBERO**

Director MACRO

Museum of Contemporary Art of Rome

**LABORATORIO SCHIFANO**

curated by Luca Massimo Barbero, Francesca Pola, Archivio Mario Schifano. Second floor (catalogue by Electa Mondadori, Italian/English).

**MACRORADICI DEL CONTEMPORANEO.  
L'ATTICO DI FABIO SARGENTINI 1966 - 1978**

curated by Luca Massimo Barbero and Francesca Pola. In collaboration with Galleria L'Attico. First floor (catalogue by Electa Mondadori, Italian/English).

**ROOMMATES / COINQUILINI:  
CAROLA BONFILI E LUANA PERILLI**

curated by Ilaria Gianni and Gabriele Gaspari; curatorial coordinator Costanza Paissan. First floor.

**JAMIE SHOVLIN: THE HIKER MEAT PROJECT**

curated by Elena Forin. Ground floor.

**MACRO**

Museum of Contemporary Art of Rome

Via Reggio Emilia 54 - Rome  
October 26 2010 - February 6 2011

**Opening**

Monday October 25 2010 at 19:00

**Open:** Tuesday to Sunday from 9 to 19:00

**MACROTICKET**

MACRO + MACRO Testaccio:  
general admission - €4.50,  
€3.50 reduced - Valid for 7 days.

\*Admission prices may vary on the occasion of special events and temporary exhibitions.

• [www.macro.roma.museum](http://www.macro.roma.museum)  
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# THEATRE IN FASHION

STAGE COSTUMES. GREAT DESIGNERS

**A** spectacular exhibition dedicated to fashion in theatre will bask in Roman limelight. Curated by **Massimiliano Capella** it features 100 original costumes designed for famous theatre, opera and dance productions by some of the most celebrated Italian designers - **Gianni Versace, Roberto Capucci, Emanuel Ungaro, Fendi, Missoni, Giorgio Armani, Antonio Marras, Romeo Gigli, Alberta Ferretti, Valentino, Enrico Coveri**. These unique gowns, true works of art, will be on display together with models, sketches and rare documentary video footage, to relive the most glamorous moments in today's international theatre. Some of the extraordinary pieces shown include: the Versace gown designed for Kiri te Kanawa in Strauss' **Capriccio** (1990), with geometric motifs inspired by Sonia Delaunay; a pink fur cape by Fendi and worn by Raina Kabaivanska in the **Traviata** (1984); the multicoloured costumes by Missoni for **Lucia di Lammermoor** worn at La Scala in Milan (1983); the costumes for the vestals in **Casta Diva** at the Arena in Verona (1986); a tribute to Maria Callas by Capucci, and the costumes by Alberta Ferretti for Bizet's **Carmen** at the Baths of Caracalla in Rome (2001). The fashion show continues with costumes worn by **Luciano Pavarotti, Montserrat Caballè, Katia Ricciarelli, Cecilia Gasdia, Luciana Savignano, Carla Fracci, Teresa Stratas, Luciana Serra, Lucia Aliberti, Sesto Bruscantini**, and the cherry on the cake will be Armani's spectacular Bata de Cola designed for **Joaquin Cortes** and worn in the Joaquin Cortes Show (2002) making its first-time appearance in Italy. Promoters of the exhibition are **Altaroma, Fondazione Roma** and the **Mazzucchelli Museums** in Brescia; it was organized by the **Arthemisia Group** in collaboration with Fondazione Cinema per Roma.

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ALTAROMA



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Tutù con calzamaglia GIANNI VERSACE - Milan, Versace Spa  
1991, *L'Uccello di Fuoco*, I. Stravinsky - *The Carnival for the Bird*  
(Charity Gala) London, Royal Opera House

**Fondazione Roma Museo** - via del Corso, 320  
5 November - 5 December, 2010  
Information and booking: tel. 199 500 200  
• [www.teatroallamoda.it](http://www.teatroallamoda.it)

# LEONARDO WHO?

A DOCUMENTARY ON LEONARDO DA VINCI



**D**irected by Salvatore Nocita, produced by Officina della Comunicazione, Rai Trade and Gruppo Thorus, music by Roby Facchinetti and with the collaboration of the Veneranda Biblioteca Ambrosiana in Milan and De Agostini for use of the images. Philippe Leroy in yesteryear interpretations from the TV movie "La vita di Leonardo" (The Life of Leonardo) by R. Castellani, and Leroy now, narrates the figure of Leonardo by guiding the viewer through the most exemplary sites of the great master's oeuvre: the National Museum of Science and Technology in Milan, the Veneranda Biblioteca Ambrosiana, the Sforzesco Castle, and the "Last Supper" in Santa Maria delle Grazie. The words and ideas of leading figures from the fields of culture and science are enriched by graphics and 3D animation that contemplate the studies, drawings and some of the master's greatest paintings. Precious images from the original Codex Atlanticus, under custody in the Ambrosiana Library, and the setting of

The film will premiere on Thursday, 21 October 2010 at the Auditorium of the National Museum of Science and Technology in Milan.  
For information:  
[info@officinadellacomunicazione.com](mailto:info@officinadellacomunicazione.com)  
Tel: +39/035/0604718

many scenes inside the National Museum of Science and Technology, which houses the most important collection of models and machines constructed according to the designs by Leonardo, give the narrator a wealth of material for an in-depth look at the artist's accomplishments. The film is inspired by Leonardo da Vinci's multi-faceted, curious and richly creative approach to the real world. During the Festival in Rome an exposition on the figure of Leonardo will be held at the "Leonardo e Michelangelo a confronto" exhibition organized by the Cultural Association Metamorfoasi at the Musei Capitolini.

**BILATERAL CONVENTION ITALY - JAPAN INVITATION TO JAPANESE CINEMA**

Promoting Japanese cinema in Italy and Italian cinema in Japan is the common thread running through the lectures scheduled as part of the event organized by the Faculty of Oriental Studies of the University of Rome - La Sapienza together with the Italy-Japan Foundation, in which academia meets the know-how of the wide range of professionals in the film industry. From the interpretation of such stereotypes as the samurai, to the decoding of specific narrative devices; from a reflection on the "otherness" of a country's ethics and aesthetics as conveyed by sounds and images, to the exportation of the "film as product": Italian and Japanese scholars will present the results of their research, while actors and directors from both countries will share their experiences with "other" cinemas, and the inspiration they have drawn from them. **Aula Magna - Faculty of Oriental Studies (Via P. Amedeo 182/B - 1st Floor) - October 29, 9:30 - 19:30 - October 30, 9:30 - 13:00**

**KAZUKO MIYAMOTO CONSTRUCTIONS AND WORKS ON PAPER**

Kazuko Miyamoto's solo exhibition opens at the Alessandra Bonomo Art Gallery. For its first time ever in Rome, the exhibition will feature installations, paintings on paper and pencil drawings. Miyamoto's work explores various materials and forms - string, industrial and natural elements - by creating a poetic and delicate world that blends Japanese culture and aesthetics, minimalism and employs the most intriguing female artistry and techniques. Kazuko Miyamoto, born in Japan, has been living and working in New York since 1964. In 1969 she met the artist Sol LeWitt and initiated a long and fruitful collaboration. In 1986, Kazuko Miyamoto established Gallery OneTwentyEight in New York where she currently serves as director. This gallery offers a chance to emerging young artists from around the world to display their talent. Her works are part of major private and public art collections such as the MoMA in New York and the National Museum of Modern Art in Kyoto. **The Alessandra Bonomo Gallery, opening Tuesday October 26, 2010, time 18:30 - 21:30, is open Tuesdays to Saturdays from 14:30 to 19:30. For further details: Valeria Dani - mail@bonomogallery.com - Tel: +39-06-69925858**

**CINEMA KABUKI**

In addition to film production, Shochiku has always had a major role in promoting Japan's traditional performing arts as the primary commercial producer of kabuki theatre both in Japan and abroad. It stages theatrical productions and high definition films drawing from the kabuki repertoire and recording live with state-of-the-art technology and live performances by highly acclaimed Japanese actors.

