

28 TORINO FILM FESTIVAL

26 NOVEMBRE - 4 DICEMBRE 2010

TFF

TORINO FILM FESTIVAL

con il contributo di



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PER I BENI E
LE ATTIVITÀ
CULTURALI



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This press kit was prepared for the press conferences presenting the 28th Torino Film Festival:
Rome, November 11, 2010, 11 a.m., Casa del Cinema
Torino, November 11, 2010, 6:30 p.m., Multisala Cinema Massimo

Torino Film Festival
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28th TORINO FILM FESTIVAL

MAIN OFFICES

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Tel.: +39 011 8138811

Fax: +39 011 8138890

Http: [//www.torinofilmfest.org](http://www.torinofilmfest.org)

E-mail: info@torinofilmfest.org

TEMPORARY OFFICES DURING THE FESTIVAL

RAI, Museo della Radio e della Televisione - Via Verdi, 16

Accreditation and press information

RAI, Palazzo della Radio - Via Verdi, 31

Head offices: +39 011 8104778

General secretariat: +39 011 8127300 / Fax +39 011 8802418

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Press office: +39 011 883143 / + 39 011 8179673 / Fax +39 011 835688

International press office: +39 011 8171455

SCREENINGS

Ambrosio Cinecafé - Corso Vittorio Emanuele II, 52

Tel.: +39 011 540068

(Screening rooms 1 and 2 are accessible to the disabled)

Screening room 3 is not accessible to the disabled - reserved to press preview screenings)

Multisala Greenwich Village - Via Po, 30

Tel.: +39 011 8390123

(screening rooms accessible to the disabled)

Multisala Cinema Massimo - Via G. Verdi, 18

Tel.: +39 011 8138574

(screening rooms are accessible to the disabled)

Cinema Nazionale - Via G. Pomba, 7

Tel.: +39 011 8124173

(screening rooms are not accessible to the disabled)

CIRCOLO DEI LETTORI

ENCOUNTERS, PRESS ACTIVITIES

Circolo dei Lettori

Via G. Bogino, 9

(open from 9:30 a.m. to 9:30 p.m.)

ENTRANCE

TICKETS AND PASSES

Access is permitted to spectators with tickets, passes and accreditation passes; access is limited to the number of available seats.

Access to the screening of unrated films is forbidden to spectators under 18 years of age. Spectators with tickets must enter the screening room 5 minutes prior to the beginning of the screening.

In order to avoid disturbing other spectators, access to the screening room will not be permitted once the screening has begun.

Passes and tickets may not be substituted or reimbursed; reimbursements will only be given if the screening has been cancelled by the organizers.

All the films are projected in their original language with subtitles. The scheduling program indicates the language of the subtitles for each screening. Should accreditation or pass holders leave the screening room before the end of the film, they are kindly requested to notify the ushers.

Online tickets

Full-price tickets and passes may be purchased at the Festival website www.torinofilmfest.org starting November 11th and for the entire duration of the Festival; tickets and passes may be purchased up until 24 hours before the beginning of each screening. The tickets and passes which are purchased online may be picked up starting November 26th at the box offices of the Massimo, Ambrosio and Greenwich cinemas, and starting November 27th at the Nazionale cinema; please present the code you received after making the online purchase. When picking up the pass or ticket, we recommend you arrive at least 15 minutes before the beginning of the screening.

Cinema box offices

Starting November 26th and for the entire duration of the Festival, the cinema box offices will be selling both full price and reduced price tickets and passes.

In order to purchase reduced price tickets and passes - which may not be purchased online - a form of identification (ID card or participating membership card) must be shown.

The cinema box offices open 30 minutes before the beginning of the day's programming and close 30 minutes after the beginning of the last screening.

Passes and accreditation

There are three types of screenings; they are marked on the scheduling program in different colors.

Gray: indicates screenings to which, as in the past, access is given upon presentation of an accreditation or pass at the entrance. In this case - and this is the majority of the screenings - the only limitation is represented by the number of available seats. These films will be projected from 9 a.m. to 5 p.m. on weekdays and from 9 a.m. to 3 p.m. on Saturday and Sunday.

Blue: Indicates screenings for which pass or accreditation holders must pick up, free of charge, an access ticket at the dedicated box offices located at all the participating cinemas, from noon of the preceding day until 1 p.m. of the day of the screening.

Entrance to the screening room for access ticket holders will be permitted up to five minutes before the beginning of the screening. Should seats still be available in the five minutes before the beginning of the screening, pass and accreditation holders who do not have the special access ticket will be given access through a special rush line.

Attention: should two screening times overlap, even partially, only one access ticket may be requested.

People who pick up but do not use their access tickets two times (even non-consecutively) will lose the right to receive any further access tickets. For this reason, access tickets that have

already been picked up may be returned to the cinema box office, thus avoiding any penalty. The access ticket must be returned at least two hours before the beginning of the screening. These screenings will be held from 7 p.m. to midnight on weekdays and from 3 p.m. to midnight on Saturday and Sunday.

Yellow: Indicates the screenings that are reserved exclusively to press accreditation holders. The screenings will be held at Ambrosio 3, throughout the day and for the entire duration of the Festival. Priority access will be given to the press accreditations with a yellow sticker.

Inaugural evening and awards ceremony

The inaugural evening on November 26th at the Teatro Regio in Torino is by invitation; starting November 11th, a limited number of tickets may be purchased online at €10 each.

The awards ceremony on December 4th at the Ambrosio 1 cinema (including the screening of the closing film) is by invitation only. Should there still be places available for the 8:30 p.m. screening, only accreditation holders will be allowed access through a special rush line. Tickets to the 9:30 p.m. screening at the Ambrosio 2 cinema may be purchased online starting November 30th.

Press screenings- Ambrosio 3

Screenings for the press only from Friday, November 26th to Saturday, December 4th.

Entrance for wheelchairs

Entrance is granted free of charge, without accompanier; access is limited to the availability of places for the disabled.

Calendar of encounters in the cinemas

Should the filmmaker be present, the official screening of the film will be followed by an encounter in the screening room with the public.

The Festival press conferences will be held every morning from 10 a.m. to 1 p.m. at the Circolo dei Lettori, Via Bogino 9.

Starting November 26th the calendar of encounters and press conferences will be available at the cinemas, the accreditation office and online.

Ticket and pass prices

Full price pass (*): € 80.00

Strictly personal and not transferable, it provides access to all the screenings except for the inaugural evening and the awards ceremony.

Reduced price pass (*): € 55.00 (Aiace, FNAC, Musei Torino Piemonte, university students, Over 60) Strictly personal and not transferable, it provides access to all the screenings except for the inaugural evening and the awards ceremony.

9-19 Pass (*): € 35.00 Strictly personal and not transferable, it provides access to all the screenings that begin before 7 p.m.

9-19 Day Pass (*): € 10.00 Provides access to all the screenings that begin by 7 p.m. of the day the ticket is issued.

Full price ticket: € 7.00

Reduced price ticket: € 5.00 (Aiace, FNAC, Musei Torino Piemonte, university students, Over 60)

(*) passes and day passes provide access to blue screenings only if the access ticket, which is free of charge, has been picked up at the dedicated box offices.

For all accreditation and pass holders: **reduced price entrance to the National Cinema Museum.** www.museocinema.it

CATALOGUES

General Catalog

Edizioni Museo Nazionale del Cinema
Italiano / English
10 Euros (instead of 20 Euros)

John Huston

curated by Emanuela Martini
Editrice Il Castoro
16 Euros for accreditation and pass holders
22 Euros for the public (instead of 29 Euros)

Vitalij Kanevskij - La tenacia dell'innocenza

curated by Stefano Francia di Celle
Edizioni Museo Nazionale del Cinema
5 Euros for accreditation and pass holders
7.50 Euros for the public

These special prices are only valid in the sales points inside the Massimo and Ambrosio cinemas.

Post Festival Entertainment Party

organized by Cinemamusiclife

For the program of events:

www.cinemamusiclife.it, www.torinofilmfest.org

GRAN PREMIO TORINO & CULT™ AWARD

Gran Premio Torino

The Torino Film Festival created the Torino Grand Prix in 2009. Each year, this award will be given to filmmakers who, from the emergence of the nouvelles vagues on, have promoted the renewal of the film language, the creation of new aesthetic models and the popularization of the most important trends in contemporary cinema.

This year, the award will be given to **John Boorman**, for the originality with which he brought together the realistic impact of Free Cinema, which was at its highpoint when he began his filmmaking career, and the explosive power of the visionary tradition of British culture and cinema. *Leo the Last*, *Hope and Glory* and *The General* on the one hand, and *Point Blank*, *Deliverance*, *Zardoz* and *Excalibur* on the other: these films are a good example of how he alternated and combined these two inspirational models. A sense of one's roots as the fundamental cultural matrix, the Arthurian legend and, thus, a constant questing, the search for initiation and maturation, the contrast between civilization and nature and the bursting in of brutality: these themes have been the leitmotiv of Boorman's opus. With these elements, he has penetrated to the depths of the nature of contemporary man.

John Boorman will be present in Torino to receive the award on the evening of Wednesday, December 1st. The presentation will also feature the screening of his 1972 film *Deliverance*, for which he received an Oscar nomination.

Besides receiving many Oscar and Golden Globe nominations, Boorman won two awards for best director at the Cannes Film Festival, for *Leo the Last* (1970) and *The General* (1998).

CULT™ AWARD - True stories in cinema

Following last year's positive experience, this year the Torino Film Festival once again renews its collaboration with CULT™, the satellite channel which has made a name for itself for its enthusiastic, original programming, which pays special attention to documentaries, the cinema of reality.

This year there are 11 films participating in the CULT™ Award. Many of these films are first or second works, bearing witness to the vitality of documentary films. In part thanks to a more streamlined productive structure, this type of cinema easily puts itself on the line and can be both political and intimate in its methods and unexpected forms. The jury will award an important prize amounting to 20,000 Euros; 'important,' because it represents a fundamental support and indication of important paths to follow.

