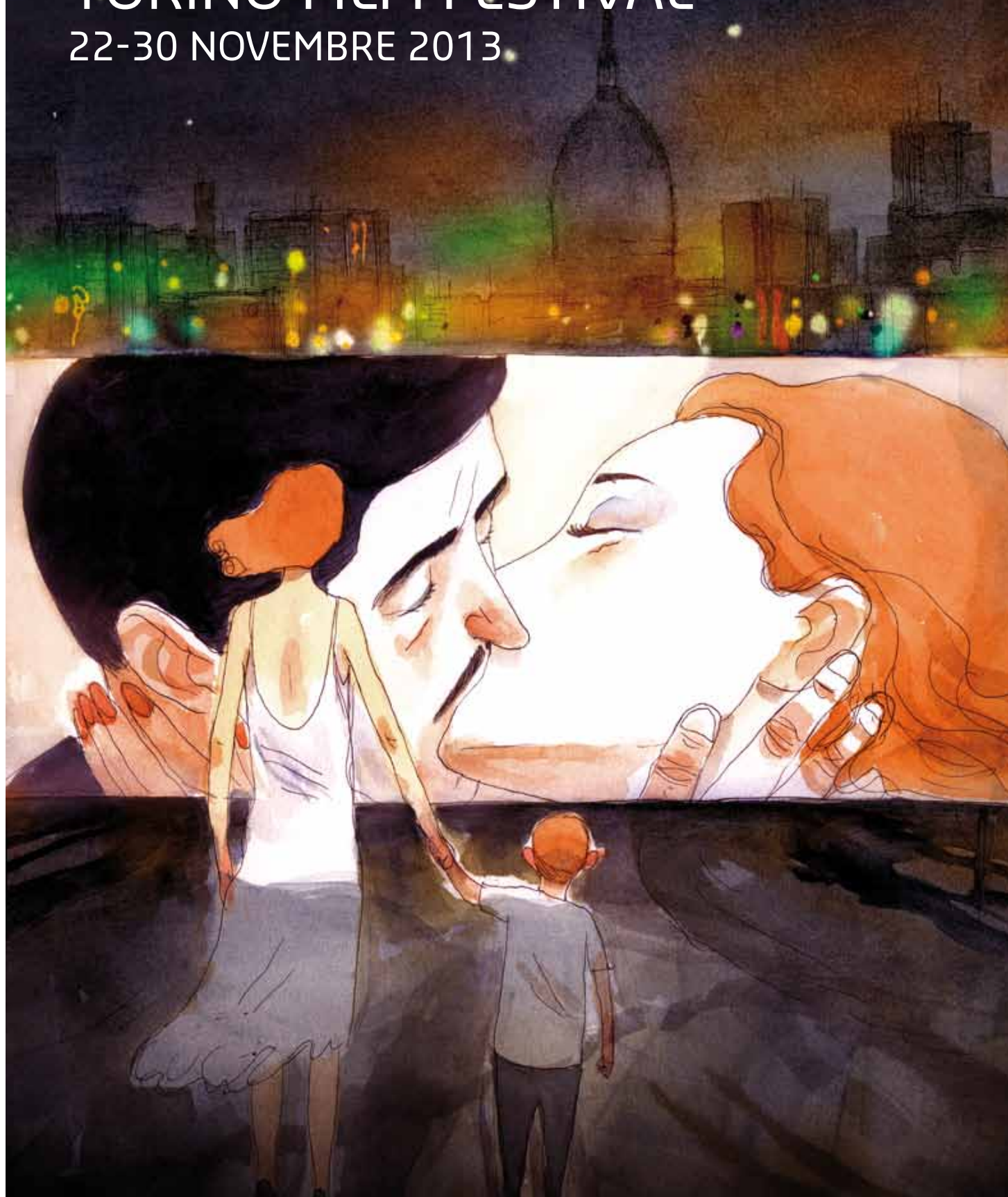


# 31 TFF



## TORINO FILM FESTIVAL

22-30 NOVEMBRE 2013



# TFF

TORINO FILM FESTIVAL

con il contributo di



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FESTIVAL SCOPE

This press kit was made for 31<sup>st</sup> Torino Film Festival  
Presentation press conferences  
Rome, November 5<sup>th</sup> 2013, 11.00 a.m., at Casa del Cinema  
Turin, November 5<sup>th</sup> 2013, ore 6.45 p.m., at Multisala Cinema Massimo

Torino Film Festival  
Via Montebello, 15 - 10124 Torino  
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[http: //www.torinofilmfest.org](http://www.torinofilmfest.org)  
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## Index

31° Torino Film Festival - INFOs & UTILITIES	3
31° Torino Film Festival - NUMBERS	7
31° Torino Film Festival - OPENING AND CLOSING NIGHT	8
TUTTO UN FESTIVAL DAVANTI by Paolo Virzi	9
TORINO 31	10
FESTA MOBILE, FESTA MOBILE - EUROPOP	13, 17
AFTER HOURS	19
BIG BANG TV	22
TFFdoc	23
ITALIANA.CORTI	29
ONDE	31
...MEANWHILE IN ITALY	35
SPAZIO TORINO	36
TORINOFILMLAB - the films	37
SUICIDE IS PAINLESS: IL NUOVO CINEMA AMERICANO 1967-1976 di Emanuela Martini	38
JURIES	40
CIPPUTI AWARD - the films	42
AWARDS	43
COLLATERAL AWARDS	44
COLOPHON	45
TORINOFILMLAB	49

## **31 ° TORINO FILM FESTIVAL**

### **infos & utilities**

#### **Permanent office**

Via Montebello, 15 - 10124 Torino - Italy

Ph.: +39 011 8138811

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Http: //www.torinofilmfest.org

E-mail: [info@torinofilmfest.org](mailto:info@torinofilmfest.org)

<http://www.facebook.com/torinofilmfestival>

<https://twitter.com/torinofilmfest>

#### **TEMPORARY OFFICES (NOVEMBER 22<sup>nd</sup> - 30<sup>th</sup> 2013)**

Ph: +39 011 19887500

Fax: +39 011 19887527

**RAI - Museo della Radio e della Televisione** - Via G. Verdi, 16 - Turin

Accreditation desk

**RAI - Palazzo della Radio** - Via G. Verdi, 31 - Turin

Director: +39 011 19887501

General Secretary: +39 011 19887505

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Press office: +39 011 19887517, +39 011 19887518

International press office: +39 011 19887522

#### **SCREENINGS**

**MULTISALA CINEMA MASSIMO** - Via G. Verdi, 18

+39 011 8138574

(Wheelchair accessible)

**MULTISALA REPOSI** - Via XX Settembre, 15

+39 011 532448

(Theatre 1, 2, 3 Wheelchair accessible)

**MULTISALA LUX** - Galleria San Federico, 33

+39 011 5628907

(Wheelchair accessible)

#### **PRESS CONFERENCES**

**TFF Press & Lounge**

Exhibitions Hall of Palazzo della Regione Piemonte

Piazza Castello, 165 - Turin

(from 23 november to 30 november)

**Press Room:** 9.30 a.m. - 9.30 p.m.

**Lounge:** 10.30 a.m. - 3.00 p.m. and 4.00 p.m. - 9.00 p.m.

## ADMISSION INFORMATION

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### Admission to the screenings

Admission is reserved to spectators holding tickets, accreditation passes or subscriptions, and is limited to the available seating. Spectators with tickets should arrive at least five minutes before the beginning of the screening. To avoid disturbing the other spectators, admission will not be granted once the projection has begun. People under the age of 18 will not be allowed admission to the screenings of films without a censor rating.

Subscriptions or tickets may not be substituted or reimbursed, unless the projection has been cancelled by the organizers.

Films in foreign languages will have Italian subtitles. Subtitles in other languages will be indicated in the program for the specific projection.

### Purchasing tickets online or by mobile phone

Starting November 5<sup>th</sup> and for the duration of the festival, full-price tickets and subscriptions may be purchased on the festival website [www.torinofilmfest.org](http://www.torinofilmfest.org) and through the Soft Solutions application, until 24 hours before the beginning of each projection. Tickets and subscriptions purchased in this manner must be picked up during the Festival at the cinema box offices during the regular business hours; the code which was provided at the moment of purchase must be presented. It is recommended that spectators picking up their tickets arrive at least 15 minutes before the beginning of the screening.

For the inaugural evening at the Lingotto Auditorium, those who have purchased their tickets online must present a printed copy of the form, complete with the bar code, which they received at the moment of purchase. Those who purchased their ticket by Smartphone will only be required to show the proof of purchase (QR code) on their phone.

### Purchasing tickets at the cinema box offices

On November 22<sup>nd</sup>, only the box offices at the Massimo and Reposi cinemas will be open, from 10 a.m. to 10 p.m. From November 23-30, the box offices at the Massimo, Lux and Reposi cinemas will open 30 minutes before the beginning of the programmed screenings, and will remain open until the end of the final projection.

The cinema box offices will sell full-price and discounted tickets and subscriptions. For discounted tickets, an identity card or the membership card of an affiliated association must be presented.

### Subscription and accreditation holders

The screenings will be marked in the program with different colors.

Gray: indicates a screening reserved for accreditation and subscription holders, limited to the available seating; the accreditation or subscription pass must be presented at the entrance to the cinema.

Blue: for these screenings, accreditation and subscription holders must pick up a free entrance ticket at the dedicated automatic ticket booths at the Massimo and Reposi cinemas (open 24 hours a day) and at the box offices inside the Lux and Reposi cinemas (from their opening until 10 p.m.). The tickets may be picked up between 9 a.m. of the day before the screening until 1 p.m. of the day of the screening. Entrance will be guaranteed for ticket holders until five minutes before the beginning of the projection.