- *Dojoji - A Lover's Duet* (Kyokanoko Musume Ninin Dojoji), recorded live at Kabuki-za Theatre (Tokyo, 2006) - 71' HDCAM ©Shochiku
- *Parent and Child Lion Dance* (Renjishi), directed by Yoji Yamada, recorded live at Shimbashi Embujo Theatre (Tokyo, 2007) - 55' HDCAM ©Shochiku

**Japan Cultural Institute, November 3 - 4, 2010 at 19:00 - Via A. Gramsci, 74 - 00197 Rome**

**tel. +39 06 3224794-54 - www.jfroma.it - free admission - The program may be subject to some slight variations**

**TOKYO LANDSCAPE**

"Tokyo Landscape: The Exhibition" is a photography and textual exhibition dedicated to the city of Tokyo: the most livable megalopolis on the planet as seen by a photographer and a writer. Photos and mini-stories are paired in a nod to the Kanji, the Japanese ideograms that are always both words and images at once. This form of storytelling recalls the deepest aspects of ancient Japanese culture, in which, according to traditional calligraphy, form is in itself the substance of any and every content. The installation consists of fifteen aluminum panels on each of which two to five photographic prints are mounted in logical, conceptual, and artistic sequences. The texts by the writer Gianluca Floris, in Italian, English, and Japanese, accompany Antonio Saba's photo essay, playing with meanings and the stories suggested by the shots. "Tokyo Landscape: The Exhibition" is a "calligraphic tale". The exhibition is organized in collaboration with the Fondazione Italia in Japan.

**Museo Carlo Bilotti, Viale Fiorello La Guardia, Rome - October 30, November 21**

**THE EYES NEVER LIE**

Photographer Riccardo Ghilardi's interviewees are back in the hot seat, with its blue cushion and its wrought-iron back that looks like a question mark. One penetrating question and the actors drop their guard: there's no fudging before a camera lens that makes hiding the truth a futile exercise. Thirty large-format photographs capture the faces of the most famous stars in Italian cinema, their most intimate expressions revealing their deepest convictions. In this new edition of the exhibition, the first section of photographs is flanked by new portraits in which the expressive force of the actors' faces frames the evocative potential of the setting. The themes are less private; personal concerns mingle with doubts about morality, and honor: the working of the subjects' minds. **Casa del Cinema, from September 20 to November 11. Open Tuesdays to Sundays from 15:00 to 19:00 in largo Marcello Mastroianni 1. For further information please call +39.06.423601 (Casa del Cinema). Press Office: Marcella Vigilante (+39.340.3410776; www.loguardononmentemai.com)**

**FILM AND PR:****HOW TO SHAPE A FILM'S SUCCESS**

On the occasion of the celebration of the 40<sup>th</sup> anniversary of FERPI and in collaboration with the Fondazione Cinema per Roma organizes: "Film and PR: How to Shape a Film's Success". Meeting the Insiders, curated by Elisa Greco and Cristina Marchegiani. A behind-the-scenes look through the eyes of insiders to see how a film becomes a hit: viewing the film communication process from every angle. From the director's role to the ensemble effort of the production team; from the promotional strategy before, during and after the film's release to the push by the press office, the role of film festivals, and case histories of legendary success stories. We talk to some of the leading players, past and present, in the creation of hit films and great cinema. **Auditorium Parco della Musica, sala 3 - November 2 at 11:00 - Free admission - More information: www.ferpi.it**

**DEDICATED TO ANGELO FRONTONI**

This delightful project offered by the Institution Palazzo Rospigliosi of Zagarolo comprises a photographic exhibition dedicated to Angelo Frontoni "il fotografo delle dive" (diva's photographer), a concert by the Petrassi Orchestra of Zagarolo (scores from various films and suite from the score of "Riso Amaro") and a showcase for youth-oriented films. "Luci sui set di Angelo Frontoni" (Spotlights on the sets by Angelo Frontoni) is a collection of snapshots taken in his studio and garden, at the villa in Zagarolo, and made available by "Centro Sperimentale di Cinematografia di Roma" (National Film School in Rome). The exhibition is coupled with the first edition of the "Memorial Angelo Frontoni" an acknowledgement given, every year, to figures in entertainment. The prize for 2010 goes to photographer Umberto Pizzi.

**Province of Rome - project ABC - Istituzione Palazzo Rospigliosi - Zagarolo, Rooms in Palazzo Rospigliosi - free entrance - October 28 - November 6 - Open 9:00 - 13:00 - Free admission**

**THE ORIGINAL TRICK. FROM GHERGO TO SCHIFANO  
A HISTORY OF CINEMA IN AUTEUR PHOTOGRAPHS**

From Ghergo to Schifano, A History of Cinema in Auteur Photographs Curated by Matteo Di Castro. Taking a collector's approach and reassembling a series of caches of lost photographs, the exhibition documents the multitude of associations that cinematic mementoes hold for the contemporary aesthetic sensibility. On show are original prints by Italy's master photographers of the 20<sup>th</sup> century, such as Arturo Ghergo, Tazio Secchiarioli, Franco Pinna, Pierluigi Praturon, Ugo Mulas, and Mario Schifano - as well as anonymous snapshots, on-set photos taken during shoots for high-budget productions, promo photos for B movies, portraits of Italian divas and international actresses, and glimpses of long-forgotten actors.

**s.t. foto libreria galleria - Via degli Ombrellai 25, Rome - from October 26 to November 28, 2010; opening times: Tuesday - Saturday 10:30-20:00; Sunday 11:00-18:00. Free admission. Opening: Tuesday October 26 at 19:00 - More information: tel/fax +39 0664760105 - web link: stsenzatitolo.it/content/il-trucco-originale - info@stsenzatitolo.it - www.stsenzatitolo.it**

## THE OBSESSION LABORATORY FROM SCIENCE TO DREAMS

Photographs by Massimiliano Camellini. Master craftsmen's creations for cinema turn into latter-day Frankenstein's monsters, as their makers shape bodies and endow them with souls. Scattered eyes and limbs constitute the "laboratory" where physicality is tested and becomes a timeless story. Synthetic anatomical parts amaze viewers with their extraordinary likeness, thanks to the photographic process: images that attest to a skillful use of light and a magic, somewhat sinister play of shadows, a nod to the cinematic medium.