Last year, the prize was awarded to *Oil City Confidential* by Julien Temple, a film which will be broadcast during the festival by CULT™. Julien Temple returns to the Festival this year with his new documentary *¿Requiem for Detroit?:* a sign of the Award's great success and growing international reputation.

28th TORINO FILM FESTIVAL

numbers and guests

- About **234** films will be projected during the 2010 Torino Film Festival including

***30 world previews**

***24 international previews**

***9 European previews**

***73 Italian previews**

- The films were selected from over **3,700** submitted films (shorts, medium-length and feature films)

- Guests who have to date confirmed their participation include:

John Boorman, Allegra Huston, Tony Huston, Michael Fitzgerald, Wieland Schulz-Keil, Vitali Kanevskij, Varvara Krasilnikova e Dinara Drukarova, Dario Argento, Saverio Costanzo, Daniele Luchetti, Carlo Mazzacurati, Carlo Verdone, Lola Doillon, Barbora Bobulova, Marco Bellocchio, Joe R. Lansdale, Eva Truffaut, Gianfranco Rosi, Gregg Araki, Raoul Ruiz, Peter Mullan, Richard Loncraine, Michael Sheen, Alfonso Santagata, Carolina Crescentini, Michele Riondino, Julien Temple, Michael Nyman, Ben Russell, Susana De Sousa Dias, Sylvain George, Kamal Aljafari, Giuseppe Bertolucci, Fabrizio Gifuni, Altan, Giovanni Piperno, Massimiliano Carboni, Paolo Rossi, Tonino De Bernardi, Bruce LaBruce, Hattie Dalton, Rafi Pitts, Bernard Rose, James Gunn, Daniel Stamm, Paz Fabrega, Michelangelo Frammartino & Massimo Bacigalupo

- The opening film of the 2010 Torino Film Festival will be
Contre toi (France, 2010) by Lola Doillon

- The closing film of the 2010 Torino Film Festival will be
Hereafter (USA, 2010) by Clint Eastwood.

28th TORINO FILM FESTIVAL

recurring themes

True stories. MR. NICE by Bernard Rose, 127 HOURS by Danny Boyle, THE SPECIAL RELATIONSHIP by Richard Loncraine, THE BANG BANG CLUB by Steven Silver, RCL-RIDOTTE CAPACITÀ LAVORATIVE by Massimo Carboni, IL PEZZO MANCANTE by Giovanni Piperno, THE ARBOR by Clio Barnard, SECUESTRO Y MUERTE by Rafael Filippelli, MADAME & LITTLE BOY by Magnus Bärtås, INSIDE AMERICA by Barbara Eder, PORTRAIT OF THE FIGHTER AS A YOUNG MAN by Constantin Popescu

Music. LAS MARIMBAS DEL INFIERNO by Julio Hernández Cerdón, SOULBOY by Shimmy Marcus, WHITE IRISH DRINKERS by John Gray, BURLESQUE by Steve Antin, BUS PALLADIUM by Christopher Thompson, NYMAN WITH A MOVIE CAMERA by Michael Nyman, THIS MOVIE IS BROKEN by Bruce McDonald, AVALANCHE by Carlos Casas and Phill Niblock, SUCK by Rob Stefaniuk, THE LEGEND OF A BEAVER DAM by Jerome Sabel, BUTTERFLY L'ATTESA by Tonino De Bernardi

History. THE BANG BANG CLUB by Steven Silver, PORTRAIT OF THE FIGHTER AS A YOUNG MAN by Constantin Popescu, CATERPILLAR by Kôji Wakamatsu, 48 by Susana De Sousa Dias, THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU by Andrei Ujică, FILM DE GUERRE by Carmit Harash, QU'ILS REPOSENT EN REVOLTE by Sylvain George, SECUESTRO Y MUERTE by Rafael Filippelli, PORT OF MEMORY by Kamal Alijafari

X rated. HOMME AU BAIN by Christophe Honoré, L.A. ZOMBIE by Bruce LaBruce, TRIVIALITY by Sterling Ruby, IN THE WOODS by Angelos Frantzis

Coming of age and school. SOULBOY by Shimmy Marcus, WHITE IRISH DRINKERS by John Gray, WINTER'S BONE by Debra Granik, BUS PALLADIUM by Christopher Thompson, CYRUS by Mark and Jay Duplass, INSIDE AMERICA by Barbara Eder, KABOOM by Greg Araki, LITTLEROCK by Mike Ott, THE MYTH OF THE AMERICAN SLEEPOVER by David Robert Mitchell, NEDS by Peter Mullan, THIS MOVIE IS BROKEN by Bruce McDonald, WASTED ON THE YOUNG by Ben C. Lucas, LAST EXORCISM by Daniel Stamm, NOUS LES ENFANTS DU XX SIECLE by Vitalij Kanevskij, THE WARD by John Carpenter, UNA SCUOLA ITALIANA by Angelo Loy and Giulio Cederna, SCUOLAMEDIA by Marco Santarelli

Family/Families. HEREAFTER by Clint Eastwood, BLESSED EVENTS by Isabelle Stever, THE INFIDEL by Josh Appignanesi, LAST CHESTNUTS by Zhao Ye, POR TU CULPA by Anahí Berneri, VAMPIRES by Vincent Lannoo, WHITE IRISH DRINKERS by John Gray, WINTER'S BONE by Debra Granik, CYRUS by Mark and Jay Duplass, LA MOSQUITERA by Agustí Vila, NEDS by Peter Mullan, IL PEZZO MANCANTE by Giovanni Piperno, POETRY by Chang-dong Lee, DAMNED BY DAWN by Brett Anstey, AGUA FRÍA DE MAR by Paz Fábrega, OUTCAST by Colm McCarthy

Relations (Dangerous and not). CONTRE TOI by Lola Doillon, HOMME AU BAIN by Christophe Honoré, CYRUS by Mark and Jay Duplass, JACK GOES BOATING by Philip Seymour Hoffman, KABOOM by Greg Araki, THIS MOVIE IS BROKEN by Bruce McDonald, SUCK by Rob Stefaniuk, BIBLIOTHÈQUE PASCAL by Szabolcs Hajdu, I SAW THE DEVIL by Ji-woom Kim, ALTITUDE by Kaare Andrews

Theater, literature and cinema. THE ARBOR by Clio Barnard, EA3 (3ÈME EXERCICE D'ADMIRATION: COCTEAU) by Vincent Dieutre, TOURNÉE by Mathieu Amalric, MOUSSEM LES MORTS by Vincent L. Port, BUTTERFLY L'ATTESA by Tonino De Bernardi, LA FORÊT DES SONGES by Antoine Barraud, LES MAISONS DE FEU by Antoine Barraud, NYMAN WITH A MOVIE CAMERA by Michael Nyman, MISTERIOS DE LISBOA by Raúl Ruiz, MASKA by the Quay Brothers

Cities. ANIMAL TOWN by Jeon Kyu-hwan, MISTERIOS DE LISBOA by Raúl Ruiz, NAPOLI 24 collective film, ¿REQUIEM FOR DETROIT? by Julien Temple, SHRIMP CHICKEN FISH by Deborah Stratman

Fundamentalism, culture clashes, integration. FOUR LIONS by Christopher Morris, THE INFIDEL by Josh Appignanesi, VAMPIRES by Vincent Lannoo

Addiction. HENRY by Alessandro Piva, MR. NICE by Bernard Rose, ÉLOGE DE LA RAISON by Wael Nouredine, KABOOM by Greg Araki, PARKED by Darragh Byrne

Illness. THE PAINTING SELLERS by Juno Kuosmanen, THIRD STAR by Hattie Dalton, LES SIGNES VITAUX by Sophie Deraspe, MASKA by the Quay Brothers, LAST CHESTNUTS by Zhao Ye, CATERPILLAR by Kôji Wakamatsu, THE WARD by John Carpenter

Avengers. SUPER by James Gunn, I SAW THE DEVIL by Ji-woom Kim, RED HILL by Patrick Hughes, SUCK by Rob Stefaniuk, SMALL TOWN MURDER SONGS by Ed Gass-Donnelly, THE HUNTER by Rafi Pitts

TORINO 28

The main competitive section of the festival is reserved to directors making their first, second or third film and this year presents **16** newly produced films that have not yet been presented in Italy. As always, the festival concentrates on “young” cinema and focuses primarily on searching out and discovering innovative talents that express the best contemporary trends of international independent cinema. Over the years, the festival has awarded prizes to the debut works of filmmakers like Tsai Ming-liang, David Gordon Green, Chen Kaige and Lisandro Alonso. These works belong to the cinema “of the future” and represent a variety of genres, languages and trends. Thus, documentaries will not only participate in the competition that is reserved specifically to Italian documentaries but also in the main competition.

In 2009, *La bocca del lupo* by Pietro Marcello (Italy) won Best Film, *Crackie* by Sherry White (Canada) and *Guy and Madeleine on a Park Bench* by Damien Chazelle (USA) received the Special Jury Award ex aequo, Catalina Saavedra in *La nana* by Sebastián Silva (Chile) won Best Actress, Robert Duvall and Bill Murray the award for Best Actor for their portrayals in *Get Low* by Aaron Schneider (USA).

Audience Award, in collaboration with Digima

Starting this year, the public of the Torino Film Festival will be able to vote for the best film competing in the TORINO 28 competition by sending an SMS to the number +39 345 0448524, specifying the letter that identifies the film, which can be found in the programming schedule, and rating it on a scale of 1 to 5.