Should there still be seating available five minutes before the projection begins, accreditation and subscription holders who do not have a ticket will be allowed access to the cinema through a dedicated rush line. Only one access ticket for each projection time slot may be picked up. After the second time (also non-consecutive) that a person picks up one of these tickets but does not use them, he or she will no longer be allowed to pick up any more. Therefore, up to two hours before the beginning of the projection, tickets that have already been picked up may be cancelled at the automatic ticket booths, thus avoiding penalties.

**Yellow: PRESS SCREENINGS:** indicates screenings reserved exclusively to accredited members of the press. The screenings will be held at the Massimo 2 cinema throughout the entire day and for the entire duration of the festival. Press accreditations with a yellow stamp will be given priority access.

#### **Inaugural ceremony**

Access to the inaugural ceremony and the subsequent screening at the Auditorium Giovanni Agnelli is reserved to people holding entrance tickets. Tickets for the available places may be purchased starting November 5<sup>th</sup>, and exclusively online. For this event alone, no ticket needs to be picked up; it will be sufficient to arrive with a printed copy of the form, including the bar code, that was provided at the moment of purchase.

#### **Closing ceremony**

The closing ceremony on November 30<sup>th</sup> at the Reposi cinema is by invitation only.

#### **Repeat screenings on December 1<sup>st</sup>**

Repeat screenings of the winning films will take place at the Massimo cinema on December 1<sup>st</sup>, starting at approximately 2:30 p.m. The schedule will be published on the festival website on November 30<sup>th</sup> at 3 p.m.

#### **Wheelchair admission**

Admission is free of charge; it does not include admission for caregivers and is limited to the availability of wheelchair accessible seating.

#### **Calendar of encounters in the cinemas**

Should the directors be present, the encounters with the public will take place at the end of the official screening. The festival press conferences will be held every morning at the TFF Press & Lounge in Piazza Castello 165.

The calendar of encounters and press conferences will be available at the cinemas, in the accreditation office, and online, starting November 22<sup>nd</sup>.

#### **Ticket and subscription prices**

Ticket for the inaugural evening: EURO 10.00

Full-price subscription (\*): EURO 80.00

Discounted subscription (\*): EURO 55.00

(Aiace, Abbonamento Musei Torino Piemonte, Torino+Piemonte card, Carta Freccia, Carta Stabile, Utenti Starshipper, Universitari, Over 60)

These subscriptions are strictly personal and non-transferable, and give access to all the screenings, with the exception of the inaugural evening and the awards ceremony.

9-19 Subscription (\*): EURO 35.00

Strictly personal and non-transferable, gives access to all the screenings which begin by 7 p.m.

9-19 Day pass (\*): EURO 10.00

Gives access to screenings which begin by 7 p.m. of the day the ticket is issued.

Full-price ticket: EURO 7.00

Discounted ticket: EURO 5.00

(Aiace, Abbonamento Musei Torino Piemonte, Torino+Piemonte card, Carta Freccia, Carta Stabile, Utenti Starshipper, Universitari, Over 60)

(\*) for access to blue screenings, subscription and day pass holders must present an entrance ticket, which may be picked up free of charge at the dedicated box offices.

All subscription holders are eligible for a discount on the entrance ticket to the National Cinema Museum. [www.museocinema.it](http://www.museocinema.it)

## BOOKS

General catalog  
Edizioni Museo Nazionale del Cinema  
Italiano/English  
Euro 10.00 (instead of Euro 12.50)

These special prices are only valid at the Museumstore at the Mole Antonelliana.



## **31 ° TORINO FILM FESTIVAL numbers**

**185** films presented at Torino Film Festival 2013 of which

**70** are the director's first or second feature film

46 world premieres

25 international premieres

5 European premieres

62 Italian premieres

Selected after viewing approximately 4000 films (including short, medium and feature films)

## 31 ° TURIN FILM FESTIVAL

Opening film

22<sup>th</sup> November, Auditorium "Giovanni Agnelli", Turin

***Last Vegas*** (USA, 2013, DCP, 106')

**By Jon Turteltaub**

with Robert De Niro, Michael Douglas, Morgan Freeman and Kevin Kline

Special host **Luciana Littizzetto**

When Billy, a die-hard bachelor, decides to get married, he calls his three lifelong buddies and they decide to spend a crazy weekend in Las Vegas. But the gambler's heaven has changed and they aren't exactly spring chickens anymore: Michael Douglas, Robert De Niro, Morgan Freeman and Kevin Kline, in a comedy that starts like a sort of senior-citizen *Hangover* and transforms itself into a reflection on the efforts and secrets it takes to keep a long-term friendship going.

Italian distribution Universal Pictures International Italia, release date 23<sup>rd</sup> January 2014.

Closing film

30<sup>th</sup> November, Multisala Reposi, Turin

***Grand piano*** (Spain, 2013, DCP, 90')

by Eugenio Mira

con Elijah Wood e John Cusack

"Play one wrong note and you die": this is the message a young pianist who suffers from stage fright finds written on his music sheet just as he is about to start playing a concert. It has been called "*Piano Speed*" and the hands of Elijah Wood (who practiced the piano for months) do in fact fly, as he listens to the voice of bad guy John Cusack talking into his ear-bud. High tension, orchestrated by the director of *Agnosia*.

Italian distribution M2 Pictures, release date beginning of 2014.

## TUTTO UN FESTIVAL DAVANTI

For a film lover, it is truly something special to be able to stick your nose into the behind-the-scenes workings of a film festival. And if the festival in point is the Torino Film Festival, then it is a real stroke of luck. When I used to attend as a spectator, sometimes I would enter the cinemas at the last moment and at random, without even checking the program first. And yet never once did I see a bad film, not once. Those who frequent film festivals - out of passion or for professional reasons - know quite well that major letdowns can lie in ambush on occasions like these. Not ugly movies, but ones that belong to a more deceitful category: fake beautiful movies. But for some reason, here in Torino (maybe it's the city's vicinity to the Alpine cloister), this important cultural event is surrounded by an aura of purity and integrity, of professionalism and authentic passion, and this is proven by the quality - and the great and growing number - of its spectators. In part, this might be because it is Italy's first metropolitan film festival, born in the heart of a big city whose identity is rooted in work, factories, literature, the dawn of the movie industry, and in a passion for politics, philosophy and soccer. The festival's large and exacting public is composed of film aficionados who invade Torino during the Festival, but also of normal citizens, students, workers, and entire families who take their vacation during the last week of November, as well as the extraordinary people who have created and animated this Festival over the years. They all watch over the festival with uncompromising but loving care and I think this has forged the sophisticated and yet middlebrow quality that makes the TFF stand out in the international panorama of events dedicated to the cinematographic art.

How - and in what capacity - yours truly can be beneficial in this unexpected and temporary role of director has yet to be discovered. By you spectators and, above all, by me.

My goal has been to not spoil any of the good that has been created to date. To approach all this with a feeling of respect and admiration for those who, over the years, have worked to construct the great credibility of this festival. After all, I am only passing through, my profession is a different one: I like to discover movies, to watch them over and over again, but I also like to make them. But I can assure you that, this time, it was an extraordinary experience to fall in love with the movies of others, to blend them into a complex whole, into that grand film that is a festival.

And so, here is this year's "mega-film," the thirty-first of its Torinese history. To me, it is powerful, lavish, full of different voices, cinéophile and pop: there is Franco-Canadian family drama, as well as a Venezuelan version; there are coming of age movies, American extreme noir, European blockbusters, and Italian tragic-comic movies; new television narrations, mainstream comedies with the old glories, French existential films, and cruel Korean or Japanese ones; new Zavattini-like stalkings in Thailand or in the Catalan countryside; the frontier cinema of Yu Likwai; the grand, immortal epics of the anti-heroes in the New Hollywood retrospective; and then bizarre, moving, or rare films; and finally the live voices of the contemporary cinema of reality, or in other words, the new, fascinating season of documentaries.

Now the "mega-film" is ready to unspool its own plot over nine very intense days, during which dreamers like me will feel like we are living in a different world, in these bad times of crisis when it is so difficult to make the beautiful things go around since we are so crushingly resigned to the worst. So enjoy this gem: the utopia of a great, boundless, cinematographic tale.

Happy viewing.

Paolo Virzi

## TORINO 31

The principal competition of the Festival is reserved only for directors at their first or second film and will presents fifteen Italian premiers of productions shot in 2013; the countries of origin are Canada, South Korea, France, Japan, Italy, Mexico, Spain, USA, Thailand and Venezuela. As usual focused on “new cinema”, the competition goal is to find and discovers emerging authors, that represent the most interesting trends of the international independent cinema industry.

In the past years the competition has been won by directors such as Tsai Ming-liang, David Gordon Green, Chen Kaige, Lisandro Alonso, Pietro Marcello, Debra Granik. A cinema “of the future”, representative of genres, visions and trends.

In 2012, *Shell* di Scott Graham (Uk) won the Best Movie Award; *Noi non siamo come James Bond* di Mario Balsamo (Italia) and *Pavillion* di Tim Sutton (Usa) won ex æquo the Special Jury Award; Aylin Tezel with *Am Himmel der Tag* di Pola Beck (Germania) won as Best Actress and Huntun Batu as Best Actor in the film *Tabun Mahabuda* by Emyr ap Richard and Darhad Erdenibulag (Mongolia).

### 2 AUTOMNES 3 HIVERS

by Sébastien Betbeder (France, 2013, DCP, 93')

The first time the man and woman meet, it's a clash. The second time is a stab in the heart. Two thirty-year-olds, Arman and Amélie (Vincent Macaigne and Maud Wyler), pursue each other and fall in and out of love. As the seasons pass. At the 2012 TFF, Betbeder's easy-going and melancholy *Les nuits avec Théodore*, a tribute to the Nouvelle Vague, was an instruction manual for love life (and more).