**Galleria Mandeep Photography and beyond, Via dello Scalo San Lorenzo, 55, Rome, from November 3 2010 to December 4 2010 - Opening times: Tuesday-Friday 11:00-13:00 / 15:00-21:00 or by appointment.**

**Opening: November 3, at 19:00 - Presentation of the book *Il Laboratorio dell'ossessione*, Five Continents Editore 2010: Thursday, November 4, 2010 at 19:00 - Press office: [press@mandeep.it](mailto:press@mandeep.it)**

**Friday, December 3, at 19, "Esperienze di creazione", a conversation with Danilo Del Monte, special effects creator.**

## DOCU FILM ON MATTEO RICCI

Promoroma presents Kolndrekaj, the first documentary film ever to explore the life of Matteo Ricci, and shows unseen footage shot in China with the authorization and approval of the Chinese government. It is filmed in Ricci's birthplace Macerata, places he grew up in, and Rome, where he received his education. Ricci attends the Collegio Romano and receives strict training in the humanities and sciences. At the age of 25 he is sent as a missionary to the Far East, thus fulfilling the dream of a lifetime. Father Matteo Ricci, with great interior strength and tireless effort, enters a world which is far from Western thought and logic. Nevertheless, after a period of 28 years in the Forbidden City, the Emperor appoints him Ambassador of the "Reign of the Dragon" to the West. Emotions, thoughts and images of the infinite beauty of China and its millenary culture are reconstructed with stylistic rigor. The docu-film is set in Ricci's days and uses Italian and Chinese actors, making this work one of kind in its genre.

**Tempio di Adriano, Piazza di Pietra, October 28 - Time: 18:30 - Free admission  
Info: [www.promoroma.com](http://www.promoroma.com) - Tel. +39 06 6786521**

## JAPANESE GLIMPSES OF LATIN AMERICA

The Association Nuovi Orizzonti Latini will showcase films dealing with Japanese immigration to Latin America. Peru was the first Latin American country to welcome Japanese migrants. Francisco Japòn arrived in 1596; ships loaded with Japanese migrants to Peru and later destined for Brazil, date back to the beginning of the 20th century. Japanese migration later spreads to Bolivia; it involved migrants, those who succumbed to disease, the harsh climate and extenuating work conditions.

Initially migrants were farm labourers; many of them eventually changed jobs. Immigration enriches those who leave their homelands but also those who host the newcomers, engaged in a (at times difficult) dialogue and exchange of cultures.

The 4 films screened were shot in Bolivia, Brazil and Peru and are seen through the POV of 3 directors of Japanese origin: Ann Kaneko, Toshifumi Matsushita and Tizuka Yamasaki; the latter will be present at the screening. An exhibition of origami overseen by Gabriele Castillo will also be on display.

**Origami Exhibition: Auditorium INPM, via di S. Gallicano 25, Trastevere - Rome, October 30 - 31 - Time: 19:00  
Film show: CEB - Embassy of Brazil, Piazza Navona, 14 Rome, November 4 - 5 - Time: 19:00 - Free admission  
[www.nuoviorizzontilatini.it](http://www.nuoviorizzontilatini.it) - More information : +393920989238**

## CALIGARI CINECONCERT BY SUPERSHOCK

Screening of the film *The Cabinet of Dr. Caligari* by Robert Wiene (1919) with music written and performed live by the rock band Supershock: Paolo Cipriano (vocals, guitar) and Valentina Mitola (bass). Not just a sonorization, this is a real rock cine-concert, in which the film frames play another instrument that happens to go perfectly with guitar and vocalist and is essential to the unique energy of this live performance. Music springs quite naturally from the images on the screen, while the images undergo a chemical reaction upon contact with the musical notes, arousing a dormant force. Supershock is well known on the international scene for its multimedia concerts, and performed 250 concerts. Organized by MusicARTeatro in collaboration with the Cultural Affairs Office of Rome's third district.

**CinemAvvenire - Viale dello Scalo San Lorenzo 51/53 - Rome - October 29, 2010 - at 21:00  
Tel. +39-06-44362602 - Free admission - [www.supershock.org](http://www.supershock.org)**

## SAMPIETRINO D'ORO MARGUTTIANO

The Associazione Culturale Diletta Vittoria will confer the 5th annual Sampietrino d'Oro Marguttiano Prize on the actor Bud Spencer. Angelo Blasetti will be the host of this evening event honoring those entertainment professionals who, whatever their particular skills, contribute to the making of works for film and television, demonstrating commitment and dedication. This year the jury, made up of the Friends of via Margutta, entertainment professionals, has decided to dedicate the event to the filmmaker E.B. Clucher (Enzo Barboni), as a tribute to his invaluable if little-known work behind the scenes, and his consummate professionalism. The event is open to the public and will be held at the film and TV studios Digitopoli-Videa, built by producer Franco Cristaldi in 1960.

**Studi cine-televisivi Digitopoli-Videa, via Livigno, 50 - October 25 - Time: 20:00 - Press Office and accreditations: Roberta Salvi- [roberta@render-project.com](mailto:roberta@render-project.com), Tiziano Macciocca - [press@galleriavittoria.com](mailto:press@galleriavittoria.com)  
Info: +39.06.36001878 - +39.06.351851 - [www.digitopoli.it](http://www.digitopoli.it)**

## NELLO SALZA MUSIC FROM THE BIG SCREEN

In the elegant setting of the Galleria "Alberto Sordi", with its evocative atmosphere, trumpet player Nello Salza will lead his Ensemble in a performance of "Music from the Big Screen". In this concert, the trumpet takes the lead in revisiting the high points in film history and performing the theme songs from the big screen's most gorgeous, unforgettable scores, with a unique repertoire never before presented in concert form. Salza will play famous themes from films like *Life is Beautiful*, *The Legend of 1900*, and *Nuovo Cinema Paradiso*; "Gabriel's Obeo" from *The Mission*; and, in honor of Alberto Sordi, the music from his hit films that is most associated with him. A unique occasion for the public, this free concert is offered by the musician, the Galleria Alberto Sordi, and the International Rome Film Festival.

**Galleria Alberto Sordi, Piazza Colonna, Sunday October 31, at 21:00**

## ALITALIA. WE MOVE YOUR PASSIONS

Alitalia's presence at the International Rome Film Festival is the perfect occasion to testify, once again, its total commitment to promote Italian style which through cinema has reached extraordinary creative heights and is much appreciated the world over. Alitalia invites you to admire the exhibition of images in the foyer of the Auditorium and take a brief flight through memory lane. You will be in the company of fellow passengers whose faces and smiles you will surely recognize, world famous actors, actresses and directors that have left an indelible mark in the history of cinema and that Alitalia has had the privilege to accompany on their journeys to fame.