THE BANG BANG CLUB by Steven Silver (South Africa/Canada, 2010, 35mm, 113')

FOUR LIONS by Christopher Morris (UK, 2010, 35mm, 100')

GLÜCKLICHE FÜGUNG / BLESSED EVENTS by Isabelle Stever (Germany, 2010, 35mm, 91')

HENRY by Alessandro Piva (Italy, 2010, DCP, 94')

LES HOMMES DEBOUT by Jérémy Gravat (France, 2010, Betacam, 75') for the *Cipputi* Award

THE INFIDEL by Josh Appignanesi (UK, 2010, 35mm, 105')

LAST CHESTNUTS by Zhao Ye (Japan, 2010, HDCam, 60')

LAS MARIMBAS DEL INFIERNO by Julio Hernández Córdón (Guatemala/France/Mexico, 2010, HDCam, 73') for the *Cipputi* Award

POR TU CULPA by Anahí Berneri (Argentina/France, 2010, 35mm, 87')

PORTRETUL LUPTATORULUI LA TINERETE / PORTRAIT OF THE FIGHTER AS A YOUNG MAN
by Constantin Popescu (Romania, 2010, 35mm, 126')

LES SIGNES VITAUX by Sophie Deraspe (Canada, 2009, 35mm, 87')

SMALL TOWN MURDER SONGS by Ed Gass-Donnelly (Canada, 2010, HDCam, 75')

SOULBOY by Shimmy Marcus (UK, 2010, DigiBeta, 82')

VAMPIRES by Vincent Lannoo (Belgium, 2010, HDCam, 88')

WHITE IRISH DRINKERS by John Gray (USA, 2010, HDCam, 109')

WINTER'S BONE by Debra Granik (USA, 2010, 35mm, 100')

A MOVEABLE FEAST

GRAN PREMIO TORINO - John Boorman

DELIVERANCE by John Boorman (USA, 1972, 35mm, 110')

A MOVEABLE FEAST - Figures in a landscape

Roughly 30 films, none of which have been screened in Italy before, chosen from the most interesting on the 2010 international scene. Different genres, moods, inventions and styles are reflected in these films, starting with the opening film, *Contre toi*, a disquieting noir melodrama by Lola Doillon about a tormented "Stockholm syndrome" between Kristin Scott Thomas and the up-and-coming Pio Marmaï, and ending with *Hereafter*, in which Clint Eastwood brings together three stories depicting individual relationship with death, starring Matt Damon and Cécile De France. Above all, this section features different filmmakers: Danny Boyle, Raúl Ruiz, Peter Mullan, Richard Loncraine, Philip Seymour Hoffman, Michael Nyman, Bruce McDonald, Giovanni Piperno, Paolo Sorrentino, Pietro Marcello, Rafi Pitts, Gregg Araki, Mathieu Almaric, Kôji Wakamatsu, Christophe Honoré, along with John Carpenter, Julien Temple and Bruce LaBruce, who will participate in other sections, big names of the independent cinema of today will stand side-by-side with many new filmmakers in A Moveable Feast.

Some of these films are based on true stories, like *127 Hours* by Danny Boyle, *Mr. Nice* by Bernard Rose, *The Special Relationship* by Richard Loncraine, *Il pezzo mancante* by Giovanni Piperno, *RCL - RIDOTTE CAPACITÀ LAVORATIVE* by Massimiliano Carboni and *Inside America* by Barbara Eder. They mix with amazingly imaginative films like *Bibliothèque Pascal* by Szabolcs Hajdu and *Kaboom* by Gregg Araki. Genres - like the modern western-thriller *Red Hill* by Australia's Patrick Hughes and the "musicals" *Burlesque* by Steve Antin, *Bus Palladium* by Christopher Thompson, *This Movie Is Broken* by Bruce McDonald - combine with stylistically rigorous films like *Nyman with a Movie Camera* by Michael Nyman, *Caterpillar* by Kôji Wakamatsu, *The Hunter* by Rafi Pitts. Romantic or dramatic comedies like *Jack Goes Boating* by Philip Seymour Hoffman, *Cyrus* by Jay and Mark Duplass, *The Myth of the American Sleepover* by David Robert Mitchell and *Tournée* by Mathieu Almaric, alternate with sumptuous sagas like *Mistérios de Lisboa* by Raúl Ruiz. The sulfurous cross-section of young maladjustment unfolding between school and church in Northern England in *Neds* by Peter Mullan takes its place alongside other stories of "lost" youth, like those in Australian high schools in *Wasted on the Young* by Ben C. Lucas, or the five inseparable English friends in *Third Star* by Hattie Dalton and the adolescent in the dysfunctional Spanish family in *La mosquitera* by Agustí Vila. Love stories like *Homme au bain* by Christophe Honoré alternate with stories of middle and old age in *Parked* by Darragh Byrne and *Poetry* by Lee Chang-dong. From cities, like Naples filmed by 24 filmmakers in *Napoli 24* and Seoul in *Animal Town* by Jeon Kyu-hwan, to the isolated American countryside in *Littlerock* by Mike Ott. And sometimes a "quiet man" suddenly becomes a superhero, like the star of *Super*, a runaway, grotesque comedy about daily violence and its consequences, starring Rainn Wilson and Ellen Page, written and directed by James Gunn, a former Troma screenwriter.

127 HOURS by Danny Boyle (USA/UK, 2010, 35mm, 94')

ANIMAL TOWN by Jeon Kyu-hwan (South Korea, 2009, HDCam, 97')

BIBLIOTHÈQUE PASCAL by Szabolcs Hajdu (Hungary/Germany, 2010, 35mm, 111')

BURLESQUE by Steve Antin (USA, 2010, 35mm, 115')

BUS PALLADIUM by Christopher Thompson (France, 2010, 35mm, 100')

CATERPILLAR by Kôji Wakamatsu (Japan, 2010, 35mm, 85')

CONTRE TOI by Lola Doillon (France, 2010, 35mm, 80')

CYRUS by Mark and Jay Duplass (USA, 2010, 35mm, 92')

HEREAFTER by Clint Eastwood (USA, 2010, 35mm, 129')
HOMME AU BAIN by Christophe Honoré (France, 2010, 35mm, 72')
INSIDE AMERICA by Barbara Eder (Austria, 2010, 35mm, 107')
JACK GOES BOATING by Philip Seymour Hoffman (USA, 2010, 35mm, 89')
KABOOM by Gregg Araki (USA/France, 2010, 35mm, 86')
LITTLEROCK by Mike Ott (USA, 2010, HDCam, 83')
MISTÉRIOS DE LISBOA by Raúl Ruiz (Portugal/France, 2010, DCP, 272')
LA MOSQUITERA by Agustí Vila (Spain, 2010, 35mm, 95')
MR. NICE by Bernard Rose (UK/Spain, 2009, 35mm, 121')
THE MYTH OF THE AMERICAN SLEEPOVER by David Robert Mitchell (USA, 2010, HDCam, 97')
NAPOLI 24 collective film (Italy, 2010, video, 75')
NEDS by Peter Mullan (UK/France/Italy, 2010, 35mm, 124')
NYMAN WITH A MOVIE CAMERA by Michael Nyman (UK, 2010, HDCam, 72')
WITNESS I by Michael Nyman (UK, 2008, DVD, 6')
WITNESS II by Michael Nyman (UK, 2008, DVD, 6')
GUNS AND DOLLS by Michael Nyman (UK, 2003, DVD, 10')
WHISTLE WHILE YOU WORK by Michael Nyman (UK, 2000, DVD, 9')
ICE TANGO by Michael Nyman (UK, 2004, DVD, 3')
PARKED by Darragh Byrne (Ireland/Finland, 2010, DCP, 90')
IL PEZZO MANCANTE by Giovanni Piperno (Italy, 2010, DigiBeta, 71')
RCL - RIDOTTE CAPACITÀ LAVORATIVE by Massimiliano Carboni (Italy, 2010, DigiBeta, 75')
RED HILL by Patrick Hughes (Australia, 2010, DCP, 96')
SHEKARCHI / THE HUNTER by Rafi Pitts (Germany/Iran, 2010, 35mm, 92')
SHI / POETRY by Lee Chang-dong (South Korea, 2010, 35mm, 139')
THE SPECIAL RELATIONSHIP by Richard Loncraine (UK/USA, 2010, 35mm, 92')
SUPER by James Gunn (USA, 2010, HDCam, 96')
THIRD STAR by Hattie Dalton (UK, 2010, HDCam, 92')
THIS MOVIE IS BROKEN by Bruce McDonald (Canada, 2010, 35mm, 88')
TOURNÉE by Mathieu Amalric (France, 2010, 35mm, 111')
WASTED ON THE YOUNG by Ben C. Lucas (Australia, 2010, 35mm, 97')

A MOVEABLE FEAST - Landscape with figures

Landscape with figures or rather, how to construct and portray reality in a different way. 26 films, short, long and very long, which question the difference between fiction film and documentaries and break down the divisions. Through surprising “voyages” like *Trypps* by Ben Russell and ethnographic psychedelic films, like *Recent Anthropologies*, which force us to reveal our outlook. Paths which Russell continues in his debut feature film, *Let Each One Go Where He May*: a wrestling match with the cinema of Jean Rouch, with a surprising ending. Other voyages between History and Filipino mythology through the eyes of Sarah, the star of *Ang Ninanais - Refrains Happen Like Revolutions in a Song* by John Torres. And if *Ang Ninanais* uses the raw material of reality to create other, fantastic worlds, *Qu'ils reposent en révolte* by Sylvain George uses dazzling black and white to transfigure the migrants awaiting a new life in Calais into mythological figures, symbols of a struggle that is (still) against slavery. We cross the prison frescos of the Caravaggio-like *Sem Companhia* by João Trábulo, continue on in the Pamir of *Avalanche* with the visual and sound experiences of Carlos Casas and Phil Niblock. We go in search of “figures,” who might have disappeared, in the South American “landscapes” of *La Danse des habitants invisibles de La Casualidad* by Vincent Le Port and in the North American landscapes of *Castaic Lake* and *Minong, I Slept*, by two young directors: Brigid McCaffrey and Vera Brunner-Sung, who already participated at the TFF with *Common Ground* along with Deborah Stratman, who, after *O'er the Land*, offers us a small tribute to the America of the Blues Brothers and the ability of cinema to create imaginaries with her new film *Shrimp Chicken Fish*. An ability which Kamal Aljafari, a worthy disciple of Elia Suleiman, makes the most of in *Port of Memory*, a “family” film in a Jaffa where Chuck Norris would feel right at home. Not far away, in Tel Aviv, Carmit Harash continues her personal voyage to understand her country, a voyage she began in *Film de Guerre*; in *Demain* she undertakes an intense discussion with her brother about Israel, war, departure. Voyages into History, portraits of dictatorships and dictators, the dark and ghostly 48 about Salazar's Portugal (Susana De Sousa Dias) and dazzling editing of archive material of the parabola of Ceaușescu and his wife in *Autobiografia lui Nicolae Ceaușescu* by Andrei Ujică. In closing, a return to the States to see an emotional and fractured portrait of an unrecognizable metropolitan landscape with *Requiem for Detroit?*, by Julien Temple.