### LA BATAILLE DE SOLFÉRINO

by Justine Triet (France, 2013, DCP, 94')

May 6, 2012 is the run-off in France's presidential elections. A reporter covers the event live from Hollande's headquarters. But life bursts in to complicate the situation: her unbalanced former husband suddenly shows up to stay with their daughters. Everything - History and histories, the public and private spheres, the crowds, the girls, the election results - gets mixed up and contaminated. With courage and intelligence. Once again starring Vincent Macaigne.

### BLUE RUIN

by Jeremy Saulnier (USA, 2013, DCP, 92')

Dwight Evans is a homeless man who lives by his wits in Maryland. He sleeps in his old blue Pontiac, he washes up in the bathrooms of vacant houses, and he rummages through the dumpsters in search of food. When he discovers that the man who murdered his parents is about to be released from prison, he decides to carry out a crazy vendetta. A blunt and fast-paced revenge movie, the second film by the director of photography Jeremy Saulnier.

### BULG-EUN GAJOG / RED FAMILY

by Ju-Hyoung Lee (South Korea, 2013, DCP, 99')

Produced by Kim Ki-duk, an increasingly dark and tragic “political” comedy about the irremediable rift between North and South Korea. Two neighboring families (one real and in crisis, the other fake and apparently happy) fight for supremacy and only catch a glimpse of possible friendship when it's too late. Reality and its representation mix together in a bitter game of role-playing. There might be hope, but only for the young.

### **C.O.G.**

**by Kyle Patrick Alvarez (USA, 2013, DCP, 88')**

David, an uptight Yale student, decides to explore life and spend a summer harvesting apples in Oregon. His girlfriend dumps him for a stranger, his boss is weird, a colleague wants to seduce him. Tragic-comic adventures in the first film based on a short story by David Sedaris: a hilarious, penetrating and merciless portrait of a person out to discover the world, sexuality and spirituality. (C.O.G. stands for "Child of God.")

### **CLUB SÁNDWICH**

**by Fernando Eimbcke (Mexico, 2013, DCP, 82')**

Hector and Paloma - a fifteen-year-old boy and his mother - are spending their summer vacation at a seaside hotel. They play, joke around, slap sunscreen on each other: they're buddies. One day Jazmin arrives, a chubby 15-year-old who is more with it than Hector and the two are immediately attracted to each other. The first clumsy sexual approaches and a third-wheel mom, told with laconic humor by the director of *Lake Tahoe*.

### **LE DÉMANTÈLEMENT PREMIO CIPPUTI**

**by Sébastien Pilote (Canada, 2013, HDCam, 111')**

Gaby has been running his farm since forever. His marriage has failed, and his two daughters have been living for years in Montreal and don't really keep in touch with him. But when his eldest daughter asks him for money, he is ready to put his life on the line. Echoes of Balzac (*Le Père Goriot*) and Shakespeare (*King Lear*) in the touching second film by Pilote, two years after *Le vendeur* (2011 TFF). With Gabriel Arcand, Denys' brother.

### **LA MAFIA UCCIDE SOLO D'ESTATE**

**by Pif (Italy, 2013, DCP, 90')**

The crucial moments of his life, from his conception to his falling in love with beautiful Flora, have always coincided with dramatic Mafia massacres. But Arturo, from Palermo, has just one hero: Giulio Andreotti. As he grows up, he opens his eyes and matures. The film debut of Pif mixes the style of civil (self-)analysis of *The Testimony* with the need to talk about the Mafia with new and sarcastic tones that are nonetheless painful and moving.

### **PELO MALO**

**by Mariana Rondón (Venezuela, 2013, 35mm, 95')**

Nine-year-old Junior is obsessed with his curly ethnic locks, which he tries to straighten in the most ingenious ways. He wants to look as cool as a pop singer, at least in the school's yearbook, but he clashes with the anxieties of his mother, a harsh, gruff woman worn down by her hard life and solitude. An intimate story of self-discovery, in a shabby Caracas of low-income housing, intolerance and isolation.

### **LA PLAGA PREMIO CIPPUTI**

**by Neus Ballús (Spain, 2013, DCP, 82')**

Lives intertwine during a dry, hot summer: a Moldavian wrestler who works as a hired hand, a farmer who cultivates organic food, a Filipino maid, and elderly Maria, who is crippled and has difficulty breathing, but is stubbornly attached to life and nature. A story of marginality, but also a delicate and almost visionary comedy, with the real protagonists of the stories.

### **SAO KARAOKE / KARAOKE GIRL**

**by Visra Vichit Vadakan (Thailand/USA, 2013, DCP, 77')**

In Bangkok, 23-year-old Sa works as an escort in a karaoke club to earn her keep and to send money home to her destitute family that lives in a village. She falls in love with someone her age... A debut film that skillfully mixes documentary and fiction, bringing to life a sincere and passionate portrait of "a girl in the night who doesn't have any choices" but stubbornly perseveres. Sa Sitjin portrays herself.

**SENSÔ TO HITORI NO ONNA / A WOMAN AND WAR**

**by Junichi Inoue (Japan, 2013, HDCam, 98')**

In Japan devastated by WWII, a failed author, a frigid prostitute, and an amputee soldier try to survive, dealing with poverty, desperation and Evil. Eros and Thanatos in a debut film that is shocking, stunned and nihilistic, with the roughness of a late Wakamatsu and the pain of Oshima. The portrait of a country on the edge of an abyss, adrift, a punch in the stomach of a wake-up call.

**IL TRENO VA A MOSCA PREMIO CIPPUTI**

**by Federico Ferrone and Michele Manzolini (Italy, 2013, DCP, 70')**

The 6<sup>th</sup> World Festival of Youth and Students took place in Moscow in the summer of 1957. Roughly 34,000 participants arrived from 131 different countries. Including a few young, enthusiastic film buffs, delegates from Alfonsine, a town in Romagna. The story of an illusion and its end, told with clear-eyed sentiment by one of the protagonists, Sauro, through edited footage of many home movies taken by him and his friends, in Moscow and elsewhere.

**VANDAL**

**by Héliel Cisterne (France, 2013, DCP, 90')**

A restless and rebellious adolescent, whose father is North African and whose mother is French, is entrusted to his aunt and uncle in Strasbourg to be initiated into the world of unskilled labor. Instead, he discovers the nocturnal and mysterious world of urban graffiti, with all its fascinating, tactile and material aspects. A social drama which sticks as close as a second skin to reality and retains all its vital energy, shot with a broad-ranging gaze that recalls Michael Mann.

## FESTA MOBILE

Patron saint: Federico Fellini, to whom, in collaboration with the National Film Archive of Rome and Medusa Film and Cinecittà - Deluxe, we pay tribute with the preview screening of the digitally restored 8 ½.

Opening film: the “mature” comedy *Last Vegas* by Jon Turteltaub, in which four friends - Robert De Niro, Michael Douglas, Morgan Freeman and Kevin Kline - go to the gambler’s Mecca for a stag party (and ensuing hangover) and have to deal with the difficult equilibriums of a lifetime-long friendship.

Closing film: the thriller *Grand Piano* by Eugenio Mira, in which Elijah Wood is threatened by John Cusack and has to play for his life, in a sort of “piano version of *Speed*.”

These three moments underpin the 2013 Festa Mobile, which, as always, presents (out of competition) the “booty” of films we liked best, gathered from all over the world and as yet unscreened in Italy. Clumsy Greta Gerwig’s chaotic journey of self-realization in *Frances Ha* by Noah Baumbach, and the Coen brothers’ surreal pursuit of the singer-songwriter protagonist of *Inside Llewyn Davis* (two emblematic cross sections of New York); an unusual, romantic, awkward James Gandolfini in *Enough Said* by Nicole Holofcener (a posthumous tribute to the extraordinary actor who played Tony Soprano); the cultured, peripatetic and reserved vampires Tilda Swinton and Tom Hiddleston in *Only Lovers Left Alive* by Jim Jarmusch; the strange, laconic pair of workers repainting the median strip on a Texas road in *Prince Avalanche* by David Gordon Green (a remake of the Icelandic movie *Á Annan Veg - Either Way*, winner of the 2011 TFF); and Robert Redford’s solitary battle against the elements in *All Is Lost* by J. C. Chandor. All of these characters speak to our intelligence, to our taste, to our sensitivity.

And in the midst of all this, a plethora of young filmmakers: Nat Faxon and Jim Rash (who wrote the screenplay of *The Descendants* by Alexander Payne) in their directing debut with the coming-of-age movie *The Way Way Back*; Algeria’s Narimane Mari who, in *Haricots Rouges*, tells the story of her country through a devastating game played by children; Poland’s Pawel Pawlikowski who, with painful rigor, depicts the story of Ida, a young nun; the Americans Joe Swanberg and Chad Hartigan who, in the verbose *Drinking Buddies* and in the painful *This Is Martin Bonner*, respectively, use very different approaches to deal with stories of deep solitude, complicated friendship, and difficult but crucial human relationships; the Canadian Sean Garrity with his disturbing *Blood Pressure*; India’s Anurag Kashyap and his harsh noir *Ugly*; France’s Katell Quillévéré with *Suzanne*; and Piedmont’s Paolo Mitton with *The Repairman*. Among the Italians, Piera Degli Esposti recounts herself (and “is recounted”) in *Tutte le storie di Piera* by Peter Marcias; Alessandro Gassmann, with Giancarlo Scarchilli, presents his reflections on Richard III (*Essere Riccardo... e gli altri*); and Franco Battiato, with Giuseppe Pollicelli and Mario Tani, retraces his creative and existential search in *Temporary Road*.

