

28TFF

TORINO FILM FESTIVAL

Thursday, December the 2nd, 1:15 pm, Hotel Principi di Piemonte

Gran Premio Torino 2010 Press conference with Gianni Amelio, Alberto Barbera and John Boorman. Bruno Fornara moderates.

Gianni Amelio: *It's a owed Prize I deliver with great pleasure. The route that brought us together along the years is curious: We're both directors, however our relationship actually commenced when one wrote about the other without even meeting. John published an article on an English magazine regarding Open Doors, while I was writing on Deliverance. Then I had a chance to speak to John Boorman. I was in the Cannes Festival, when I received his phone call. He said I had a low voice, and that was how I'd direct my movies, forcing people to listen. Then he added that, to be heard, he often had to raise his voice to exasperation.*

We met them again in two curious situation. Once I was in the Jury of a Festival in which Boorman was competing, now the opposite: he in the Jury, me in the Competition. Neither one, in both cases, helped the other and neither one won a Prize.

I'm particularly pleased to deliver myself the Gran Torino Prize in John Boorman's hands. Adding only that what I was writing on John Boorman that is I'd give all my film for the banjo scene opening Deliverance.

Lee Marvin

John Boorman: *Lee Marvin was a great man and an extraordinary actor. I learned a lot from him, mostly about acting. He'd never brief the scenes he was shooting, he'd always dive into the character with no troubles. I met Marvin for the first time in London, I'd just finished shooting The Dirty Dozen, so we talked a lot of all the problems we could meet while shooting such a radical movie as Hell in the Pacific with a conservatory establishment like the MGM. Marvin was at the top of his career, he had just won an Oscar, and as soon as he got to Los Angeles he realized he'd just lost the rights his rights on the movie and on the approval of script and cast, leaving me in charge of the hole movie. I was amazed and scared by such responsibility, in the end it was my first movie in Hollywood. All of this thanks to Marvin.*

He loved drinking. One night during a dinner in Venice in California, he was so drunk I asked him if I could drive his car, however he didn't want to let go of the keys to the car. After a long discussion we reached a compromise: he accepted to get on board, but on the roof. I thought I could make it if I drove slow enough. On the freeway we got stopped by the Police, and the first thing the officer said to me: "Do you realize you have Lee Marvin on the roof of your car?"

Reading script

I prefer writing to reading script and that's what I've always done. I detest those American gurus who tell you how to write script. According to them script should be

broken up in three acts: to me that is theater. Good script should be written in ten rolls, having a good scene in each one. This is how you make good film.

Marcello Mastroianni

I wrote the script for Leo the Last together with a friend of mine, Bill Stair, Trying to imagine a European aristocrat who discovered he owned a whole street in London and straight away I thought of Mastroianni who I eventually convinced to make the movie. He was a truly complete actor and working with him was a wonderful experience. He was a very relaxed actor. There's a scene in the movie he has to get out of bed. He gets into bed and when we're all ready to shoot I realize he fell asleep for real. I wake him up to shoot a few minutes then I take a break to change perspective. Those few minutes were enough to have him fall asleep again. He's undoubtedly the most relaxed actor I ever met.

Jon Voight and Burt Reynolds

Jon Voight and Burt Reynolds were two substantially different actors. Jon Voight was coming from Actor's Studio, he followed procedure and was very rigorous and serious in the preparation of his role. He had to know everything about his character, and was able to talk for hours about it before shooting. Burt Reynolds instead had a very different approach, more relaxed. These differences had repercussions on both of them: Reynolds sometimes couldn't stand the longueurs caused by Voight, however he contemporaneously learned a lot. The both influenced each other in a positive way and got used to each others' needs and speeds. Until they were heading downstream on the same canoe, she just had to shoot the scene.

Hadrian's memories

It's been years I've been trying to make a movie from Memories of Hadrian by Yourcenair. It's a very complex and expensive project (you must reenact the age of the Roman Empire) and, still nowadays, we haven't gathered enough funds. During the last two years, also due to the economic crisis, it's been increasingly harder (maybe impossible) to find such high budgets. In the meanwhile I filmed The Tiger's Tail and I'm planning to make a movie, Broken Dream, I've been longing for a while. Memories of Hadrian sticks to my mind: I'm still his friend, we're still in love, but there's no money.

Film I like

Despite all the economic troubles film must face, yet, and this is wonderful, quality film still is produced: a true miracle. The problem with contemporary American film, its enemy, is originality. All movies made in U.S.A. are sold with thirty-second advertising on TV. Recently I was in a pitching and the first question I got asked was about this advertising, Which I'd never thought about. It's a filter. If the movie and maybe some Star is familiar, it's produced straight away, on the contrary if it's different and original, it's a lot harder. This is the quality I enjoy, I love and make treasure of: originality. I like watching film I've never watched before.

Wagner

When I was preparing Excalibur (inspired to the legend of Grail) I thought going to Bayreuth to watch Wagner's ring trilogy. Back then I had a project of making film Tolkien's The Lord of Rings which reminds Wagner already in the title. I'm fascinated by the way the German composer deals with mythology and in Bayreuth I was overwhelmed by his music I decided to use it in my movie.

Film and Video

I've been using film for over fifty years, and it caused me many troubles (Mixing, the scratches, developing, color and so forth...). Now it's time to change. Film is an invention

of the Nineteenth Century, now it's time to go digital. Digital allows control film has never had: finally film can be a real form of art, thanks to the complete control the Director can have on his means. Digital is not cheaper whatsoever, if you fully exploit the media, also on the level of manipulation: If you shoot 4K film quality can be even higher.

Alberto Barbera: *I find it extraordinary that a director, who's always worked with film finds digital so fascinating and isn't on the contrary scared by it.*