48 by Susana De Sousa Dias (Portugal, 2009, DigiBeta, 93') for the CULT™ Award

ANG NINANAIS / REFRAINS HAPPEN LIKE REVOLUTIONS IN A SONG by John Torres (Philippines, 2010, DigiBeta, 118') for the CULT™ Award

AUTOBIOGRAFIA LUI NICOLAE CEAUȘESCU / THE AUTOBIOGRAPHY OF NICOLAE CEAUȘESCU by Andrei Ujică (Romania, 2010, 35mm, 180') for the CULT™ Award

AVALANCHE by Carlos Casas and Phill Niblock (Spain/USA, 2009/2010, HDV, 120')

CASTAIC LAKE by Brigid Mccaffrey (USA, 2010, 16mm, 29')

DANSE DES HABITANTS INVISIBLES DE LA CASUALIDAD by Vincent Le Port (France/Argentina, 2010, DigiBeta, 45') for the *Cipputi* Award

DEMAIN by Carmit Harash (Israel/France, 2010, miniDV, 54') for the CULT™ Award

FILM DE GUERRE by Carmit Harash (Israel/France, 2007, miniDV, 47')

LET EACH ONE GO WHERE HE MAY by Ben Russel (USA, 2009, 16mm, 135') for the CULT™ Award

MINAA ELZAKIRA / PORT OF MEMORY by Kamal Aljafari (Palestine/Germany/France/United Arab Emirates, 2009, 35mm, 63') for the CULT™ Award

MINONG, I SLEPT by Vera Brunner-Sung (USA, 2010, 16mm, 5')

MÜRNER'S UNIVERSUM by Jonas Meier (Switzerland, 2010, DigiBeta, 83') for the CULT™ Award

QU'ILS REPOSENT EN RÉVOLTE by Sylvain George (France, 2010, DVCam, 153')
for the the CULT™ Award, for the *Cipputi* Award

¿REQUIEM FOR DETROIT? by Julien Temple (UK, 2010, DigiBeta, 78')

SALAAM ISFAHAN by Sanaz Azari (Belgium, 2010, DigiBeta, 59') for the CULT™ Award

SEM COMPANHIA / NO COMPANY by João Trábulo (Portugal, 2010, DigiBeta, 88')
for the CULT™ Award

SHRIMP CHICKEN FISH by Deborah Stratman (USA, 2010, DigiBeta, 5')

RECENT ANTHROPOLOGIES by Ben Russell

Ben Russell is a visual and performance artist, a research and professor of the arts and languages, a curator and shaman of modern collective rites. A selection of his works, heterogeneous and nomadic, almost all in 16mm (the acid emulsion is part of the process) which invite us along on a voyage to the most exotic and unexplored corners of our mind, far from the codified perceptions of the world and the rigid categories in which we place our identity and that of others.

BLACK AND WHITE TRYPPS NUMBER THREE (USA, 2007, 35mm, 12')

WORKERS LEAVING THE FACTORY (DUBAI) (USA, 2008, 16mm, 8')

DAUMÉ (USA, 2000, 16mm, 7')

TERRA INCOGNITA (USA, 2002, 16mm, 10')

THE RED AND THE BLUE GODS (USA, 2005, 16mm, 7')

TRYPPS #5 (DUBAY) (USA, 2008, 16mm, 3')

BLACK AND WHITE TRYPPS NUMBER FOUR (USA, 2008, 16mm, 10')

LAST DAYS (USA, 2004, 16mm, 5')

TRYPPS #7 (BADLANDS) (USA, 2010, 35mm, 10')

CONFIDENTIAL REPORT

The 2010 **Confidential Report** is dedicated to one of international independent cinema's favorite genres: horror, which is beginning to give signs of life and creativity once again through the works by young filmmakers (of the eight feature films in this category, five are first or second films) who take on the genre with very different themes and languages.

One name in particular, an "inspirational father," John Carpenter, who returns behind the movie camera nine years after *Ghosts from Mars: The Ward*, which Carpenter himself defined as an "old school horror movie, made by an old school director." Almost the entire film takes place inside an insane asylum populated by threats, secrets and danger. With an almost all-female cast, the old maestro calls forth the claustrophobic power of *Fog* and the psychological complexity of *In the Mouth of Madness*, and never gives his characters or the spectators a moment's respite.

A skeptical pastor agrees to let a troupe film the phases of his most recent exorcism on a country girl: *The Last Exorcism*, the second mockumentary by Daniel Stamm, skillfully plays with the borderline between reality and fiction and the apparent casualness of a "journalistic" movie camera. A witch and her son flee through a suburban and human panorama which seems straight out of a film by Ken Loach: *Outcast*, the debut film by the Scottish filmmaker Colm McCarthy, is set among the working class high-rises on the outskirts of Edinburgh and resounds with the guttural tones of the British proletariat. A banshee (a female ghost) screams out her angry desperation and unleashes the horsemen of Death onto her family members, who are spending the night closed up in their isolated house: *Damned by Dawn*, the first film by Australia's Brett Anstey, is constructed like a classic siege situation. A jaunt on a small private plane turns into a showdown for five friends, who relive childhood traumas and release reciprocal antagonism: *Altitude*, a low-budget exercise in claustrophobia by the Canadian comic book illustrator Kaare Andrews, combines highly efficient shots and a sneaky sense of tension. An unsuccessful rock band bumps into "good luck" in the guise of a charming vampire who sparks a chain of events that soon transform them into sexy idols of the rock scene: *Suck*, the debut feature film by the actor Rob Stefaniuk, is a satire of the classic gothic horror film, with Iggy Pop, Alice Cooper, Moby and Malcolm McDowell as Eddie van Helsing, the vampire hunter. After a sudden blackout wipes out a majority of the city's inhabitants, darkness and shadows envelope anyone who isn't protected by the light: *Vanishing on 7th Street* by Brad Anderson (the directed of *The Machinist* and many episodes of the series *Fringe*), is an apocalyptical-metaphysical tale that plays on the clash between faith and rationality. A serial killer murders the fiancée of a policemen, who tracks him down and comes up with an exhausting, bloody vendetta: *I Saw the Devil* by Ji-woon Kim (*Bittersweet Life* and *The Good, the Bad, The Weird*) is one of the most-awaited Korean films of the year, constructed along the canons and the rhythms of Oriental vengeance movies. A playful night of fright around the campfire by a group of boy scouts camping out in the forest turns into an devastating bloodbath: *The Legend of Beaver Dam* is a musical short by the Canadian Jerome Sable.

AKMA-REUL BO-AT-DA / I SAW THE DEVIL by Jee-woon Kim (South Korea, 2010, 35mm, 141')

ALTITUDE by Kaare Andrews (Canada, 2010, 35mm scope, 90')

DAMNED BY DAWN by Brett Anstey (Australia, 2010, HDCam, 83')

JOHN CARPENTER'S THE WARD by John Carpenter (USA, 2010, HDCam, 88')

THE LAST EXORCISM / L'ULTIMO ESORCISMO by Daniel Stamm (USA, 2010, 35mm, 88')

THE LEGEND OF BEAVER DAM by Jerome Sable (Canada, 2010, HDCam, 12')

OUTCAST by Colm McCarthy (UK/Ireland, 2010, 35mm, 93')

SUCK by Rob Stefaniuk (Canada, 2009, 35mm, 90')

VANISHING ON 7TH STREET by Brad Anderson (USA, 2010, HDCam, 90')

WAVES

Destined to push the envelope of the Torino Film Festival's natural inclination for research, this year, the **Waves** section once again offers itself as a space which brings together the most varied technical, expressive and idealistic forms of contemporary cinema: **12 feature films** and **11 shorts** entwine in the variable structure of a section which, this year more than ever, contaminates forms, lengths and expressive needs, in research that navigates between horror and cartoons, porn and documentaries, body art and theater, digital film and Super8, found footage and lip synch acting, musicians and poets... All of which collate around the historical lesson on the Italian underground cinema of **Massimo Bacigalupo**, one of the protagonists of the brief but intense season of the Cooperativa Cinema Indipendente of the 1970s. The TFF dedicates the first complete retrospective (with new digital copies) to Bacigalupo; an exhibit has been organized at the Videoteca of Torino's GAM; a round table will also be held with scholars and protagonists of that season.

Feature Films

THE ARBOR by Clío Barnard (UK, 2010, DigiBeta, 90') for the CULT™ Award

BION by Toyoko Yamasaki (Japan, 2010, HDCam, 60')

BUTTERFLY L'ATTESA by Tonino De Bernardi (Italy, 2010, DigiBeta, 98')

L.A. ZOMBIE by Bruce LaBruce (Germany/USA/France, 2010, DigiBeta, 63')

LUCKY LIFE by Lee Isaac Chung (USA, 2009, 35mm, 97')

MESA STO DASOS / IN THE WOODS by Angelos Frantzis (Greece, 2010, 35mm, 97')

MOUSSEM LES MORTS by Vincent Le Port (France, 2010, HDCam, 82')

SECUESTRO Y MUERTE / ABDUCTION AND DEATH by Rafael Filippelli (Argentina, 2010, 35mm, 95')

EL SOL / THE SUN by Ayar Blasco (Argentina, 2010, Beta SP, 75')

TAULUKAUPPIAAT / THE PAINTING SELLERS by Juno Kuosmanen (Finland, 2010, 35mm, 59')

Shorts and Medium-length films

THE ABOLITION OF WORK by canecapovolto (Italy, 2010, DVCAM, 12')

EA3 (3ÈME EXERCICE D'ADMIRATION: COCTEAU) by Vincent Dieutre (France, 2010, DigiBeta, 42')

ÉLOGE DE LA RAISON by Wael Nouredine (France, 2009, DVD, 25')

LA FORÊT DES SONGES by Antoine Barraud (France, 2009, DVCam, 45')

LONG LIVE THE NEW FLESH by Nicolas Provost (Belgium, 2009, 35mm, 14')

LUMIKKO / THE LITTLE SNOW ANIMAL by Miia Tervo (Finland, 2009, DigiBeta, 19')

MADAME & LITTLE BOY by Magnus Bærtås (Sweden, 2009, DigiBeta, 28')

LES MAISONS DE FEU by Antoine Barraud (France, 2009, DVCam, 15')

MASKA by the Quay Brothers (Poland/UK, 2010, 35mm, 24')

MAYBE SIAM by Christoph Girardet and Matthias Müller (Germany, 2009, Betacam, 12')

TRIVIALITY by Sterling Ruby (USA, 2010, DVD, 9')

TUUKRID VIHMAS / DIVERS IN THE RAIN by Olga and Priit Pärn (Estonia, 2009, Beta SP, 23')

VODOO by Sandro Aguilar (Portugal, 2010, 35mm, 31')

Tribute to Bacigalupo

The retrospective has been organized in collaboration with the Cineteca Nazionale and Università degli Studi of Udine - DAMS degree course, Laboratorio La Camera Ottica, Gorizia.