Authors who love the TFF (a reciprocal sentiment) are back, like the Canadians Don McKellar and Bruce McDonald, the first with an “Ealing-style” comedy set in a fishing village in Newfoundland (*The Grand Seduction*), and the second with the very human, neurotic drama of a husband whose wife is cheating on him with an underage lover (*The Husband*).

And, last but not least, Carlo Mazzacurati, one of our favorite filmmakers, returns and does the TFF a great honor by presenting his latest movie here: *La regina della neve*, a new journey among the dazed dropouts of Italy’s Northeast, a treasure hunt, a tender and bitter-sweet collection of our bizarre compatriots. Thank you, Carlo.

### ALL IS LOST

by J.C. Chandor (USA, 2013, DCP, 106’)

The director of the underrated *Margin Call* turns to Nature and Robert Redford, for a thrilling adventure story in which survival is dictated by the extreme conditions of water and sky. A humanist one-man-show, almost a seagoing *Jeremiah Johnson*, a Hollywood film without dialogue, the likes of which we haven’t seen in a while. A challenge to the market and a bet on a type of cinema we’re not used to any longer: the film wins both.

### **BLOOD PRESSURE**

**by Sean Garrity (Canada, 2012, DCP, 95')**

Nicole is 41 years old; she has a husband and two children, and works as a pharmacist. It is the moment to take stock of her life, her doubts, her hidden desires. The situation takes a dive when she receives a letter from a mysterious Observer, who seems to be very well acquainted with her soul and her habits. A thriller grafted onto a vein of melodrama, lucid and sinister, with a grand performance by Michelle Giroux.

### **DRINKING BUDDIES**

**by Joe Swanberg (USA, 2013, DCP, 90')**

It could have been entitled *Talking, Flirting and Drinking*: it is the story of Kate and Luke, who work in a brewery and might be more than just friends; of their actual respective companions, Chris and Jill; of a weekend the four of them spend in Michigan. A comedy with a high percentage of conversation and alcohol, directed by the eclectic Joe Swanberg (known to horror fans) and almost improvised by Olivia Wilde, Jake Johnson, Anna Kendrick and Ron Livingston.

### **ENOUGH SAID**

**Nicole Holofcener (USA, 2013, DCP, 91')**

The other side of Tony Soprano: or rather, a clumsy, enamored and tender James Gandolfini in a romantic comedy about divorced people who are disappointed, cautious and a bit "grumpy." With him the Emmy Award winners Julia Louis-Dreyfus and Catherine Keener. Mature feelings, real emotions, natural shyness and inevitable misunderstandings, well orchestrated by the director of *Walking and Talking* and episodes of *Sex and the City* and *Six Feet Under*.

### **FRANCES HA**

**by Noah Baumbach (USA, 2012, DCP, 86')**

An aspiring ballerina, with melancholic wonder and unshakable optimism, deals with the difficulties of a life that still needs to find a direction. Part Woody Allen and part Nouvelle Vague, with glittery New York in black and white as a backdrop, Noah Baumbach (*The Squid and the Whale*, *Greenberg*), with dizzying expressive freedom, draws a female character with a contagious vitality (Greta Gerwig, who co-wrote the script).

### **GRAND PIANO**

**by Eugenio Mira (Spain, 2013, DCP, 90')**

"Play one wrong note and you die": this is the message a young pianist who suffers from stage fright finds written on his music sheet just as he is about to start playing a concert. It has been called "*Piano Speed*" and the hands of Elijah Wood (who practiced the piano for months) do in fact fly, as he listens to the voice of bad guy John Cusack talking into his ear-bud. High tension, orchestrated by the director of *Agnosia*.

### **THE GRAND SEDUCTION**

**by Don McKellar (Canada, 2013, DCP, 115')**

The fishing industry has collapsed and a fishing village in Newfoundland is losing its inhabitants. When a manufacturer of plastic objects shows interest in relocating there, the village wildly starts looking for a doctor will move there (as requested in the contract). A bizarre, hilarious remake of a Quebec success from 2003, directed by the maker of *Last Night* and starring the overwhelming Irishman Brendan Gleeson.

### **THE HUSBAND**

**by Bruce McDonald (Canada, 2013, DCP, 80')**

Alyssa, a young teacher, has gone to prison for having made love with an underage student; her husband Henry juggles their child and work, but now she is about to return home. And Henry, with retrospective jealousy, decides he wants to meet his young "rival." Bruce McDonald directs



a funny drama (or an angry comedy) about the difficulty of taming instincts, about fury, and about compassion.

#### **IDA**

**by Pawel Pawlikowski (Poland, 2013, DCP, 80')**

Poland, the 1960s. Ida was orphaned during WWII and was raised in a convent by nuns. Before taking the veil she is sent to her aunt, with whom she must discover her own past and the identity of her parents. The new film by Pawlikowski (*My Summer of Love*) is an elegiac exploration of his country's history, told in a composed but not pompous manner, and with a rigorous use of black and white.

#### **INSIDE LLEWYN DAVIS**

**by Ethan and Joel Coen (USA/Francia, 2013, DCP, 105')**

New York, 1961. Llewyn is a penniless singer-songwriter of folk music who is unsuccessfully chasing after success, a cat, and a new life. The (il)logical continuation of *A Serious Man*, in which the Coen brothers carry on a conversation born with *The Man Who Wasn't There*, Llewyn is yet another character struggling against life and his irremediable chaos. Heartbreaking melancholy, cutting existential sarcasm, humor and Yiddish philosophy.

#### **LAST VEGAS**

**by Jon Turteltaub (USA, 2013, DCP, 106')**

When Billy, a die-hard bachelor, decides to get married, he calls his three lifelong buddies and they decide to spend a crazy weekend in Las Vegas. But the gambler's heaven has changed and they aren't exactly spring chickens anymore: Michael Douglas, Robert De Niro, Morgan Freeman and Kevin Kline, in a comedy that starts like a sort of senior-citizen *Hangover* and transforms itself into a reflection on the efforts and secrets it takes to keep a long-term friendship going.

#### **LOUBIA HAMRA / RED BEANS**

**by Narimane Mari (Algeria/France, 2013, DCP, 77')**

A group of children playing on a beach in Algeria, the magic of empty moments, idleness, litanies, drowsiness. And suddenly, a military raid, a game that mirrors the ugly "games" of grownups. The story of Algeria as told through the freedom and irreverence of childhood, in a dance of shadows and techno-pop musical labyrinths. Beyond *War of the Buttons* and *Lord of the Flies*: a happening, more than an allegory.

#### **ONLY LOVERS LEFT ALIVE**

**by Jim Jarmusch (USA, 2013, DCP, 123')**

Adam (Tom Hiddleston) and Eve (Tilda Swinton), two vampires who have loved each other down through the centuries, find themselves in present-day Detroit and fall in love all over again, as they fight to survive the contemporary squalor. Jarmusch hasn't lost an ounce of his fighting and ironic spirit: an applause-worthy cast (including John Hurt in the role of the playwright Christopher Marlowe, plus Mia Wasikowska, Anton Yelchin, Jeffrey Wright) in an ode to independence and freedom. One of the best films at Cannes 2013.

#### **PRINCE AVALANCHE**

**by David Gordon Green (USA, 2013, DCP, 94')**

Two strangely paired friends (Paul Rudd and Emile Hirsch) work in solitude to repaint the median strip of a road in Texas, surrounded by a forest that has been devastated by fire. A remake of *À annan veg*, winner of the 2011 TFF, the new existential comedy by David Gordon Green combines the complex, bitter and melancholy style of his earlier films with the stoner humor of *Pineapple Express* and *The Sitter*.

### **LA SEDIA DELLA FELICITA'**

**by Carlo Mazzacurati (Italy, 2013, DCP, 94')**

A tattooist who is separated and a debt-ridden beautician. A female assassin who lives in prison and hides a secret. A mysterious chair that contains jewels. A fat priest who is pursuing the ill-gotten gains. A crazy treasure hunt that crosses Northeastern Italy with its bizarre humanity. The new movie by Carlo Mazzacurati, starring Valerio Mastandrea and Isabella Ragonese: "a cross between an outlandish comedy and a sentimental movie," with a title worthy of Hans Christian Andersen.

### **SUZANNE**

**by Katell Quillévéré (France, 2013, DCP, 94')**

Suzanne and Maria were brought up by their father after their mother died. The two sisters are inseparable, but whereas the younger one is level-headed, the older one always manages to get into trouble. The situation gets more complicated when she falls in love with a good-for-nothing. A well-rounded love movie, with a female character inspired by the homonymous song by Leonard Cohen (which was also adapted by Fabrizio De André).

### **TEMPORARY ROAD - (UNA) VITA DI FRANCO BATTIATO**

**by Giuseppe Pollicelli and Mario Tani (Italy, 2013, Blu-Ray, 70')**

Franco Battiato recounts himself: his creative and existential search, meditation, transcendence, interior reflection. A long interview with the musician conducted by the journalist Giuseppe Pollicelli and by the director Mario Tani, interspersed with behind-the-scenes clips of recent concerts, recording sessions of his new album, and significant moments of the Apriti Sesamo Tour.

### **THIS IS MARTIN BONNER - CIPPUTI AWARD**

**by Chad Hartigan (USA, 2013, HDCam, 83')**

Martin Bonner works for a Christian organization in Nevada that helps former inmates readjust to life on the outside. Travis has just been released from prison and wants to get back in contact with his daughter. Two bruised people who find the meaning of a new attachment to reality in reserved human solidarity. From the Sundance festival, a controlled, aware movie, full of human warmth.

### **UGLY**

**by Anurag Kashyap (India, 2013, DCP, 128')**

By the director of the masterpiece *Gangs of Wasseypur* (2012), a gloomy and hopeless noir. The kidnapping of a girl sets off a carousel of repulsive humanity: as the father searches for his daughter, surrounded by inept policemen, untrustworthy friends and greedy relatives, a society emerges that is collapsed, rotten, cynical. A desperate Bollywood without the songs - ugly, dirty and mean - paints a country where a life can be bought for a suitcase full of scrap paper.