**Foyer Auditorium Parco della Musica**

**4<sup>TH</sup> ANNUAL INTERNATIONAL GRAND PRIZE FOR DUBBING**

The International Grand Prize for Dubbing is a unique event that culminates in the gala awards ceremony at which the “Oscars” of dubbing are handed out. The venue for 2010 is the Auditorium della Conciliazione. The ceremony caps two weeks of activities, master classes, and academic conferences, and dubbing studios will also be open to the public. The concurrence of the Dubbing Awards and the Rome Film Festival allows film fans to get an up-close look at the field, step inside a real dubbing booth and try their hands at this art. The event has several aims: support the linguistic system and cultural interpretation; promote cinema and international culture; stimulate and develop dubbing’s socio-linguistic aspects by means of college courses and graduate programs; create new professional skills and exciting new job opportunities. Dubbing promotes the understanding of a world that would otherwise be difficult to “read”.

**SHISEIDO E CARITA: BEAUTY DESIGNERS**

The Shiseido Cosmetics Group Italy with its two trademarks, Shiseido and Carita, will be present at the International Rome Film Festival and offer exclusive makeup and hair styling to celebrities and accredited participants. Shiseido, the Japanese world leader in the cosmetic sector, will devote a Zen space within the Cinema Village to wellness and beauty, in addition to an exclusive exhibition called “Shiseido,” to be hosted in the Petrassi Foyer, Auditorium Parco della Musica. The exhibition, in this first ever Italian engagement, celebrates Japanese art through forty artistic works including, lithographs, specially created advertising campaign posters and publications that trace the evolution of the concept of beauty in Japan from the end of 1868 to present day. Carita, French brand of *haute beauté*, is strongly linked to the arts and entertainment. The Carita sisters, Rosi and Maria, have designed hairstyles for many world class stars such as Brigitte Bardot and Catherine Deneuve.

**Foyer Auditorium Parco della Musica**

**A GREAT OLIVE OIL IN THE MAKING**

Monini, the famous brand of Umbrian Extra Virgin Olive Oil has once again partnered with the Rome International Film Festival to entertain young filmgoers and their moms with a series of comic strip illustration boards that describe how an excellent Extra Virgin olive oil is made. Monini takes healthy, wholesome eating to heart when it passes down the appreciation and tradition of olive oil in a balanced diet. It wants newer generations to be part of the “know-how” that this Italian family has maintained over the course of a century, bringing excellence in the art of Umbrian oil making to our tables. As part of the Foyer Salacinema Alitalia the simpatico cartoon character, Oliver, guides youngsters on the journey an olive makes from the tree to our tables. A story filled with nature, and wholesome living and eating. This educational journey demonstrates how man and nature work together to give us that sacred gift, Extra Virgin olive oil, a fundamental element in our diet, that completes and enriches our dishes each day.

**Foyer Salacinema Alitalia**



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The Mondadori movie monthly magazine welcomes  
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Interviste, approfondimenti e racconti  
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ROME, NOVEMBER 2<sup>ND</sup> 2010

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Apply for a grant under the 2010 Screen Tourism Promotion Project!

# What is the 2010 Screen Tourism Promotion Project?

The project promotes tourism to Japan through feature films and TV dramas that can commercialize the appeal of sightseeing in Japan widely in the world. The project will achieve this by implementing a smooth filming process in Japan and will carry out promotions following the completion of the works, including joint promotions undertaken by the world producer/cinemas and the region in which they were shot. Accordingly, in 2010 the Japan Tourism Agency accepts applications for films and TV dramas project that would contribute to promoting film tourism and that wish to receive assistance.



Japan Supports Making Films & Dramas!

## STPP

Screen Tourism Promotion Project



### ■ Details of assistance

The following assistance will be provided.

- 1) Provision of information for conducting shooting in Japan
- 2) Provision of funding

Location shooting assistance: up to ¥1,000,000

The monetary unit should be Japanese yen.

Applicable expenses: costs incurred while in Japan, including travel, accommodation, vehicle, etc.

### ■ Application requirements for works

Works that are planned to be screened or broadcasted in regions other than Japan.

### ■ Entry conditions

- A contract must have already been concluded with a Japanese film producer
- Cooperation must be made for sightseeing promotions by the region where the works were shot
- The final product must be submitted

### ■ Application period and number of entries accepted

Period: 26 October 2010 (Mon) - 5 November 2010 (Thu)

Pieces accepted: 3 or less

■ More information: <http://www.unijapan.org/en/>

■ Japan Location Database: <http://www.jldb.bunka.go.jp/indexE.php>



# SHISEIDO



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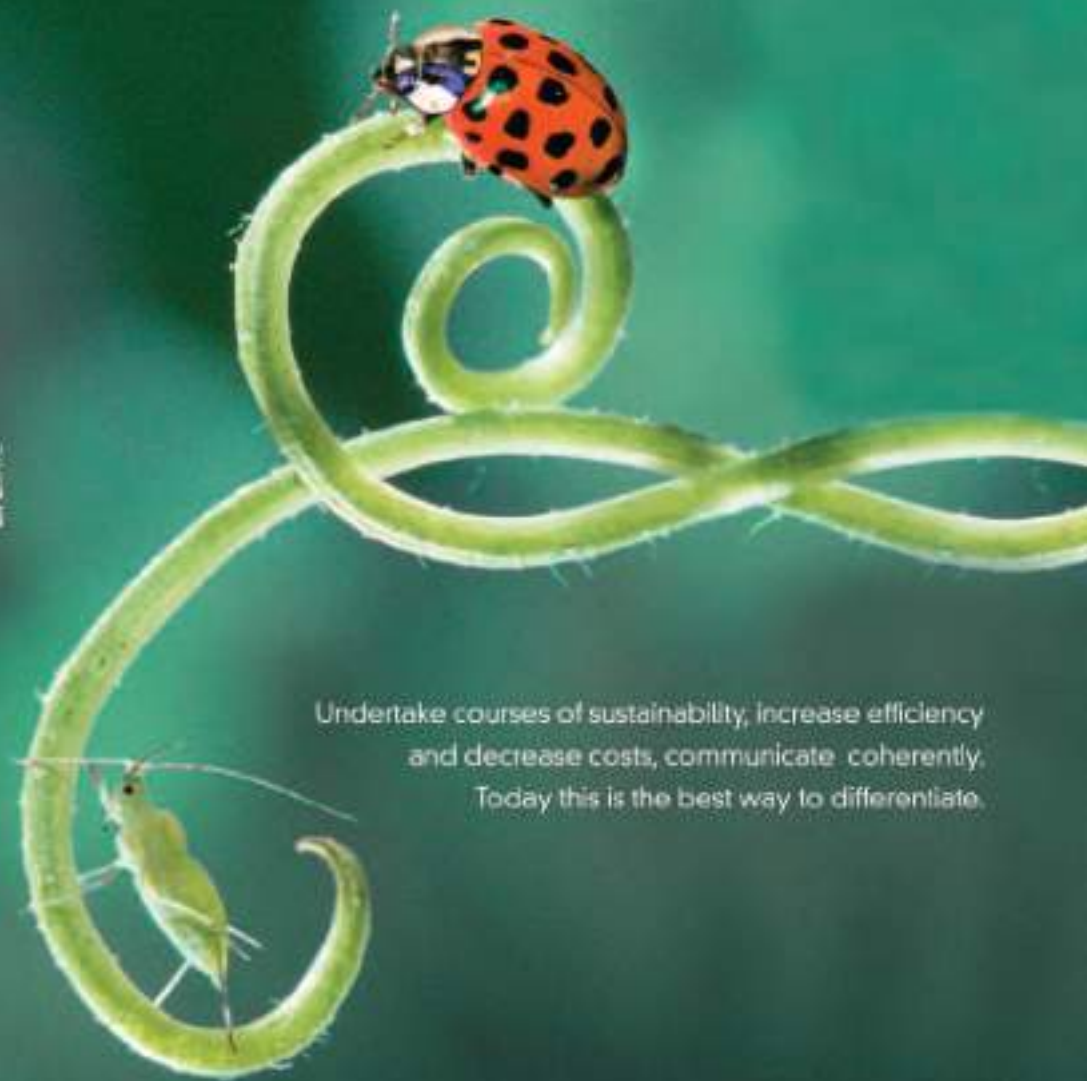
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Important recognition has been won with the SOANC certificate as well as the ISO 9001:2000, the ECA ENVIRONMENT 14001:2004 and the OHSAS 18001:2007 certification, which has meant the opportunity to attract and keep important clients like the Bank of Italy, the Regional Council of Lazio, the President of the Council of Ministers, the Archeological Superintendent of Rome, the Society for the Rome Industrial and Technological Centre and, in the course of 2008, the Cooperative Construction Consortium for the maintenance of the Park of Villa Pamphili of the Municipality of Rome and the C.P.L. Concordia for the Music Park of the Auditorium of Rome.