Program 1. From his debut to *Un dittico e un intervento*

LILAN (Italy, 1965, Beta SP, 11')
QUASI UNA TANGENTE (Italy, 1966, Beta SP, 37')
ARIEL LOQUITUR (Italy, 1967, DigiBeta, 50')
60 METRI PER IL 31 MARZO (Italy, 1968, Beta SP, 15')
VERSUS (Italy, 1968, DigiBeta, 14')
HER (Italy, 1968, DigiBeta, 5')

Program 2. The *Fiore d'Eringio* cycle

THE LAST SUMMER (Italy, 1969, DigiBeta, 30')
NÉ BOSCO (UNA CONVERSAZIONE) (Italy, 1970, DigiBeta, 15')
PAPHOS (Italy, 1970, Beta SP, 7')
MIGRAZIONE (Italy, 1970, DigiBeta, 60')
CODA (Italy, 1970, DigiBeta, 15')

Program 3. Between Italy and America

WARMING UP (Italy, 1973, DigiBeta, 40')
INTO THE HOUSE (Italy, 1975, Beta SP, 20')
CARTOLINE DALL'AMERICA (Italy, 1975, DigiBeta, 25')

APPARIZIONI. DOCUMENTI E IMMAGINI DI MASSIMO BACIGALUPO

An exhibit curated by Giulio Bursi and Massimo Causo, with Dario Condemi, Mirco Santi, Gianandrea Sasso

GAM - Galleria civica d'arte moderna e contemporanea

Torino, November 27 - December 5

From the archives of Massimo Bacigalupo, documents, photos, objects, projects, portraits and films.

In collaboration with the *Università degli Studi of Udine - DAMS degree course, Laboratorio La Camera Ottica, Gorizia, Film and Video Restoration, Home Movies - the family Archivio Nazionale del film, Mediateca Regionale Ligure*

ITALIANA.DOC

In the ten years since its creation in 2000, the competition which the Festival dedicates to Italian documentaries has revealed and “raised” filmmakers (Saverio Costanzo, Giovanni Piperno, Alina Marazzi, Agostino Ferrente, Fabiana Sargentini, Daniele Gaglianone, Felice Arturo Lavorato, Felice D’Agostino, Bruno Oliviero, Costanza Quatriglio, to name just a few) who have gone on to become strong points of Italian cinema.

With them, it has opened and experimented new pathways and new forms of documentary cinema - and has also influenced the so-called “normal” cinema - and it continues to tread that path with determination.

In 2009, the winners were *Valentina Postika in attesa di partire* by Caterina Carone (Best Italian Documentary), *The Cambodian Room - Situations with Antoine D’Agata* by Tommaso Lusena de Sarmiento and Giuseppe Schilaci, and *Corde* by Marcello Sannino (Special Jury Prize). This year, 10 films will compete for the prize as Best Italian Documentary. We have also included an “out of competition film” this year: *Frammenti di un’altra quotidianità*, the outcome of a laboratory that was held by an ONLUS in Matera (Ass. Basilicata Mozambico ONLUS “Padre Prosperino Gallipoli”) in Maputo, Mozambique. The film is extraordinary, not just because it shows the daily life of a group of young people living in a garbage dump in Maputo, but because these same young people tell their story through the images, constructing an independent and responsive filmic narration.

BAKROMAN by Gianluca and Massimiliano De Serio (Italy, 2010, DigiBeta, 100’)

LES CHAMPS BRÛLANTS by Stefano Canapa and Catherine Libert (France/Italy, 2010, DigiBeta, 72’)

IL FUTURO DEL MONDO PASSA DA QUI - CITY VEINS by Andrea Deaglio (Italy, 2010, Beta SP, 63’)

PIANO SUL PIANETA (MALGRADO TUTTO, CORAGGIO FRANCESCO!) by Fabrizio Ferraro (Italy, 2010, DigiBeta, 80’)

IL POPOLO CHE MANCA by Andrea Fenoglio and Diego Mometti (Italy, 2010, DigiBeta, 75’)
for the *Cipputi* Award

I RACCONTI DELLA DRINA by Andrea Foschi and Marco Neri (Italy/Bosnia-Herzegovina, 2010, Beta SP, 95’)

SCUOLAMEDIA by Marco Santarelli (Italy, 2010, DigiBeta, 77’)

SPEZZACATENE by Stefano Savona (Italy, 2010, DigiBeta, 79’)
for the *Cipputi* Award

UNA SCUOLA ITALIANA by Angelo Loy and Giulio Cederna (Italy, 2010, DigiBeta, 75’)

VIA APPIA by Paolo De Falco (Italy, 2010, DigiBeta, 115’)

Out of Competition

FRAMMENTI DI ALTRA QUOTIDIANITÀ, collective film (Italy/Mozambique, 2010, Betacam, 60’)

ITALIANA.CORTI

This competition is reserved to unscreened Italian shorts that stand out for the independence and originality of their language. This year in particular, the selection represents the desire of the Festival and the filmmakers to consider the “short” as a specific form of cinema, that is able to hold its own through experimentation, narration and documentation.

In 2009, the winners of the section were *Notturmo stenopeico* by Carlo Michele Schirinzi (Best Short) and *Riviera91* by Gabriele Di Munzio (Special Jury Prize).

Program 1

POSER ME VA SI BIEN by Sara Pozzoli (Italy, 2010, DigiBeta, 20')

DIARCHIA by Ferdinando Cito Filomarino (Italy, 2010, 35mm, 19')

LA VEGLIA by Anna Marziano (Italy, 2010, Beta SP, 2')

LA MÉCANIQUE DE LA GRIVE by Rossella Piccinno (France, 2010, DigiBeta, 10')

LEÇON DE TÉNÈBRES by Sarah Arnold (France, 2010, 35mm, 16')

Program 2

MAMMALITURCHI! by Carlo Michele Schirinzi (Italy, 2010, DigiBeta, 17')

I CANI ABBAIANO by Michele Pennetta (Switzerland, 2010, Beta SP, 21')

HARLEKIN by Matteo Gariglio (Switzerland, 2010, DigiBeta, 18')

BLIND, NOT BLIND by Giorgio Risso (Italy, 2010, DVD, 9')

Program 3

ARCHIPEL by Giacomo Abbruzzese (France/Palestine/Italy, 2010, DigiBeta, 23')

MILONGA by Marco Calvise (Italy, 2010, 35mm, 12')

PAPILLON DISTRAIT by Gabriele Di Munzio (France/Italy, 2010, Beta SP, 10')

LAMENTO by Mauro Paglialonga (Germany/Italy, 2010, Beta SP, 13')

LA PROVA DELL'UOVO by Pasquale Marino (Italy, 2009, 35mm, 5')

CULT™ AWARD FILMS TRUE STORIES IN CINEMA

11 films presented in the sections **A MOVEABLE FEAST** and **WAVES** will compete for the **CULT™ Award - True Stories in Cinema**.

A MOVEABLE FEAST - Landscape with figures

48 by Susana De Sousa Dias (Portugal, 2009, DigiBeta, 93')

ANG NINANAIS / REFRAINS HAPPEN LIKE REVOLUTIONS IN A SONG by John Torres (Philippines, 2010, DigiBeta, 118')

AUTOBIOGRAFIA LUI NICOLAE CEAUȘESCU / THE AUTOBIOGRAPHY OF NICOLAE CEAUEȘESCU by Andrei Ujică (Romania, 2010, 35mm, 180')

DEMAIN by Carmit Harash (Israel/France, 2010, miniDV, 54')

LET EACH ONE GO WHERE HE MAY by Ben Russel (USA, 2009, 16mm, 135')

MINAA ELZAKIRA / PORT OF MEMORY by Kamal Aljafari (Palestine/ Germany/ France/ United Arab Emirates, 2009, 35mm, 63')

MÜRNER'S UNIVERSUM by Jonas Meier (Switzerland, 2010, DigiBeta, 83')

QU'ILS REPOSENT EN RÉVOLTE by Sylvain George (France, 2010, DVcam, 153')

SALAAM ISFAHAN by Sanaz Azari (Belgium, 2010, DigiBeta, 59')

SEM COMPANHIA / NO COMPANY by João Trábulo (Portugal, 2010, DigiBeta, 88')

WAVES - Feature films

THE ARBOR by Clio Barnard (UK, 2010, DigiBeta, 90')

CIPPUTI AWARD FILMS

7 films presented in the sections **TORINO 28**, **A MOVEABLE FEAST - Figures in a landscape**, **A MOVEABLE FEAST - Landscape with figures** and **ITALIANA.DOC** will compete for the Cipputi Award.