### **THE WAY WAY BACK**

**by Nat Faxon and Jim Rash (USA, 2013, DCP, 103')**

A watershed summer for the 14-year-old nerd Duncan (Liam James): his disagreeable stepfather (Steve Carell) dominates his mother (Toni Collette) and Duncan finds comfort in sunny Owen (Sam Rockwell) and his water park, Water Wizz. An affectionate coming-of-age movie for the behind-the-camera debut of the screenwriters of *The Descendants* (2011TFF). With a great cast (including Amanda Peet and an irresistible Allison Janney, as the long-winded next-door neighbor).

### **Federico Fellini**

**8 1/2**

**by Federico Fellini (Italy/France, 1963, DCP, 138')**

What can we say? The synthesis of Fellini's genius, balanced between dream and obsession, delirium and femininity, memory and melancholy. With his alter ego Marcello Mastroianni and

the icons Anouk Aimée, Claudia Cardinale, Sandra Milo, Barbara Steele, etc. etc. Twenty years after the death of the director and fifty years after the movie's release, a preview screening of the new digitally restored version, made by CSC-Cineteca Nazionale, RTI-Gruppo Mediaset and Deluxe.

#### **In the Name of Richard III**

##### **ESSERE RICCARDO... E GLI ALTRI**

**by Giancarlo Scarchilli (Italy, 2013, DCP, 61')**

Looking for Richard in the company of Alessandro Gassman, who gives a Burton-like rendition of the famous Shakespeare tragedy. From the "Genesis of the show" to the "Night before the opening," passing by way of the "Rehearsals," "Staging," "Waiting for the debut" we enter into the pulsing heart of RIII - *Richard III*, of which Gassman is both director and star. An educational documentary to the show, to be seen at the theatre.

#### **Maria Adriana Prolo Award**

##### **TUTTE LE STORIE DI PIERA**

**by Peter Marcias (Italy, 2013, DCP, 80')**

Everything (or almost) about Piera Degli Esposti. Her childhood, her relationship with her mother, her rapport with Marco Ferreri, reminiscences by Dacia Maraini, Marco Bellocchio, the Taviani brothers, Giuseppe Tornatore... Repertory images alternate with the interviews to compose an affectionate tribute to one of Italy's greatest actresses. Piera Degli Esposti will receive the 2013 Adriana Prolo Award for lifetime achievement.

#### **Special screening**

##### **THE REPAIRMAN**

**by Paolo Mitton (Italia, 2013, DCP, 89')**

Scanio is a failed engineer who makes a living repairing coffee machines. His life passes by as friends point out his failed career and his relatives egg him on, in a context that every day strikes him as more foreign to him. Until one day he meets an English girl who has just arrived in Italy. The debut of Piedmont's Paolo Mitton, a comedy about personal realization, set in the countryside around Cuneo.

## **FESTA MOBILE - EUROPOP**

Which European films attract so many spectators that they become phenomena of popular consumption and, thus, say something profound about the spirit of their homeland? What makes French audiences laugh; what gives the shivers to viewers in Poland; and what is it that touches and moves Swedes? Let me present EuroPop, a brand new section of the Festival, in which viewers will run into very entertaining movies that are sometimes wrongly ignored by festivals or maybe are destined to only become famous posthumously, in retrospectives mourning the great movies of time gone by, which moved their audiences to laughter or tears, or scared them to death. I think this stroll through the highpoints of European box office takes might prove to be very educational, a sort of lively investigation of the mass entertainment of countries that belong to the same continent and are destined to influence each other under many aspects, but often - for mysterious reasons tied to their distribution mechanisms - are unable to export domestic products which have had an extraordinary impact on their own audiences. Thus, by definition, this experience will not be boring and is, on the contrary, guaranteed to be a success.

Let me add that with great pleasure we asked a hero of Italian popular cinema, Claudio Amendola, in his directing debut of a film that has obviously yet to be released in our cinemas, to provide the glorious finale to this year's short but significant selection.

### **ALCESTE À BICYCLETTE / MOLIÈRE IN BICICLETTA**

**by Philippe Le Guay (France, 2013, DCP, 104')**

Serge (Fabrice Luchini) has said goodbye to the stage and lives a hermit's life on the Ile de Ré. Gauthier (Lambert Wilson), a TV star, asks him to perform Molière's *The Misanthrope*. The two begin to rehearse, switching roles. A non-stop challenge and a well-matched verbal duel that brings to light professional insecurities, as a beautiful Italian girl (Sansa) puts their friendship to the test. 10 million Euros in box office receipts in France.

### **DROGÓWKA / TRAFFIC DEPARTMENT**

**by Wojciech Smarzowski (Poland, 2013, DCP, 117')**

A traffic police department in Warsaw, with its dose of traffic tickets, drunk drivers, corruption, sex and testosterone. After a night on the town, an agent is accused of killing a colleague who is having an affair with his wife. A Polish film that combines the atmosphere of American-style cop stories and the noir frescos of Olivier Marchal. The biggest box office success of the year in Poland, making more than *Iron Man 3* and the *Smurfs* sequel.

### **MONICA Z / WALTZ FOR MONICA**

**by Per Fly (Sweden, 2013, DCP, 111')**

The life and career of Monica Zetterlund, a Scandinavian jazz icon of the 1960s and '70s. Her departure from her small hometown, her arrival in New York, bitter disappointments, alcohol, her extraordinary success in Sweden. Pure biopic, directed by Per Fly (*The Inheritance*, *Manslaughter*) and starring the newcomer Edda Magnason. The movie has just been released in Sweden and is already one of the season's biggest hits.

### **LA MOSSA DEL PINGUINO - CIPPUTI AWARD**

**by Claudio Amendola (Italy, 2013, DCP, 94')**

In 2005, in Rome, a penniless young dreamer convinces some friends to form a curling team to participate at the Winter Olympics in Turin. Without telling his wife, he uses the money that had been set aside for a new house. Claudio Amendola's directing debut with a comedy that nods to *Febbre da cavallo* and *The Full Monty*, without forgetting sports rhetoric. With Edoardo Leo, Ricky Memphis, Antonello Fassari, Francesca Inaudi and an unusual Ennio Fantastichini.

### **THE STAG**

**by John Butler (Ireland, 2013, DCP, 94')**

How do Irishmen celebrate a bachelor's party? Not with drinking binges and girls, but with a "men only" hike through the forest to get back in touch with nature. This is what happens to five friends who are very urban and very unathletic. They find themselves in the company of "The Machine," the brother of the bride, a big, boorish and muscle-bound hulk. A wild comedy that hasn't been released yet in Ireland (but in Toronto the audience was in stitches).

## AFTER HOURS

The Italian online dictionary Treccani defines “after hours” as:  
“**After hours** - adjective and noun -

1. a. Adjective: After normal working hours, after closing time, et al.: an after-hours bar or club.  
b. Noun: A late night party, or a bar or club open later than other establishments: doing an after-hours, going to an after-hours.
2. In jazz terminology, various expressions referring to the musicians’ habit of going to play in night clubs after work, almost always for free: and after-hours jazz club, meeting, or jam session.
3. In financial terminology, it refers to online trades made after the official closing time of the stock exchange.”

It is interesting to note Treccani’s reference to jazz terminology because one of the many titles we had imagined for this section was “Round Midnight:” a term used for late night film screenings taking place around midnight, but which is also the title of a famous jazz standard by Thelonious Monk, as well as a great Bertrand Tavernier film from 1986 entirely dedicated to jazz. Even though we decided not to use that title in the end (also because the films will not be screened “around midnight,” but rather around 10:00 PM), it is till a curious short circuit of ideas, feelings, and analogies.

Back in the day, when movie theatres were programming double features, films with certain kinds of atmospheres, narrative structures, production values, eccentric or provocative elements were screened late at night in the last time slot (or at drive-ins, or at midnight at film festivals): they were the After Hours features. They were frequently cult movies, or simply oddities for fanatic moviegoers. There were, of course, some preferred genres: horror, science fiction, thrillers, noirs, but also some champions of surrealism, late-night features and B to Z movies. For decades, this world was intertwined with the freest and most daring forms of cinephilia. In this spirit, the After Hours section features an “environmental” horror movie set atop the Alps in *The Station*, directed by Marvin Kren (who also made *Rammbock*, the first zombie movie made in Germany), and Christopher MacBride’s documentary *The Conspiracy*, a nail-biting conspiracy thriller. There is also a dystopian excursion à la Asimov in the chamber sci-fi *LFO: The Movie* by Antonio Tublén; and an alien invasion along the lines of *Body Snatchers* in a film that at first seems like a college movie: *Plus One* by Denis Iliadis. Then there is *V/H/S/2*, a horror compilation of found footage (and sequel to *V/H/S*, which was presented at last year’s Festival), and tribute to the Italian filmmaker from the 1970s, Armando Crispino and his movie *The Dead Are Alive*.

There are two avenging women: the female lead of a harsh Belgian thriller on pedophile priests, *In the Name of the Son* by Vincent Lannoo (in competition at the 2011 edition of the Festival with *Vampires*), and the farmer and former prostitute seeking revenge in Logan Miller’s western *Sweetwater*. There are twisted and perverse cops, like the vile and cheating police officers from *Wrong Cops* by Quentin Dupieux, and the disturbing and violent ones from *Big Bad Wolf*, the Israeli movie directed by Aharon Keshales and Navut Papushado, highly appreciated by Quentin Tarantino. There are haphazard murderers, like the nervous protagonist of the dark Canadian noir *Whitewash* by Emanuel Hoss-Desmarais, and professional assassins like the rational serial killer from *Caníbal*, a blood-curling journey through madness with the Spanish filmmaker Martín Cuenca. There are also two bizarre mockumentaries inhabited by loony and unpredictable characters: *Männer zeigen Filme & Frauen ihre Brüst* by Isabell Šuba (who sent an actress in her place to Cannes in 2012 to film her during the chores of the Festival), and *Computer Chess* by Andrew Bujalski, who tells the story of a challenge between a chess champion and a computer in a remote motel in the early 1980s.