The range of activities is wide, including every specialisation in the market garden sector: from major design and construction projects for parks, gardens, terraces and urban furniture, and irrigation plants for public and private customers, to agricultural schemes, forestation and environmental impact studies.

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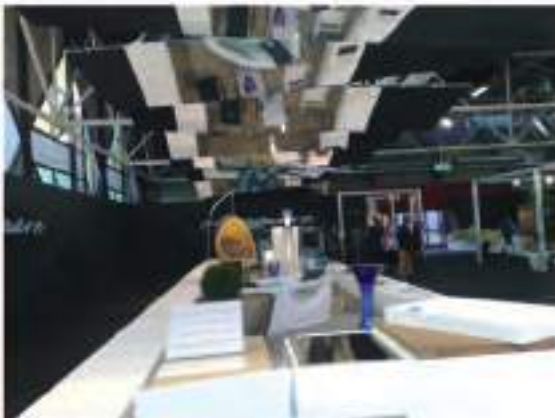
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6942 Savosa (Switzerland)  
T. +41 91 967 40 76  
F. +41 91 967 21 72  
www.amka.ch

**Apsara Pictures**

Unit 2005  
248 Queen's Road West  
Wanchai (Hong Kong)

**Archibald Enterprise Film**

Largo Messico, 16  
00198 Rome (Italy)  
T. +39 06 8530 4753  
F. +39 06 8530 4971  
www.archibaldfilm.it

**Archipel 35**

52, rue Charlot  
75003 Paris (France)  
www.archipel35.fr

**Les Armateurs**

33, rue Linné  
75005 Paris (France)  
T. +33 1 4929 0977  
F. +33 1 4929 0537  
www.lesarmateurs.com

**ART for The World**

15 Route de Florissant  
1206 Ginevra (Switzerland)  
T. +41 227891557  
www.artfortheworld.net

**Asmik Ace Entertainment**

Roppongi 6-1-24, Lapiross  
Roppongi 3rd Floor  
106-8553 Tokyo (Japan)  
T. +81 35413 4352  
F. +81 35413 2843  
www.asmik-ace.co.jp

**Bavaria Film International**

Bavariafilmpfad 7 - Building 71  
82031 Geiseltal (Germany)  
T. +49 89 6499 2686  
F. +49 89 6499 3720  
www.bavaria-film-international.de

**Bankside Films**

Douglas House  
3 Richmond Bldgs., 4th Fl.  
W1D 3HE London (UK)  
T. +44 207 734 3566  
www.bankside-films.com

**Beta Film**

Gruenwalder Weg 28d  
82041 Oberhaching / Munich  
(Germany)  
T. +49 89 6734 6980  
F. +49 89 673 469 888  
www.betafilm.com

**BiBi Film**

Via di San Saba, 22  
00153 Rome (Italy)  
T. +39 06 5740 141  
F. +39 06 5713 3464

**Bim Distribuzione**

Via Marianna Dionigi, 57  
00193 Rome (Italy)  
T. +39 06 32 31 057  
F. +39 06 32 11 984  
www.bimfilm.com

**Blossom Films**

10201 W. Pico Boulevard -  
Building 45  
90035 Los Angeles CA  
(USA)

**Bolderpictures**

6 Nicholson Road  
6008 Subiaco WA (Australia)  
T./F. +61 433 374 250  
www.bolderpix.com

**Buck Productions**

18 Camden Street  
M5V 1V1 Toronto ON (Canada)  
T. +1 416 362 3330  
F. +1 416 362 3336  
www.buckproductions.com

**C. Scott Films LLC**

70 Little Eldon Lane  
22749 Woodville VA (USA)  
T. +1 540 987 8912  
cswilliscscottfilms.com

**The Canal Street Film Project**

171 N. 7<sup>th</sup> St, Suite 3A  
11211 Brooklyn NY (USA)  
T. +1 917 587 6433  
www.thecanalstreetmadamfilm.com

**Canonigo Films**

Pasaje Montoya S/N Edf 2  
08005 Barcelona (Spain)  
T. +34 93 224 0344  
F. +34 93 221 5598  
www.canonigofilms.com

**Cascade Films**

171 Ferrars Street  
3205 South Melbourne (Australia)  
T. +61 3 9646 4022  
F. +61 3 9646 6336  
www.cascadefilms.com.au

**Ciel de Paris Productions**

22, rue de Paradis  
75001 Paris (France)  
T. +33 1 4440 4450  
F. +33 1 4440 4955  
www.cieldeparisprod.fr

**Cinecittà Luce**

Via Tuscolana, 1055  
00173 Rome (Italy)  
T. +39 06 722 861  
F. +39 06 722 1883  
www.cinecittaluce.it

**Cinema Management Group**

8730 Wilshire Blvd, Suite 416  
90211 Beverly Hills CA (USA)  
T. +1 310 300 9959  
F. +1 310 300 9960  
www.cinemamanagementgroup.com

**Colifilms Diffusion**

17, rue de Chéroy  
75017 Paris (France)  
T. +33 1 4294 2543  
F. +33 1 4294 1705  
www.colifilms.com