TORINO 28

LES HOMMES DEBOUT / MEN STANDING by Jérémy Gravayat (France, 2010, Betacam, 75')

LAS MARIMBAS DEL INFIERNO / MARIMBAS FROM HELL by Julio Hernández Córdón (Guatemala/France/Mexico, 2010, HDCam, 73')

A MOVEABLE FEAST - Figures in a landscape

RCL - RIDOTTE CAPACITÀ LAVORATIVE by Massimiliano Carboni (Italy, 2010, DigiBeta, 75')

A MOVEABLE FEAST - Landscape with figures

DANSE DES HABITANTS INVISIBLES DE LA CASUALIDAD by Vincent Le Port (France/Argentina, 2010, DigiBeta, 45')

QU'ILS REPOSENT EN RÉVOLTE by Sylvain George (France, 2010, DVCam, 153')

ITALIANA.DOC

IL POPOLO CHE MANCA by Andrea Fenoglio and Diego Mometti (Italy, 2010, DigiBeta, 75')

SPEZZACATENE by Stefano Savona (Italy, 2010, DigiBeta, 79')

SONS AND LOVERS

The birth of a passion, the bolt of lightning, a film that sparked a vocation, the debt that the cinema of today pays to the cinema of the past and its maestros. This is the spirit of the section **Sons and Lovers**, to discover the films “of reference” of 5 contemporary Italian directors. We asked **Dario Argento, Saverio Costanzo, Carlo Mazzacurati, Daniele Luchetti and Carlo Verdone** to choose a film from the past which was fundamental in sparking their inspiration and in furthering their cultural education and to come and share this film with the public of the Torino Film Festival. A film critic will be onstage with them and after the screening of their chosen film, they will discuss the moment and the meaning of that discovery.

Monday, November 29, **Dario Argento** presents

KINOGLAZ / CINEOCCHIO by Dziga Vertov (USSR, 1924, 35mm, 78')

Tuesday, November 30, **Saverio Costanzo** presents

EL ÁNGEL EXTERMINADOR / L'ANGELO STERMINATORE by Luis Buñuel (Mexico, 1962, 35mm, 95')

Wednesday, December 1, **Carlo Mazzacurati** presents

THE LONG GOODBYE / IL LUNGO ADDIO by Robert Altman (USA, 1973, 35mm, 112')

Thursday, December 2, **Daniele Luchetti** presents

IF. . . . / SE. . . by Lindsay Anderson (UK, 1968, 35mm, 111')

Friday, December 3, **Carlo Verdone** presents

LO SCEICCO BIANCO by Federico Fellini (Italy, 1952, 35mm, 85')

JOHN HUSTON

John Marcellus Huston, was born in Nevada, Missouri, in 1906 and died in 1987, a few months before his last masterpiece, *The Dead*, based on James Joyce's "Dubliners," was released. A boxer, painter, screenwriter, actor (in his own films and, above all, later on in his career, in those of many others because they paid him so well) and the director of 38 films which, between 1941 and 1987, made the history of contemporary cinema. The son of an actor, he is at the center of a film dynasty which began with his father, Walter (a great theatrical and film actor) and continued with his children Anjelica, Allegra, Tony and Danny. His father received an Oscar in 1948 for his film *The Treasure of the Sierra Madre*, and his daughter Anjelica received one in 1985 for *Prizzi's Honor*. His film debut, along with Orson Welles' debut, is still considered America's most dazzling first film: *The Maltese Falcon* (1941), based on the novel by Dashiell Hammet and starring Humphrey Bogart as Sam Spade, basically "invented" the modern film noir. Huston often returned to this genre, with absolutely modern innovations (in 1950, with his desperate *Asphalt Jungle*; in 1970, with the cynical *The Kremlin Letter*; in 1985 with the sulfurous *Prizzi's Honor*). He had a penchant for war and adventure movies with caustic overtones, that center on small groups of people and typical losers straight out of Hemingway. He worked with the stars of three generations: Humphrey Bogart, Katharine Hepburn, Montgomery Clift, Marlon Brando, Elizabeth Taylor, Ava Gardner, Deborah Kerr, Robert Mitchum, Paul Newman, Sean Connery, Michael Caine, Albert Finney, Jack Nicholson, Kathleen Turner, Anjelica Huston. With *Moulin Rouge*, *Moby Dick* and *Reflections in a Golden Eye* he experimented with color, turning it into an expressive and pictorial means which brought him into conflict with Technicolor.

He was "bigger than life," a drinker, a hunter, a horseman, sometimes clashing with his producers, who changed some of his films (*The Red Badge of Courage*, *The Barbarian and the Geisha*, *Sinful Davey*). He was impatient with any limitation of his freedom and opposed both McCarthy's black lists at the end of the 1940s and communist ideology. On the other hand, he sometimes accepted industry compromises and directed films just for the money. During the '70s he enjoyed a sort of creative "second youth" and his ironical streak and his anti-heroic outlook were in step with the irreverent trends of new American cinema. Between 1970 and 1980 he made *Letter to the Kremlin*, *Fat City*, *The Life and Times of Judge Roy Bean*, *Wise Blood*, *The Man Who Would Be King* and *Prizzi's Honor*.

The Torino Film Festival presents a complete retrospective of all the films directed by John Huston and a selection of the films he wrote and starred in. Members of the Huston family and collaborators of the directors will be present in Torino.

Director

THE MALTESE FALCON (USA, 1941, 35mm, 101')
IN THIS OUR LIFE (USA, 1942, 16mm, 97')
WINNING YOUR WINGS (USA, 1942, 35mm, 18')
ACROSS THE PACIFIC (USA, 1942, 35mm, 97')
REPORT FROM THE ALEUTIANS (USA, 1943, 16mm, 47')
TUNISIAN VICTORY (USA, 1944, 35mm, 75')
THE BATTLE OF SAN PIETRO (USA, 1945, 35mm, 32')
LET THERE BE LIGHT (USA, 1946, 35mm, 58')
THE TREASURE OF THE SIERRA MADRE (USA, 1948, 35mm, 126')
KEY LARGO (USA, 1948, 35mm, 100')

WE WERE STRANGERS (USA, 1949, 35mm, 106')
THE ASPHALT JUNGLE (USA, 1950, 35mm, 112')
THE RED BADGE OF COURAGE (USA, 1951, 35mm, 69')
THE AFRICAN QUEEN (USA, 1951, 35mm, 105')
MOULIN ROUGE (USA, 1952, 35mm, 119')
BEAT THE DEVIL (USA, 1953, 35mm, 89')
MOBY DICK (USA, 1956, 35mm, 115')
HEAVEN KNOWS, MR. ALLISON (USA, 1957, 35mm, 108')
THE BARBARIAN AND THE GEISHA (USA, 1958, 35mm, 105')
THE ROOTS OF HEAVEN (USA, 1958, 35mm, 121')
THE UNFORGIVEN (USA, 1960, 35mm, 121')
THE MISFITS (USA, 1961, 35mm, 120')
FREUD (USA, 1962, 35mm, 140')
THE LIST OF ADRIAN MESSENGER (USA, 1963, 35mm, 98')
THE NIGHT OF THE IGUANA (USA, 1964, 35mm, 125')
THE BIBLE: IN THE BEGINNING (USA, 1966, DVD, 174')
CASINO ROYALE (USA, 1967, 35mm, 131')
REFLECTIONS IN A GOLDEN EYE (USA, 1967, 35mm, 108')
SINFUL DAVEY (USA, 1969, 35mm, 95')
A WALK WITH LOVE AND DEATH (USA, 1969, 35mm, 90')
THE KREMLIN LETTER (USA, 1970, 35mm, 120')
FAT CITY (USA, 1972, 35mm, 100')
THE LIFE AND TIMES OF JUDGE ROY BEAN (USA, 1972, 35mm, 120')
THE MACKINTOSH MAN (USA, 1973, 35mm, 98')
THE MAN WHO WOULD BE KING (USA, 1975, 35mm, 129')
WISE BLOOD (USA, 1979, 35mm, 106')
PHOBIA (USA, 1980, 35mm, 94')
VICTORY (USA, 1981, 35mm, 116')
ANNIE (USA, 1982, 35mm, 127')
UNDER THE VOLCANO (USA, 1984, 35mm, 112')
PRIZZI'S HONOR (USA, 1985, 35mm, 130')
THE DEAD (USA, 1987, 35mm, 83')

Screenwriter

LAW AND ORDER by Edward L. Cahn (USA, 1932, 16mm, 75')
HIGH SIERRA by Raoul Walsh (USA, 1941, 35mm, 100')

Actor

MYRA BRECKINRIDGE by Michael Sarne (USA, 1970, 35mm, 94')
MAN IN THE WILDERNESS by Richard C. Sarafian (USA, 1971, 35mm, 104')
WINTER KILLS by William Richert (USA, 1979, 35mm, 97')

VITALI KANEVSKIJ

Vitali Kanevskij's childhood and adolescence (he was born on September 4, 1935 in Vladivostok) were marked by harsh living conditions. He grew up in the eastern-most corner of the Soviet Union and neither the State institutions nor his family were able to support him. Hunger, cold and hard work were his daily companions, as were the world of crime and violence. At 25 years of age, a trained worker with a few years of military service behind him, he was able to change

his life when his raw, unschooled talent was recognized and he was accepted at the national film institute in Moscow.

After graduating he worked at the margins of the Soviet productive system until the end of the 1980s, when, despite adverse conditions, he made his masterpiece *Freeze, Die, Come to Life* (1989), which was selected for the 1990 Cannes Film Festival and won the Caméra d'Or; he was 55 years old. The film, which happened to be released at the same time as the Soviet Union was crumbling, became one of the most emblematic films of perestroika. The film returns to the events, the places and the emotions of his difficult adolescence and his tireless battle to make a name for himself in a hostile society. This was the first of a series of films - the most recent of which was made in 2005 - that are suspended between fiction and documentary; they affirm an original idea of cinema in which subjective memory entwines with a harsh neorealist style and offers a complex reflection on the difficult realities of the new Russia.