Finally, two illustrious names: the king of fools Alejandro Jodorowsky, who tells his life (in his own way) in *The Dance of Reality*; and the unpredictable Shane Meadows, devoted fan of the rock band The Stone Roses, who followed them with his camera documenting their reunion and the fans' enthusiasm in the film *The Stone Roses: Made of Stone*.

#### **AU NOM DU FILS**

by Vincent Lannoo (Belgium, 2012, DCP, 82')

After his adolescent son commits suicide, a fervent Catholic woman discovers a disturbing truth: a priest was molesting the boy, and during his "spiritual retreats," her now-dead husband was preparing himself for a holy war against Islam. She becomes a bloodthirsty avenger. Parasitism, pedophilia, fundamentalism: from the director of *Vampires* (in competition at the 2011 TFF), a disturbing and highly caustic comedy which treats serious topics with uninhibited irreverence.

#### **BIG BAD WOLVES**

by Aharon Keshales and Navot Papushado (Israel, 2013, DCP, 110')

A girl disappears; a few days later she is found in a forest, raped and murdered. A rough-mannered policeman is convinced that the killer is a solitary teacher. When the teacher is suspended, he tries to get his private revenge on the father of the victim. From the directors of *Rabies*, an Israeli thriller veined with black humor: suspicion, violence, guilt and the dark side of human nature. A favorite of Quentin Tarantino's.

#### **BLUTGLETSCHER / THE STATION**

by Marvin Kren (Austria, 2013, DCP, 93')

In an isolated weather station in the German Alps, a group of researchers is studying the consequences of climate change. The day before a visit by a government official, a mysterious red liquid starts to seep from one of the melting glaciers. It will have devastating genetic effects on the surrounding organisms. Suspense galore for the siege horror film by the director of *Rammbock*, Germany's first zombie movie.

#### **CANÍBAL**

by Manuel Martín Cuenca (Spain/Romania/Russia/France, 2013, DCP, 116')

Nighttime, a couple in a car, an accident caused by a car coming from the other direction. The driver of the second car gets out and carries away the woman's body. This is how we meet Carlos, a solitary tailor in Granada who is a serial killer by night. A taut and almost bloodless thriller, a dizzying descent into the emotions and ambushes of a predator (the beach scene is magnificent), by the director of *La mitad de Oscar*.

#### **COMPUTER CHESS**

by Andrew Bujalski (USA, 2013, HDCam, 91')

In a motel in the States in the early '80s, a chess tournament is taking place between humans and a computer. Shot with a video camera of the era: brilliant, gauche computer researchers, in a sort of social payback, working on programs that can beat humans; couples participating at a sexual self-awareness convention. A surreal mockumentary full of vintage verve and oddball nerd intimism.

#### **THE CONSPIRACY**

by Christopher MacBride (Canada, 2012, DCP, 84')

Two filmmaker friends decide to shoot a documentary about a man who shouts out his conspiracy theories to passersby on the street. When the man disappears, the two friends set off in search of him and find themselves involved in something that is much bigger than them. Part mockumentary and part found footage, a political and Satanist horror film that digs beneath the veneer of lies and power. A lot of suspense and a heart-stopping final half hour.

### **LA DANZA DE LA REALIDAD**

**by Alejandro Jodorowsky (Chile, 2013, DCP, 130')**

A shower of sardines on the beach, a musical mother who mistakes her son for her husband, a macho father who is a fan of Stalin, and skulls, cripples, madmen: the surreal autobiography of Alejandro Jodorowsky, born in 1929 in Tocopilla, between Chile's coastline and its deserts. A daisy chain of memories and grotesque and alienated fantasies which, 23 years after his last film, marks the return of a great visionary director as he comes to terms with his own life.

### **L'ETRUSCO UCCIDE ANCORA**

**by Armando Crispino (Italy/Germany/Yugoslavia, 1972, 35mm, 105')**

A mysterious assassin beats to death young couples who seek some privacy in an Etruscan necropolis. A tomb reveals frescos of the god Tuchulcha killing two lovers. And then, a tape recording of Verdi's Requiem, red shoes placed on the feet of all the victims, a car chase down the streets of Spoleto, an obscure childhood trauma. A cult of 1970s Italian mystery movies, directed by a filmmaker who wasn't afraid of the genre.

### **LFO**

**by Antonio Tublén (Sweden/Denmark, 2013, DCP, 95')**

A depressed sound technician, whose overbearing wife is driving him crazy, discovers a radio frequency with which he can hypnotize people and bend them to his will. At first he uses it to seduce his beautiful next-door neighbor, but then egoism and altruism get the upper hand. The dun and laconic tones of Scandinavian cinema find new vitality in this black comedy with dramatic and dystopian consequences - disturbing and amusing.

### **MÄNNER ZEIGEN FILME & FRAUEN IHRE BRÜSTE / MEN SHOW MOVIES & WOMEN THEIR BREASTS**

**by Isabell Suba (Germany, 2013, DCP, 83')**

In 2012, a young German director and her short film were invited to the Cannes Film Festival. She sends an actress in her place, surreptitiously following her to film the behind-the-scenes action: high society, glitter, red carpets, sneaking into parties, flirting with girls, four people cramming into a one-room flat, quarrels and misunderstandings with her friend the producer. Almost a mockumentary, an unusual fresco of the world of cinema and its rituals.

### **PLUS ONE**

**by Dennis Iliadis (USA, 2013, DCP, 97')**

A group of high school students are busy organizing a party. But college movie situations and moods - part John Hughes and part *Project X* - are reversed when a meteorite hits the Earth and literally "doubles" the characters of the film. A mixture of adolescent comedy and science fiction, with lots of film-buff irony and original writing, directed by Dennis Iliadis, the author of the remake of *The Last House on the Left*.

### **THE STONE ROSES: MADE OF STONE**

**by Shane Meadows (UK, 2013, DCP, 96')**

On October 18, 2011, the Stone Roses, a legendary British band that was formed in 1984 and broke up in 1996, announced they would be getting back together for three concerts at Heaton Park, Manchester. 220,000 tickets were sold in 68 minutes. One of the wild-eyed fans is Shane Meadows, who attaches herself to the group to film the event, the rehearsals, the surprise concert in a Manchester pub, with entrance free of charge for the first 1,500 who show up with memorabilia of the era.

### **SWEETWATER**

**by Logan Miller (USA, 2013, DCP, 95')**

A fanatically religious landowner, a beautiful former prostitute who married a Mexican farmer, and a renegade sheriff pursue each other in New Mexico during the late 1800s. A western that combines violence and comedy (above all in the crazy and terse sheriff played by Ed Harris). With Harris, Jason Isaacs, Eduardo Noriega, and the vengeful January Jones (*Mad Men*), a disciple of Tarantino's Bride.

**V/H/S/2**

**by Simon Barrett, Jason Eisener, Gareth Evans, Gregg Hale, Eduardo Sánchez, Timo Tjahjanto and Adam Wingard (USA, 2013, 35mm, 96')**

The sequel of *V/H/S* (2012 TFF): once again, a collection of horror episodes and fragments in found footage style, directed by various filmmakers. Ghosts, zombies and aliens, a *Safe Heaven* punch in the gut, directed by Gareth Evans (*The Raid*, in competition at the 2011 TFF) and Timo Tjahjanto, a satanic tour de force, no holds barred. Splatter and gore go hand-in-hand, with a touch of irony. Maybe even better than the original.

**WHITEWASH**

**by Emanuel Hoss-Desmarais (Canada, 2013, HDCam, 90')**

Nighttime, a deserted street: a man driving a snowplow, the body of another man hidden beneath the snow. As the first man wanders disoriented through the Canadian forest, flashbacks reveal his tie to the second. A desperate, cynical, dreamlike and hallucinated black comedy, similar to *Fargo* in its tone and setting, with an excellent Thomas Haden Church: virtually the sole character, raving and muttering.

**WRONG COPS**

**by Quentin Dupieux (France/USA, 2013, DCP, 82')**

A dirty dozen of highway policemen: ugly, dirty and bad. They are pushers, slipshod, sex maniacs and stupid. The new comedy by Quentin Dupieux (alias Mr. Oizo, at last year's TFF with *Wrong*) plays with genres, shuffling his usual surreal cynicism with some madcap comedy. Irreverent, hilarious, unclassifiable. *Police Academy* dipped in acid. With a surprise finish.

## **BIG BANG TV**

Jane Campion, Holly Hunter, Peter Mullan, David Fincher, Kevin Spacey, Robin Wright, Sean Durkin, Eddie Marsan. Until a few years ago, a list of names such as this would have been associated only to the traditional world of cinema. Nowadays, however, this is the list of celebrities animating the first edition of Big Bang TV, the new section of the Torino Film Festival. The TFF's watchful and not-so recent interest for what is going on in the world of TV series is finally made official with this brand new section.

"IL," the monthly supplement of the paper "Sole24Ore," called television "the new form of literature." But TV is more than that: it is a new way of understanding cinema and audiovisual storytelling. It is the place where broadcasting slots and serial structures have become catalyzing agents capable of exalting artistic and creative freedom. It has given writers the chance to go beyond traditional formats, to dare thematically and stylistically in a way that Hollywood movies no longer can nor want to.