**Colorado Film Production**

Via Monte Leone, 3  
20149 Milan (Italy)  
T. +39 02 4802 1595  
F. +39 02 4801 0271  
www.coloradofilm.it

**ContentFilm International**

19 Heddon Street  
W1B 4BG London (UK)  
T. +44 20 7851 6500  
F. +44 20 7851 6506  
225 Arizona Ave, Suite 250  
90401 Santa Monica CA (USA)  
T. +1 310 576 1059  
F. +1 310 576 1859  
www.contentfilm.com

**Coop99 Filmproduktion**

Wasagasse, 12/1  
1090 Wien (Austria)  
T. +43 1 319 5825  
F. +43 1 319 5825  
www.coop99.at

**CS Production**

Unit 2005  
248 Queen's Road West  
Wanchai (Hong Kong)

**Deblokada**

Kranj evi eva, 43  
71000 Sarajevo  
(Bosnia-Herzegovina)  
T./F. +387 33 668 559  
www.deblokada.ba

**Demian Film**

Via del Giordano, 10  
00144 Rome (Italy)  
T. +39 06 481 4290  
F. +39 06 474 0019

**Dharma Productions**

29 Jains Arcade, 2nd Fl.,  
14<sup>th</sup> Road, Khar (W)  
400-052 Mumbai (India)  
T. +91 22 2600 0349  
F. +91 22 2605 5133  
www.dharma-production.com

**Dongyu Club**

JPL6F, 2-10-15, Shibuya, Shibuya-ku  
150-0002 Tokyo (Japan)  
T. +81 3 3400 2131  
F. +81 3 3400 2132  
www.dongyuclub.co.jp

**E1 Entertainment**

175 Bloor Street East, North Tower,  
Suite 1400  
M4W 3R8 Toronto ON (Canada)  
T. +1 416 646 2400  
F. +1 416 646 2399  
www.eonefilms.com

**Ealing Studios International**

Ealing Green  
W5 5EP London (UK)  
T. +44 208 567 6655  
F. +44 208 758 8658  
www.ealingstudios.com

**Efti**

Högbergsgatan, 33  
Stockholm (Sweden)  
T. +46 8 678 1210  
www.efti.com

**Entre Chien et Loup**

28 rue de l'Ambleve  
1160 Bruxelles (Belgium)  
T. +32 2 736 4813  
F. +32 2 732 3383  
www.entrechienetloup.be

**Epic Pictures**

9107 Wilshire Blvd., Suite 450  
90210 Beverly Hills CA (USA)  
T. +1 310 461 1941  
F. +1 270 477 9976  
www.epic-pictures.com

**EuropaCorp**

137, rue du Faubourg Saint-Honoré  
75008 Paris (France)  
T. +33 1 5383 0303  
F. +33 1 5383 0304  
www.europacorp.com

**Exclusive Media Group**

52 Haymarket  
SW1Y 4RP London (UK)  
T. +44 20 3002 9510  
9348 Civic Center Drive  
90210 Beverly Hills CA (USA)  
T. +1 310 300 9000  
www.exclusivemedia.com

**Exhibit A Pictures**

PO Box 13680  
80201-3680 Denver CO  
(USA)  
T. +1 303 886 1604  
www.peoplevsgeorge.com

**FARoutFILMS**

Via Carlo Poma, 2  
00195 Rome (Italy)  
T. +39 06 3700 556  
F. +39 06 3721 311  
www.faroutfilms.it

**Fastnet Films**

1<sup>st</sup> Floor  
75 - 76 Lower Camden St.  
Dublino 2 (Ireland)  
T. +353 1 478 9566  
F. +353 1 478 9567  
www.fastnetfilms.com

**Fidélité Films**

8 rue Lincoln  
75008 Paris (France)  
T. +33 1 5534 9808  
F. +33 1 5534 9810

**Film en Stock**

79, rue du Temple  
75003 Paris (France)  
T. +33 1 4454 2580  
F. +33 1 4274 1821

**Films Distribution**

34 rue du Louvre  
75001 Paris (France)  
T. +33 1 5310 3399  
F. +33 1 5310 3398  
www.filmsdistribution.com

**Filmauro**

Via XXIV Maggio, 14  
00187 Rome (Italy)  
T. +39 06 699 581  
F. +39 06 6995 8410  
www.filmauro.it

**Les Films du Lendemain**

17, quai des Grands Augustins  
75006 Paris (France)  
T. +33 1 5542 1479  
F. +33 1 5542 1477

**Les Films de Pierre**

5, Avenue Marceau  
75116 Paris (France)  
T. +33 1 4431 6413

**Fondazione Aida**

Via L. Bonomi, snc  
37129 Verona (Italy)  
T. +39 045 800 1471  
F. +39 045 800 9850  
www.fondazioneaida.it

**Fragile Films**

Ealing Green  
W5 5EP London (UK)  
T. +44 208 567 6655  
F. +44 208 758 8658  
www.ealingstudios.com

**France 2 Cinema**

31, Place de la Madeleine  
75008 Paris (France)  
T. +33 1 4268 2168  
F. +33 1 4268 2160  
www.france2.fr

**Gaumont**

30, Avenue Charles de Gaulle  
92200 Neuilly sur Seine (France)  
T. +33 1 4643 2000  
F. +33 1 4643 2168  
www.gaumont.fr

**Giorgiacomo Feltrinelli Editore**

Via Andegari, 6  
20121 Milan (Italy)  
T. +39 02 725 721  
F. +39 02 7257 2500  
www.feltrinellieditore.it

**Gold View**

3-50-5 suite 1201,  
Asagaya minami  
166-0004 Suginami-ku  
Tokyo (Japan)  
T. +81 3 5347 2501  
F. +81 3 5347 2505  
www.goldview.co.jp

**Gullane**

Leandro Dupret, 73 - House 04  
04551-010 São Paulo (Brazil)  
T. +55 11 5084 0996  
F. +55 11 5084 0996  
www.gullane.com

**HBO**

1100 Ave. of the Americas  
Suite 1510  
10036 New York NY (USA)  
T. +1 212 512 1000  
F. +1 212 512 5698  
www.hbo.com

**Hajime Izuki**

303 Kami Itabashi House  
3-14-17 Nakadai, Itabashi-ward  
174-0064 Tokyo (Japan)  
T. +81 90 1968 5966  
F. +81 726 35 3800

**Hammer Films**

52 Haymarket  
SW1Y 4RP London (UK)  
T. +44 20 3002 9510  
www.hammerfilms.com

**Hanway Films**

24 Hanway Street  
W1T 1UH London (UK)  
T. +44 207 290 0750  
F. +44 207 290 0751  
www.hanwayfilms.com

**Hyde Park Films**

3500 West Olive Avenue  
Suite 300  
91505 Burbank CA (USA)  
T. +1 818 783 6060  
www.hydeparkentertainment.com

**Icon Entertainment International**

Charlotte Building,  
17 Gresse Street  
W1T 1QL London (UK)  
T. +44 207 927 6900  
F. +44 207 927 6901  
www.iconmovies.net