There will be many special moments during the retrospective:

- presentations by the director in the cinema;
- presentations in the cinemas by the actress Dinara Drukarova, who got her start in *Freeze, Die, Come to Life* and *An Independent Life* (1991) and went on to become a very active and well-known actress in France;
- the presentation of the video interview - which Kanevskij has made exclusively for the 28th TFF - with his alter ego Pavel Nazarov, the young man who played the protagonist in his autobiographical films;
- an encounter between Vitali Kanevskij and the young people at the "Ferrante Aporti" juvenile detention center of Torino, an example of the authenticity of the relationship between life and art which has concretely transformed and improved the life of a person who was born in extremely adverse conditions.

ZAMRI, UMRI, VOSKRESNI! / FREEZE DIE COME TO LIFE (URSS, 1989, 35mm, 105')

SAMOSTOYATELNAYA ZHIZN / AN INDEPENDENT LIFE (France/Russia, 1991, 35mm, 97')

NOUS, LES ENFANTS DU XX SIÈCLE / WE, THE CHILDREN OF THE 20TH CENTURY (France/Belgium/Italy, 1993, 35mm, 85')

KTO BOLCHE. LES NOUVEAUX ENTREPRENEURS RUSSES / THE GREATEST. THE NEW RUSSIAN ENTREPRENEURS (France/Belgium, 1999, DigiBeta, 55')

À L'AUTOMNE D'UNE NOUVELLE VIE / THE AUTUMN OF A NEW LIFE (France/Belgium, 2002, DigiBeta, 53')

MILOSERDIE BEZ GRANIC / BOUNDLESS MERCY (Russia, 2002, DVD, 34')

DA CANNES ALLE SBARRE. VIDEOINTERVISTA A PAVEL NAZAROV (Russia, 2010, DVD, 41')

RAZ, DVA! (Rushes) / ONE, TWO! (Rushes) (Russia, 1995, DVD, 29')

SEKRET CHETVYORTY episode of TV series **PO SEKRETU VSEMU SVETU/ THE FOURTH SECRET**, episode of TV series **THE SECRET THAT EVERYBODY KNOWS** (URSS, 1976, Beta SP, 32')

SPAZIO TORINO

This competition presents the best shorts made by filmmakers who were born or reside in Piedmont, an area that has always stood out for its intense cinematographic activity.

In 2009, the winning film was *Ali di cera* by Hedy Krissane.

ACCETTA IL CONSIGLIO by Paolo Bertino and Alessandro Isetta (Italy, 2010, Betacam, 11')

DIVERGENZE by Luigi Sorbilli (Italy, 2010, DigiBeta, 6')

ESTERNO NOTTE INTERNO GIORNO by Antonio Daniele (Italy, 2010, Betacam, 19')

FALLING UP by Junior Lucano (Italy, 2010, DigiBeta, 6')

FORSE VI AMO TUTTI by Gino Caron (Italy, 2010, miniDV, 5')

MAY by Andrea Tomaselli (Italy, 2009, DigiBeta, 16')

L'OSPITE by Cristiano Tesio (Italy, 2010, Betacam, 11')

CARO CORSO **A tribute to Corso Salani**

Corso Salani (Florence, September 9, 1961 - Ostia, June 16, 2010) was a friend of the Torino Film Festival, as well as of the many other festivals with which he shared his generosity, his works and his presence, discreet yet brimming with strong personal ties. And our tribute to him starts with our awareness of this generosity of his; we have asked some of his friends (filmmakers and critics alike) to dedicate a "video letter" to him, a moment in images and sounds that bears witness to what he was and to what he has given us all.

CARO CORSO

Video-letters, memories, above all affectionate images and films to dedicate an evening to a friend, a director and a courageous and indefatigable explorer of human territories. With video contributions by Massimiliano and Gianluca De Serio, Enrico Ghezzi, Giovanni Maderna, Mauro Santini, Carlo Schirinzi, Sentieri Selvaggi and Corso Salani.

TFLAB FILMS

The TorinoFilmLab was created in 2008 in order to create a workshop dedicated to emerging filmmakers that works in tandem with the Torino Film Festival.

During these past two years of activity, it has supported the production of **10** projects; two of these, both of which won the TFL Production Award in 2008, will be projected at the 28th TFF.

AGUA FRÍA DE MAR by Paz Fábrega (Costa Rica/France/The Netherlands/Mexico, 2010, 35mm, 83')

LE QUATTRO VOLTE by Michelangelo Frammartino (Italy/Germany/Switzerland, 2010, 35mm, 88')

CINEMA AND CINEMAS

A tribute to Claude Chabrol

À DOUBLE TOUR by Claude Chabrol (France/Italy, 1959, 35mm, 110')

2010 Maria Adriana Prolo Award - Giuseppe Bertolucci

AMORI IN CORSO by Giuseppe Bertolucci (Italy, 1989, 35mm, 82')

IL PRATONE DEL CASILINO by Giuseppe Bertolucci (Italy, 1999, Betacam, 43')

International premiere of the restored version of the film

THE BRIDGE ON THE RIVER KWAI by David Lean (UK/USA, 1957, DCP, 156')

Tribute to Piero Vivarelli

CODICE D'AMORE ORIENTALE by Piero Vivarelli (Italy, 1974, Beta SP, 90')

Eco e Narciso - public art project in collaboration with the Province of Torino

Curate by Rebecca De Marchi and Elena Volpato

Seven artists have made a site specific video based on the stories of Piedmont's eco-museums, the territory and the local communities in which they are located. The idea is to capture, express and transmit elements of the identity of a place, using emotions to portray the historical and everyday complexity of the eco-museums.

DIALOGHI DEL LYS by Gianluca and Massimiliano De Serio (Italy, 2010, DVD, 43')

LUCIGNOLO by Elisabetta Benassi (Italy, 2010, DVD, 13')

MASSO ERRATICO by Elisa Sighicelli (Italy, 2010, DVD, 3')

RESEARCHES UNDERTAKEN FOR THE MUSEUM OF ALESSANDRO CRUTO by Nick Laessing (Italy, 2010, DVD, 21')

TRAME by Luca Vitone (Italy, 2010, DVD, 13')

VARIAZIONE DI VELOCITÀ, 17 LUGLIO 2010 13.39.50 by Luca Rento (Italy, 2010, DVD)

JURIES

TORINO 28

President: Marco Bellocchio, director (Italy)

Barbora Bobulova, actress (Italy)

Michel Ciment, critic and essayist (France)

Helmut Grassler, producer (Austria)

Joe R. Lansdale, author (USA)

CULT™ AWARD

Carlo Antonelli, editor "Rolling Stone" (Italy)

Joshua Siegel, curator MoMA (USA)

Eva Truffaut, photographer, producer and actress (France)

CIPPUTI AWARD

Altan, satirical author and illustrator (Italy)

Fabrizio Gifuni, actor (Italy)

Cosimo Torlo, journalist (Italy)

ITALIANA.DOC

Carlos Casas, director and artist (Spain/Italy)

Gianfranco Rosi, director (Italy)

Ana Isabel Strindberg, programmer IndieLisboa (Portugal)

ITALIANA.CORTI

Pierpaolo Capovilla, musician "One Dimensional Man" and "Teatro degli Orrori" (Italy)

Marzia Migliora, artist (Italy)
Giorgio Vasta, author (Italy)

PRIZES

GRAN PREMIO TORINO

to John Boorman

TORINO 28

International Feature Film Competition

Best film: € 25,000

Special Jury Award: € 10,000

Best actress, in collaboration with Max

Best actor, in collaboration with Max

Audience Award: best film, in collaboration with Digima

ITALIANA.DOC

Italian documentary competition

Best film, in collaboration with Persol: € 10,000

Special Jury Award: € 5,000

ITALIANA.CORTI

Italian short competition

Best film: € 10,000

Special Jury Award - Kodak Award € 5,000 in cinematographic film

SPAZIO TORINO

Competition of shorts made in Piedmont

Chicca Richelmy Award for best film: € 6,500 (€ 2,500 offered by the Associazione Chicca Richelmy and € 4,000 in post-production services offered by Square Post-Production) in collaboration with La Stampa - Torino Sette - Premio Achille Valdata

CULT™ AWARD - TRUE STORIES IN CINEMA

International documentary competition

Best film: € 20,000

(in collaboration with Cult satellite channel, Fox Channels Group, Italy)

CIPPUTI AWARD

Best film about the work world: € 5,000

FIPRESCI AWARD

Best Torino 28 film

INVITATION TO THE HOLDEN SCHOOL AWARD

Best screenplay from Torino 28

The winner will be invited to hold a workshop at the Holden School: € 1,500

ACHILLE VALDATA AWARD

Jury composed of Torino Sette readers
Best film - Torino 28

AVANTI! AWARD

Distribution of the winning films in the film club circuits
Best Italian shorts and documentaries

UCCA - VENTI CITTÀ AWARD

Distribution of the winning documentary in at least 20 cities at clubs and UCCA-affiliated cinemas

SELEZIONE CINEMA.DOC AWARD

Participation at the festival [CINEMA.DOC] Il documentario in sala

COLOPHON

TORINO FILM FESTIVAL

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e-mail: info@torinofilmfest.org

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Davide Bracco
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Francesco De Bartolomeis
Stefano Della Casa
Ansano Giannarelli
Paolo Manera
Giuseppe Riconda
Baldo Vallero
Gianni Vattimo
Giovanni Zanetti

NATIONAL CINEMA MUSEUM

President
Alessandro Casazza

Director
Alberto Barbera

**Assistant to the director
and festival coordinator**
Angela Savoldi

General coordinator

Daniele Tinti

Conservator

Donata Pesenti Campagnoni

Communications, promotion and marketing

Maria Grazia Girotto

Press office

Veronica Geraci

Administration

Erika Pichler

28th TORINO FILM FESTIVAL

November 26 - December 4, 2010

Director

Gianni Amelio

Deputy Director

Emanuela Martini

General Secretary

Bruna Ponti

with the collaboration of

Flavio Armone

Director's Assistant

Mara Signori

with the collaboration of

Paola Ramello

Program coordinator and film research

Luca Andreotti

with the collaboration of

Caterina Renzi

International documentaries, Italiana.corti, Italiana.doc and Spazio Torino

Davide Oberto

with the collaboration of

Francesco Gai Via and Luca Cechet Sansoé

Organization and relations with filmmakers

Paola Cassano

Consultants for the selection

Mari Alberione, Pier Maria Bocchi, Barbara Grespi,

Emiliano Morreale, Federico Pedroni

Waves

Massimo Causo

with the collaboration of

Roberto Manassero

Correspondents

Rodrigo Diaz (Latin America), Giovanna Fulvi (China, Japan, Indonesia, South Korea, Thailand, Taiwan), Roger Garcia (Campuchea, Philippines, India, Laos, Malaysia, Singapore, Vietnam), Jim Healy (North America), Erich Sargeant (United Kingdom, Ireland, New Zealand, Australia), Peter Shepotinnik (Russia, former Republics of the Soviet Union)