So it isn't that surprising if women and men from the world of cinema have recently decided to seize the opportunity of this freedom, dabbling with the realm of TV. With their contribution, they have further enriched the language, style, and modernity of storytelling, becoming increasingly crosscutting between the small and the big screen. The TV series selected by the Festival are examples of how this linguistic vitality is capable of achieving very high-level artistic results.

After the pioneering experience of *An Angel at My Table* back in 1990, Jane Campion returns to television with an internationally acclaimed six-episode mini-series: *Top of the Lake*, filmed in New Zealand, where it also takes place. Starting from a detective story (a police officer



investigating the disappearance of a pregnant twelve-year old), this drama series explores in a magical and mysterious way a world made of common neo-feminists, criminal clans, daily violence, resurfacing pasts, complicated and moving family bonds. Jane Campion finds in Elisabeth Moss (from the shows *The West Wing* and *Mad Men*), Peter Mullan, Holly Hunter, and David Wenham actors capable of giving further depth to her nuanced and mythological characters.

Kevin Spacey and Robin Wright are instead the protagonists of the TV series *House of Cards*, based on the novels by Michael Dobbs, which were previously adapted by the BBC. Spacey and Wright are the Underwoods, an ambitious and power hungry couple. He is the leader of the Democratic Party in the U.S. Congress, seeking an intricate revenge against the newly elected President for not appointing him Secretary of State as promised. She is his supporting and conniving wife who follows her own desires. *House of Cards* is the first mini-series produced by Netflix. The drama's moral ambiguity, its cynicism, and its Shakespearian undertones are enriched by the talent of David Fincher, executive producer as well as director of the first two episodes, who also received an Emmy for his first television experience.

The young Sean Durkin also made his TV debut. After directing the film *Martha Marcy May Marlene* (which was screened at Sundance, Cannes, and Toronto), Durkin flew from the United States to the UK to direct *Southcliffe* for Channel 4, a four-episode mini-series written by Tony Grisoni (screenwriter for several of Terry Gilliam's films and for the three-part TV movie *Red Riding*). With a cast comprising Sean Harris, Rory Kinnear, Eddie Marsan, and Kaya Scodelario, *Southcliffe* portrays the story and consequences of three shootings in a fictional small coastal town in Kent; Durkin employs a fragmented and nonlinear structure to tell the story, a dry style, and a somber and chillingly detailed analysis of tragedies, sufferings, faults and redemptions.

**HOUSE OF CARDS** by David Fincher (USA, 2013, HDCam, 109')

**SOUTHCLIFFE** by Sean Durkin (UK, 2013, HDCam, 190')

**TOP OF THE LAKE** by Jane Campion e Garth Davis (Australia/New Zealand/UK, 2013, HDCam, 360')

## TFFdoc

"You can only film reality, but you can also create it."

Béla Tarr

After the Golden Lion was unexpectedly awarded to Gianfranco Rosi's *Sacro GRA*, a heated debate was ignited on the subject of documentary and fiction, reality and the staging of reality. We have always tried to explore these two extremes with the Torino Film Festival, and especially with TFFdoc, where we like to break the boundaries between genres. We also asked ourselves what could be the purpose of a section explicitly dedicated to documentary films at a time when major film festivals are starting to tear down the barriers. So we decided to respond with an multifaceted program, varying in themes and forms, capable of capturing on the Festival's screens the explosive vitality of documentaries, which can open new paths for contemporary cinema. Basically, we set some boundaries for the pure pleasure of blowing them up.

Both the international competition *Internazionale.doc*, and the Italian competition *Italiana.doc* present a wide range of stories and themes; they are narrated in a variety of ways, often with the direct involvement of the director, showing they are not outside history and politics, but that they are concretely (in)formed by it. Another interesting aspect is the presence in *Italiana.doc* of a substantial number of filmmakers debuting or presenting their second feature-length documentary; many of them are at the Torino Film Festival for the first-time: an encouraging generational turnover.

In the out of competition section *Documenti*, we tried to find and create style- and theme-based itineraries. We reserved a special focus on colonial and post-colonial issues because we were

convinced that by giving space to the repressed facets of our colonial history, we could provide the fundamental instruments to understand many aspects of contemporary societies (from the creation of national and non-national identities, to issues related to migration).

The film that convinced us to undertake this path was *The Stuart Hall Project*: the film tribute made by the co-founder of the Black Audio Film Collective and legendary documentarian John Akomfrah, dedicated to Stuart Hall, cultural studies pioneer and one of the brightest intellectuals of our time along with Noah Chomsky, Michel Foucault and Susan Sontag. The special focus features: *Pays Barbare*, the piercing outcry raised by Yervant Gianikian and Angela Ricci Lucchi to break the silence shrouding Italy's colonial past and its barbaric present; *Anak Awaw - Albino*, the striking first feature-length film by the young Filipino director Gym Lumera; two films by the Portuguese videoartist Filipa César, *The Embassy* and *Cacheu*; and Mati Diop's search in *Mille Soleils* for the protagonists of the cult movie *Touki Bouki - The Journey of the Hyena* forty years after it was made by Djibril Diop Mambéti.

Two masters of cinema, Claude Lanzmann and Rithy Panh place us in front of the impossibility of narrating with images the unspeakable atrocities of concentration camps and of the necessity of talking about it with their latest movies *Le dernier des injustes* and *L'image manquante*.

Finally, we also created short circuit between two filmmakers apparently far from each other, hoping that this combination would generate a game of glances and images on cinema's possibility of confronting itself with reality. On one side, a documentary by Jean-Marc Lamouré dedicated to Béla Tarr, the great Hungarian filmmaker who announced his retirement with *The Turin Horse* (winner of a Silver Bear in Berlin). On the other, Alberto Grifi, whose reflections on cinema and documentary films continue to stimulate filmmakers from Italy and beyond, as demonstrated by the renewed interest stirred by the restored version of the movie *Anna* (which Grifi and Massimo Sarchielli originally shot between 1973 and 1975).

Thanks to the collaboration with the Italian National Film Archive and the Alberto Peola Contemporary Art Gallery of Turin, we will show the thirteen hours of footage, both film and video, that Grifi and Sarchielli used to make *Anna*. The two directors will cross paths virtually, but also concretely in the movie theater through their interviews made to two young Italian critics and filmmakers, Alberto Momo and Donatello Fumarola, as part of an ambitious project to create an emotional atlas of cinema for the Twenty-first century.

**internazionale.doc**

**BELLEVILLE BABY**

**by Mia Engberg (Sweden, 2013, DCP, 75')**

A telephone call from the past brings back memories and emotions: a kaleidoscope which combines and blends the present and the past, reality and the imaginary. To Mia Engberg, we are the result of choices and occurrences, we carry the traces of them with us, we cannot separate ourselves from the past, from the scars that cannot be eliminated. What is fiction? What is memory? What is reality? But in the end, does it really matter?

**OS CAMINHOS DE JORGE / JORGE'S PATHS**

**by Miguel Moraes Cabral (Portugal/Belgium/France, 2013, DCP, 63')**

Jorge is an elderly knife grinder who travels the roads of northern Portugal on his motorcycle. Like an errant knight, he never seems to stop. But his memories torment him and the world around him is changing irrevocably. A first film with breathtaking visual beauty, a confirmation of the extraordinary vitality of contemporary Portuguese cinema.

**CHRONIQUES EQUIVOQUES**

**by Lamine Ammar-Khodja (Algeria/France, 2013, Blu-Ray, 61')**

The diary of a special summer in Algiers, the year celebrating the 50<sup>th</sup> anniversary of the country's independence from French colonization. An "equivocal" story, perforce fragmented, of a city that straddling Africa and Europe, a clear-eyed and ironical reflection on post-colonial identity and its infinite possibilities to be (or not to be).

### **E AGORA? - LEMBRA-ME / WHAT NOW? REMIND ME**

**by Joaquim Pinto (Portugal, 2013, DCP, 164')**

The diary of a year of experimental therapy against HVC and HIV becomes a trip through time and memory, through crises and globalization. A voyage into love and conflict, and also a journey into the European cinema (De Oliveira, Monteiro, Téchiné, Schroeter) which has influenced Pinto's entire opus, not only as a director, but also as a producer and sound director.

### **PORTRAIT OF A LONE FARMER - CIPPUTI AWARD**

**by Jide Tom Akinleminu (Denmark/Nigeria/Germany, 2013, DCP, 75')**

The director returns to Nigeria, where he was born and which he left as a child with his parents for Denmark, his mother's homeland. The family split up in Europe. Today, he sees before him a man, a Nigerian farmer, silent and solitary: that man is his father. Together, they try to make peace with the past and with their own roots.

### **A SPELL TO WARD OFF THE DARKNESS**

**by Ben Rivers and Ben Russell (France/Estonia, 2013, DCP, 95')**

In the first co-production by two of the most significant directors of contemporary cinema, we follow a nameless character during three moments of his life: in a commune on an island in Estonia, alone surrounded by Finland's majestic nature, and finally on a stage in Norway, where he plays in a Black Metal band. A rapturous journey on the borderline between fiction and documentary, in search of utopia.

### **STOP THE POUNDING HEART**

**by Roberto Minervini (USA/Belgium/Italy, 2013, DCP, 100')**

After *The Passage* and *Low Tide* (Venice, 2012), this is the third chapter of Minervini's Texas trilogy. Sara is an adolescent girl raised in a family of cattle farmers who have brought up their children according to the teachings of the Bible. But when Sara meets Colby, her entire universe shatters. The film is an exploration of adolescence, social and family values, gender roles and religion in America's farming South.

### **TRÊVE**

**by Carmit Harash (France/Israel, 2013, video, 88')**

In Israel, war is obvious, everyday and necessary, and the moments of truce are lived in expectation of the next conflict, dictated by an unchangeable destiny. After *Film de Guerre* and *A demain* (2010 TFF), this is the third part of a trilogy that studies the relationship between Israelis and war, through the story of a family.