**Inferno Entertainment**

1888 Century Park East  
Suite 1180  
90067 Los Angeles CA (USA)  
T. +1 310 598 2550  
F. +1 310 598 2551  
www.inferno-entertainment.com

**Instituto Mexicano de Cinematografía (IMCINE)**

Insurgentes Sur 674  
2<sup>nd</sup> Floor, Del Valle  
03100 Mexico DF (Mexico)  
T. +52 55 5448 5345  
F. +52 55 5448 5380  
www.imcine.gob.mx

**International WOW Company**

37 Grand Ave, 3rd Floor  
11205 Brooklyn NY (USA)  
T. +1 917 913 9610  
www.internationalwow.com

**Intramovies**

Via E. Manfredi, 15  
00197 Rome (Italy)  
T. +39 06 807 7252  
F. +39 06 807 6156  
www.intramovies.com

**Isaria Productions**

Lungotevere delle Navi, 19  
00196 Rome (Italy)

**Kordes & Kordes Film**

Feurigstr. 54  
10827 Berlin (Germany)  
T. +49 30 7809 6780  
F. +49 30 7871 3602  
www.kordesfilm.de

**Latinofusion**

Parque de las Estrellas #2755  
Col. Jardines del Bosque  
44510 Guadalupe (Mexico)  
T. +5233 36473705  
www.latinofusion.com.mx

**Lowlands Media**

13 Myrtle Street  
3183 St Kilda East Melbourne  
(Australia)  
T. +61 4072 83577  
F. +61 3952 81574

**Lucky Red**

Via Chinotto, 16  
00195 Rome (Italy)  
T. +39 06 375 9441  
www.luckyred.it

**Lumière**

Via Revere, 16  
20123 Milan (Italy)  
T. +39 02 4391 2100  
F. +39 02 4351 1263  
www.lumierefilm.it

**Lupin Film**

Via Monti della Farnesina, 77  
00194 Rome (Italy)  
T. +39 06 8339 6746  
F. +39 06 3260 9943  
www.lupinfilm.com

**Magda Film**

Via del Velodromo, 15  
00179 Rome (Italy)  
T./F. +39 06 4547 6101  
www.magdafilm.net

**Mars Distribution**

66, rue de Miromesnil  
75008 Paris (France)  
T. +33 1 5643 6720  
F. +33 1 4561 4504  
www.marsdistribution.com

**The Match Factory**

Balthasarstr. 79-81  
50670 Cologne (Germany)  
T. +49 221 5397 090  
F. +49 221 5397 0910  
www.the-match-factory.com

**Matchbox Pictures**

48 Charles Street  
2049 Petersham (Australia)  
T. +61 2 9560 2968  
F. +61 2 9568 2953  
www.matchboxpictures.com

**Media Films**

C/ Balmes, 243  
08006 Barcelona (Spain)  
T. +34 93 240 0244  
F. +34 93 200 4640  
www.mediafilms.es

**Medieoperatørene**

Teglverksgt.2  
0553 Oslo (Norway)  
T. +47 2299 3120  
F. +47 2299 3121  
WWW.mop.no

**Medusa Film**

Via Aurelia antica, 422-424  
00165 Rome (Italy)  
T. +39 06 663 901  
F. +39 06 663 90450  
www.medusai.it

**Mikado Film**

Viale Maresciallo Pilsudski, 124  
00197 Rome (Italy)  
T. +39 06 9594 7801  
F. +39 06 9594 7880  
www.mikado.it

**MJH Americain**

Suite 102  
10777 Ashton Ave.  
90024 Los Angeles CA (USA)

**Moviemax Italia**

Via Gian Domenico Romagnosi, 20  
00196 Rome (Italy)  
T. +39 06 3600 6760  
F. +39 06 3204 916  
www.moviemax.it

**Movimento Film**

Via Ostiense, 81/A  
00154 Rome (Italy)  
T. +39 06 575 6000  
F. +39 06 575 4679  
www.movimentofilm.it

**Ms. Tangerine Productions**

35 Meadow St, Suite 311  
11206 Brooklyn NY (USA)  
T. +1 917 528 1558

**Nimbus Film**

Filmbyen 20 - Postboks 518  
2650 Hvidovre (Denmark)  
T. +45 3634 0910  
F. +45 3634 0911  
www.nimbusfilm.dk

**Nirvana Motion Pictures**

003 Aroma Mhada, Oshwara  
Andheri West  
400053 Mumbai (India)  
T. +91 22 4027 1400  
F. +91 22 4027 1499  
www.nirvanaentertainment.com

**NTV**

1-6-1 Higashi Shimbashi  
105-7444 Minato-ku  
Tokyo (Japan)  
T. +81 3 6215 3028  
F. +81 3 6215 3029  
www.ntv.co.jp

**Number 9 Films**

Linton House, 1<sup>st</sup> floor  
W1T 3PH London (UK)  
T. +44 207 323 4060  
F. +44 207 323 0456  
www.number9films.co.uk

**Odd Lot Entertainment**

9601 Jefferson Boulevard - Suite A  
90232 Culver City CA (USA)  
T. +1 310 652 0999  
F. +1 310 652 0718  
www.oddlotentertainment.com

**Officine UBU**

Via C. Imbonati, 4  
20159 Milan (Italy)  
T. +39 02 8738 3020  
F. +39 02 8738 3024  
www.officineubu.com

**Olympus Pictures**

2901 Ocean Park Boulevard  
Suite 217  
90405 Santa Monica CA (USA)  
T. +1 310 452 3335  
www.olympuspics.com

**Open Sesame**

1-14-6 Ginza, Chuo-ku  
104-0061 Tokyo (Japan)  
T. +81 3 5159 0871  
F. +81 3 3561 6262  
www.open-sesame.jp

**Orange Cinema**

708 Sanhak Building  
Dong-Eui University, Gayadong  
614-714 Busan (South Korea)  
T. +82 51 890 2722  
F. +82 51 890 2639

**Other Angle Pictures**

39, rue de Constantinople  
75008 Paris (France)  
T. +33 9 5488 0241  
F. +33 9 5988 0241

**OXB Productions**

20, rue de Verneuil  
75007 Paris (France)

**Paco Pictures**

Via Guido Reni, 35  
00196 Rome (Italy)  
T. +39 06 323 0981  
F. +39 02 700 513 052

**Le Pacte**

5, rue Darcet  
75017 Paris (France)  
T. +33 1 4469 5945  
F. +33 1 4469 5942  
www.le-pacte.com

**Paofilm**

Viale Angelico, 85  
00195 Rome (Italy)  
T. +39 06 3700566  
F. +39 06 976 13285  
www.paofilm.com

**Paradise Cafe**

2-5-8 Minami Aoyama Minako-ku  
1070062 Tokyo (Japan)  
T. +81 3 5785 3255  
F. +81 3 5785 3256

**Paradox Pictures**

The Red House, Rathanna Borris  
County Carlow (Ireland)  
T. +353 872 456 267

**Paramount Vantage**

5555 Melrose Ave. Ball 111  
90038 Hollywood CA (USA)  
T. +1 323 956 8223  
F. +1 323 862 1121  
www.paramountvantage.com