John Huston Retrospective

Emanuela Martini
with the collaboration of
Luca Andreotti and Jim Healy

Vitali Kanevskij Retrospective

Stefano Francia di Celle

Communications and marketing

Maria Grazia Girotto

Press office

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Arianna Monteverdi, Patrizia Wachter
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Tiziana Ciancetta, Marta Franceschetti,
Francesca Galletto
Irene Givone and Valentina Odda (intern)

International press office

Doris Longoni

Web communications

Stefano Milano

Press conference (moderator)

Bruno Fornara

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with the collaboration of
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Jury secretariat

Silvia Fessia, Simona Ceppa, Chiara Girardi

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Agata Czermer
with the collaboration of
Federica Mattalia and Marco Petrilli

Administration

Andrea Merlo

General catalog

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Documentation office

Guglielmo Maggioni, Chiara Borroni, Cristina Gallotti, Francesco Pizzorni (intern);

Logistics

Thomas De Forti

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Angelo D'Alessio, Bewegte Bilder Medien AG, Germany

Screening supervisor

Sergio Geninatti Chiolero

Digital film supervisor

Angelo D'Alessio

Video screening supervisor

Pierluigi Patriarca

Interpreters

Anna Ribotta, Marina Moccetti Spagnuolo, Gigliola Viglietti, Anna Kalinko, Laura Chiadò

Electronic subtitles

SUB-TI Limited, London

Electronic ticketing

Soft-solutions, Torino

Ushers

REAR

Logo and image

Flarvet, Torino

Printers

G.Canale & C. Spa, Borgaro T.se

Photographic services

Marco Piovanotto, Laura Larmo

Transportation

DHL International Spa

Cars

Lancia

Drivers

Valentino Della Casa, Andrea Grassi, Luciano Maramotti, Alberto Nota, Luca Percivalle, Diego Zucaro

Insurance

Antonio Calandra, Assicurazioni Tamagnone

Logo

Enarmonia

Directed by Chicca Richelmy, music by Fabio Barovero

Creation and project for temporary offices and set installations

Elena D'Agnolo Vallan and Marco Ostini

Sets: Ideazione srl, Interfiere

Cleaning services

Multiservizi

Travel agencies

Amarganta Viaggi, Torino - ETLI, Torino - Promotravel Inc., NYC

The Festival would like to extend its thanks to the following for their collaboration:

Associazione Amici del Torino Film Festival, Chiara Simonigh, Mattia Dosi, Paola Melone, Giorgia Romani, Susanna Gianandrea, Franco Prono.

A special thank you to: the Huston family, Michel Ciment, Michael Fitzgerald, Alessandra Levantesi, Rui Nogueira, Bertrand Tavernier, Katja Kanevskij, Varvara Krasil'nikova, James Quandt, Rino Sciarretta, Federico Spoletti.

The **John Huston** retrospective was made in collaboration with:

Academy Film Archive; BFI - British Film Institute; Cooper Films; George Eastman House; Hollywood Classics; Janus Films; Moving Image Archives; National Archives & Records Administration; Park Circus; Svenska Filminstitutet; Théâtre du Temple; Universal Pictures; The Walt Disney Company.

Fototeche: BFI - British Film Institute, Collezione Cinémathèque Française, Fondazione Alasca.

The **Vitaly Kanevski** retrospective was made in collaboration with:

Pan-Européenne, Adr Productions, Doc & Film International, Cineteca di Bologna, Archives françaises du film del CNC, Library of the National Cinema Museum of Torino, Collezione Cinémathèque française, Fondazione Alasca, Lapsus Film, Zivago Media.

The Festival adheres to FIAPF and AFIC

3rd TorinoFilmLab Final Meeting Event
Torino, November 28 – 30, 2010
www.torinofilmlab.it

The **TorinoFilmLab** is an international laboratory that, through activities that focus on Training, Development and Funding, supports emerging talents from all over the world who are working on their first or second feature film. It was created in March 2008 with the support of the City of Torino, the Piedmont Region and the Ministry of Cultural Heritage; it is promoted by the National Cinema Museum and by the Film Commission Torino Piemonte. In 2010, it obtained the support of the E.U. MEDIA Program in the Training and Promotion sectors, and the support of MEDIA International for training activities in partnership with the Dubai International Film Festival.

10 projects were awarded by TFL in 2008 and 2009, **5** of which have already been produced:

-*Agua Fria de Mar* by Paz Fábrega (Costa Rica), 120,000 Euros, the Tiger Award at the festival of Rotterdam.

-*Le Quattro Volte* by Michelangelo Frammartino (Italy), 150,000 Euros, screened at the Quinzaine des Réalisateurs in Cannes in 2010 and winner of the Europa Cinemas Label award as best European film. It has been sold to over 40 countries. It also won the Grand Prize at the Italian Film Festival of Annecy, the Golden Puffin and the Fipresci Award at the Reykjavik International Film Festival, and the CineVision Award at the Munich Film Festival.

-*Hi-So* by Aditya Assarat (Thailand), 80,000 Euros, recently presented at the Pusan International Film Festival.

-*Swans* by Hugo Vieira da Silva (Germany), 200,000 Euros.

-*The Slut*, by Hagar Ben Asher (Israel), 100,000 Euros.

During the 28th Torino Film Festival, the third **TorinoFilmLab Final Meeting Event (November 28-30)** will involve **120 professionals** from all over the world, including screenwriters/directors, producers and sales agents, who are interested in projects in the development stage. This 3-day encounter-event includes a public presentation of the projects, a market for international co-productions and the occasion to award the best projects with production funds.

The Final Meeting Event is the concluding event of the two TorinoFilmLab advanced courses that were held throughout the year: the **Training** course, dedicated to developing screenplays and aimed at projects that are at an initial stage of development; and the **Development** course, which concentrates on strategies of co-production and financing and is aimed at projects which already have a producer.

Registration for the **2011 Training Program** is open until **December 1, 2010** at the website www.torinofilmlab.it

The TorinoFilmLab is the outcome of the desire to create a workshop for emerging filmmakers that works in tandem with the Torino Film Festival. Our staff carries out nonstop activities dedicated to scouting and creating new collaborations worldwide. For example, in 2010 a new Training program was created in partnership with the Dubai

International Film Festival and EAVE, *Interchange*, which promotes cooperation between directors and producers from Europe and the Arab world (in particular the Gulf region and various countries in the Middle East - Bahrain, Iraq, Jordan, Kuwait, Lebanon, Oman, the Palestinian Territories, Qatar, Saudi Arabia, the United Arab Emirates, Yemen).

This year also sees the beginning of our collaboration with the Pixel Lab and the Pixel Market (organized by England's Power to the Pixel), dedicated to the development and co-production of trans-media projects, or rather, works which are meant to be enjoyed through a combination of different platforms (films, video games, the web, cell phones, books...)

2010 TorinoFilmLab – the selected projects

Development Program

11 projects in search of co-production will compete for various **Production Awards**, each worth € 50,000 to € 200,000. The prizes will be awarded by an international jury:

Aida Begic - *Bait* (Bosnia-Herzegovina), Fabio Mollo - *Il Sud È Niente* (Italy), Jazmín López - *Leones* (Argentina), Liew Seng Tat - *In What City Does It Live?* (Malaysia), Martin Turk - *Feed Me With Your Words* (Slovenia), Massoud Bakhshi - *Khorramshahr* (Iran), Ihab Jadallah - *Dead Sea* (Palestine/France), Kirsi Marie Liimatainen - *The Scream Of The Butterfly* (Finland), Fabrice Main - *Heavy Water* (France), Bogdan Mustata - *Wolf* (Romania), Tobias Nölle - *We Are Dead* (Switzerland).

Training Program

15 projects in search of production will compete for the **Development Awards**, which will give up to 6 winning projects the opportunity to automatically participate in the 2010 Development Program of the TorinoFilmLab:

Itamar Alcalay – *Cascade of Glass* (Israel/Germany), Alexis Alexiou – *Wednesday 04:45* (Greece), Alessandro Avataneo – *A Day of Fire* (Italy), Alvaro Brechner – *Mr. Kaplan* (Uruguay/Spain), Elaine Gallagher – *How Cindy Met Paul* (Ireland), Axel Koenzen – *Deadweight* (Germany), Anca Lazarescu – *Romanian Spring* (Germany/Romania), Julien Lilti & Simon Rouby – *Adama* (France), Benjamin Naishtat – *Historia del Miedo* (Argentina/France), Anita Obdržalkova – *Way of Lesser Resistance* (Slovak Republic), Lorena Padilla – *Martinez* (Mexico), Laura Schroeder – *Desperate Kingdom of Love* (Luxemburg), Eva Tang – *The Lost Daughters* (Singapore), Virgil Vernier – *Mercuriales* (France), Edmund Yeo – *Impermanence* (Malaysia).

The Training Program will also host aspiring **story editors**: Fabienne Aguado (France), Orsolya Benkő (Hungary), Simona Marchegiani (Italy), Aldrina Valenzuela (Venezuela), Hanneke van der Tas (Germany/UK/Holland).

Pixel Lab

Outpost: Black Sun by Steve Barker, produced by Arabella Page Croft and Kieran Parker (UK), *Farewell Comrades! Interactive* by Lena Thiele, produced by Christian Beetz and Olivier Mille (Germany, France), *Midnights* by Anna Reeves (UK).