**La Parti Production**

Rue du Fort, 109  
1060 Bruxelles (Belgium)  
T. +32 2534 6808  
F. +32 2534 7818  
www.laparti.com

**Peace Arch Entertainment**

20 Butterick Road  
M8W 3Z8 Toronto (Canada)  
T. +1 416 255 2260  
F. +1 416 255 7488  
www.peacearch.com

**Pierrot e la rosa**

Via San Pier Tommaso, 18  
40139 Bologna (Italy)  
T. +39 051 624 1034  
www.digicitta.it/html/pierrot

**Platinum Studios**

2029 S. Westgate Ave  
90025 Los Angeles CA (USA)  
T. +1 310 807 8100  
F. +1 310 887 3943  
www.platinumstudios.com

**Plum Pictures**

636 Broadway #814  
10012 New York NY (USA)  
T. +1 212 529 5820  
F. +1 212 529 5824  
www.plumpic.com

**Pola Pandora Filmproduktion**

Schewdter Strasse, 13  
D-10119 Berlin (Germany)  
T. +49 69 2424 7441  
F. +49 69 2424 7443  
www.pandorafilm.com

**Polaris Film Production**

54, rue René Boulanger  
75010 Paris (France)  
T. +33 1 4203 9821  
F. +33 1 4452 1501  
www.polarisfilmproduction.com

**Pony Canyon**

2-5-10 Toranomon, Minato-Ku  
105-8487 Tokyo (Japan)  
T. +81 3 5521 8016  
F. +81 3 5521 8107  
www.ponycanyon.co.jp

**Porchlight Films**

Suite 31 - 94 Oxford Street  
2010 Darlinghurst NSW (Australia)  
T. +61 2 9326 9916  
F. +61 2 9357 1479  
www.porchlightfilms.com.au

**A Private View**

Begijnhof ter Hoyen  
Lange Violettestraat 237  
9000 Ghent (Belgium)  
T. +32 9 240 10 00  
F. +32 9 240 10 09  
www.aprivateview.be

**Les Productions du Trésor**

12 rue Babette  
75003 Paris (France)  
T. +33 1 4338 4884  
F. +33 1 381 610  
www.productionsdutresor.com

**Quark Films**

The Cobalt Building  
19-20 Noel Street  
W1F8GW London (UK)  
T. +44 771 423 7776  
www.quarkfilms.com

**Quasar Pictures**

5/7, rue d'Hauteville  
75010 Paris (France)  
T. +33 1 4021 5800  
F. +33 1 4021 5801  
www.quasarpictures.com

**Rai Cinema**

Piazza Adriana, 1  
00193 Rome (Italy)  
www.raicinema.it

**Rai Trade**

Via Umberto Novaro, 18  
00195 Rome (Italy)  
T. +39 06 374 981  
F. +39 06 372 3492  
www.raitrade.it

**Rainbow**

Via Brece, snc  
60025 Loreto (Italy)  
T. +39 071 7506 7500  
F. +39 071 7501 690  
www.rbw.it

**RedRay Films**

15 The Parade  
BT21 OAE Donaghadee  
(Northern Ireland)  
T. +44 781 261 0763  
www.redrayfilms.com

**Rendez-Vous Pictures**

2, rue de la Durance  
75012 Paris (France)  
T. + 33 9 5070 7830  
F. + 33 1 4019 0773  
www.rendezvouspictures.com

**Representational Pictures**

75 East 4th Street, Suite 83  
100003 New York NY (USA)  
T. +1 510 548 2872  
www.noendinsightmovie.com/

**Rezo Films**

29, rue du Faubourg Poissonnière  
75009 Paris (France)  
T. +33 1 4246 4630  
F. +33 1 4246 4082  
www.rezofilms.com

**Rouge International**

54, rue du Faubourg Saint Honoré  
75008 Paris (France)  
T. +33 9 5149 3844  
www.rouge-international.com

**Rubicon Films**

The Copper House  
St Kevin's Cottages  
8 Dublin (Ireland)  
T. +353 1 475 8820  
F. +353 1 475 8819

**The Salt Company**

1a Adpar Street, 3rd floor  
W21DE London (UK)  
T. +44 207 535 6714  
F. +44 207 563 7283  
www.salt-co.com

**Samsa Film**

238C, rue de Luxembourg  
L-8077 Bertrange (Luxembourg)  
T. +352 45 19 60 -1  
F. +352 44 24 29  
www.samsa.lu

**SBS Content Sales**

14 Herbert St  
2064 Artarmon (Australia)  
T. +61 2943 03240  
F. +61 2943 03700  
www.sbs.com.au/contentsales

**SBS Films**

24, Avenue Charles-de-Gaulle  
92200 Neuilly-sur-Seine (France)  
T. +33 1 4640 4642  
F. +33 1 4637 7321

**Sixteen Films**

2<sup>nd</sup> Floor, 187 Wardour Street  
W1F 8ZB London (UK)  
T. + 44 207 7340168  
F. + 44 207 439 4196  
www.sixteenfilms.co.uk

**Sony Pictures Releasing**

10202 West Washington Boulevard  
90232-3195 Culver City CA  
(USA)  
T. +1 310 244 4000  
www.sonypictures.com

**Sony Pictures Releasing Italia**

via Cantalupo in sabina, 29  
00191 Rome (Italy)  
T. +39 06 330 841  
www.sonypictures.it/cinema/

**SRG SSR idée suisse**

Giacomettistrasse 1  
3000 Bern 31 (Switzerland)  
T. +41 31 350 9111  
F. +41 31 350 9256  
www.srgssrideesuisse.ch

**Story AB**

Virkesvägen, 2a  
120 30 Stockholm (Sweden)  
T. +46 8 156 280  
www.story.se

**StudioCanal**

1, place du Spectacle  
92863 Issy les Moulineaux  
(France)  
T. +33 1 7135 1144  
F. +33 1 7135 1186  
www.studiocanal.com

**Sveriges Television**

105 10 Stockholm (Sweden)  
T. +46 8 784 2000  
www.svt.se

**La Sombra del Guayabo**

Zamora 131 dep.#4 , Col. Condesa  
06140 Mexico DF (Mexico)  
T. +52 55565 12119  
www.lasombradelguayabo.com

**Sputnik Oy**

Museokatu, 13A  
00100 Helsinki (Finland)  
T. +358 9 687 7100  
www.sputnik.fi

**Stella films**

42, rue René Boulanger  
75010 Paris (France)  
T. +33 1 4202 4135  
www.stellafilms.fr

**Submarine**

Rapenburgerstraat 109  
1011 VL Amsterdam (Netherlands)  
T. +31 20 330 1226  
F. +31 20 330 1127  
www.submarine.nl

**Submarine Entertainment**

525 Broadway Suite 601  
10012 New York NY (USA)  
T. +1 212 625 1410  
F. +1 212 625 9931  
www.submarine.com

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