### **THE UPRISING**

**by Peter Snowdon (Belgium/UK, 2013, DCP, 78')**

Composed entirely of film clips made by people from Tunisia, Egypt, Bahrain, Libya, Syria and Yemen, this movie shows us the Arab Spring from the inside, in a broad-ranging tale of extraordinary cinematographic power which plunges the spectator into that unique moment when life ceases to be a prison and everything seems to become possible once again.

### **YUMEN**

**by J.P. Sniadecki, Huang Xiang and Xu Ruotao (China/USA, 2012, HDCam, 65')**

Part *Ghost Story* and part *Ruin Porn*, *Yumen* is a kaleidoscopic combination of documentary, performing arts and socialist realism. A number of solitary people bring back to life a vast collective history which had been lost among the ruins of what used to be one of the major oil mining complexes in the arid north-west region of China.

### **EMMAUS**

**by Claudia Marelli (Italy, 2013, Blu-Ray, 85')**

Sardinia. The countryside in the province of Iglesias. Three men: Antonello, Angelo and Fausto, their lives and their stories, inside and outside a "therapeutic community for pathological addictions." Each one, behind and in front of the movie camera, seems to regain control of their own space and their own time, in a film that restores moments of love and freedom.

### **I FANTASMI DI SAN BERILLO**

**by Edoardo Morabito (Italy, 2013, DCP, 74')**

Goliarda Sapienza takes us by the hand and leads us through the alleys and ruins of what remains of the ancient quarter of San Berillo in Catania, which was destroyed in the debacle of the economic boom: a black hole in the center of the city, where time is suspended, inhabited by ghosts of yesterday and today, a crossroads of stories that have passed through, amid legends, popular culture and brothels.

### **FUORISCENA**

**by Massimo Donati and Alessandro Leone (Italy, 2013, HDCam, 82')**

Many stories combine to portray a year in the lives of the young students at the Teatro alla Scala Academy, the only academy in the world that trains all the professional figures of theatrical productions. A plunge into the intimacy, the spectacular side and the rigor of the academy. Because to follow the path that leads to the temple of La Scala is a privilege that, in return, demands a student's all.

### **HABITAT [PIAVOLI]**

**by Claudio Casazza and Luca Ferri (Italy, 2013, Blu-Ray, 60')**

"The home, the objects, the prints and the nature of Franco Piavoli. We asked them to talk." Piavoli is one of the most discreet and least prolific of the great directors of Italian cinema. This portrait, made by two young filmmakers, becomes a place of sharing of words and images, a dialogue between two generations of artists who push the envelope in their constant research of the cinema of the future.

### **IL LAGO**

**by Yukai Ebisuno and Raffaella Mantegazza (Italy, 2013, HDCam, 65')**

Together, a man and a woman face the autumn of their lives on the shores of a lake. Two cultures that come together and a love that has withstood the tempests of the years, in search of a deeper meaning of life and death, to the notes of a song and the verses of a poem. The debut in feature films of the winners of the 2012 italiana.corti.

### **EL LUGAR DE LAS FRESAS - CIPPUTI AWARD**

**by Maite Vitoria Daneris (Italy/Spain, 2013, HDcam, 90')**

An elderly hardworking Piedmontese woman, a Moroccan immigrant, a young Spanish filmmaker: their encounter in one of Europe's biggest open-air markets, Porta Palazzo, transforms itself into a glimmer of a more beautiful world. With the same lightness as the film, the borders and the differences grow dim and contact becomes possible.

### **LA PASSIONE DI ERTO**

**by Penelope Bortoluzzi (France/Italy, 2013, DCP, 78')**

Erto is one of the towns inundated by the wave that, in 1963, swept over the Vajont dam and into the valley below. For centuries, the people of Erto have been performing the Passion of Christ on the evening of Good Friday. The tragedy of History and the timeless Rite seamlessly come together.

### **ROSARNO - CIPPUTI AWARD**

**by Greta De Lazzaris (Italy, 2013, DCP, 70')**

A silent observation of the life of a town in Piana di Gioia Tauro, where the misery of its inhabitants comes into contact with that of the people who come in search of work, producing more misery. A painful look at the Italy that didn't use to be a poor country, a sign of the hopeless crisis of the present global economic situation.

### **SANPERE'! - VENISSE IL FULMINE**

**by Francesca Frigo (Italy, 2013, Blu-Ray, 70')**

In a refugee center in the province of Cuneo, a tragicomedy entitled *Emergenza Nordafrica* is performed. Here, for almost two years, Diarra and her companions have passed their days dealing with the misadventures and absurdities of the world they have ended up in. But soon the curtain will fall and it will be time to leave again, each on their own way.

### **IL SEGRETO**

**by cyop&kaf (Italy, 2013, DCP, 89')**

In mid-January, many parts of Naples still celebrate the rite of the "cippo" of Saint Anthony. After New Year's Eve, the young people go in search of abandoned Christmas trees. In the Quartieri Spagnoli part of town, the Checco Lecco's gang stores the trees in a secret place - an area created when a building collapsed during the earthquake in 1980 - in order to defend their treasure.

### **STRIPLIFE**

**by Nicola Grignani, Alberto Mussolini, Luca Scaffidi, Valeria Testagrossa and Andrea Zambelli (Italy, 2013, DCP, 64')**

Gaza City. Hundreds of manta rays dodge the violent Israeli controls and seem to sacrifice themselves on the beach of the Palestinian cause. While some young people practice overcoming any and all obstacles, others - each in their own way - denounce the unbearable situation in the Strip, and the earth doggedly continues to produce its fruit.

### **WOLF**

**by Claudio Giovannesi (Italy/Czech Republic, 2013, DCP, 58')**

Wolf Marmelstein is the son of Benjamin, *Le dernier des injustes*, who was interviewed in Claude Lanzmann's latest movie. Rabbi Marmelstein, a burdensome father, was the last head of the Theresienstadt ghetto, a model ghetto Hitler personally had built for propaganda purposes. After moving to Rome at the end of the war, the Marmelsteins are marginalized by the Jewish community. Wolf still struggles with the figure of his father and tries to find an acceptable place for him in his life and in History.

### **documenti**

### **LE DERNIER DES INJUSTES**

**by Claude Lanzmann (Austria/France, 2013, DCP, 220')**

Rome, 1975: Lanzmann films a series of interviews with Benjamin Marmelstein, the sole survivor of the Theresienstadt Jewish Council called on by Eichmann to administer the ghetto Hitler "donated" to the Jews. 2012: The director of *Shoah* returns to that filmed footage and goes back to that infamous model ghetto. Past and present provide an unprecedented look at the genesis of the Final Solution.

### **L'IMAGE MANQUANTE**

**by Rithy Panh (France/Cambodia, 2013, DCP, 90')**

With *S-21 The Khmer Rouge Killing Machine* (2003 TFF), Rithy Panh recounted the atrocities of the Pol Pot regime. Ten years later, the maestro decides to narrate how that genocide has left a permanent mark on his life. Small clay statues substitute the images missing in memory and in History. A new masterpiece that takes your breath away.

### **ANAK ARAW / ALBINO**

**by Gym Lumbera (Philippines/USA, 2012, DCP, 70')**

An albino Filipino searches for his identity in an imaginary past. He thinks he is the son of an American and studies English from a dictionary. But the meanings don't correspond, they escape him, just like his fellow countrymen in the face of the succession of unforeseeable events. A tragic story of colonial love in which nothing is in its proper place.

### **CACHEU**

**by Filipa César (Portugal/Guinea-Bissau, 2012, video, 10')**

The Portuguese fortress of Cacheu, constructed in 1588 for the slave trade, today conserves the ruins of four statues. The performance by Joana Barrios outlines the various forms and the contexts in which they appeared over the years, revealing their symbolic contradictions, like so many epiphanies of a profound historical truth.

### **THE EMBASSY**

**by Filipa César (Portugal, 2011, video, 27')**

With bureaucratic expertise, a photo album documents landscapes, people, architectures and monuments of Guinea-Bissau during the 1940s and '50s. Page after page, the Guinean archivist Armando Lona reveals the ideology behind the representational models of Portuguese colonialism and the methods used by those who wrote the country's history to produce a collective memory.

### **MILLE SOLEILS**

**by Mati Diop (France, 2013, DCP, 45')**

*Touki Bouki*, the masterpiece by Djibril Diop Mambety, tells the love story of Mory and Anta, who dream of leaving Dakar and setting sail together for exotic Paris. At the last moment, Mory decides to remain and Anta departs alone. The year was 1973. What has happened to them since then? What remains of that dream of love and liberty, 40 years later?

### **THE STUART HALL PROJECT**

**by John Akomfrah (UK, 2013, DCP, 98')**

Stuart Hall is the English new left's most influential intellectual, the founder of the modern "Cultural Studies." His revolutionary thinking has traversed 50 years of turbulence, and today, at the highpoint of globalization, it is like a fresh breeze, which Akomfrah depicts for us, embroidering it with the similarly "fresh" notes of Miles Davis.

### **PAYS BARBARE**

**by Yervant Gianikian and Angela Ricci Lucchi (France, 2013, Blu-Ray, 65')**

"After being the cause of so many massacres without images, his final images are those of his own massacre." Mussolini at Piazzale Loreto, images that are invisible, a historical repression, like Italy's violent colonial vicissitudes, as told by the very acute "analytical camera" of Gianikian and Ricci Lucchi. The roots of today's darkness lie in that collective subconscious.

### **TARR BÉLA, I USED TO BE A FILMMAKER**

**by Jean-Marc Lamoure (France, 2013, DCP, 88')**

A portrait of the great Hungarian director Béla Tarr on the set of *The Turin Horse*, his final film. Three actors and a horse in a desolate landscape. An opportunity to reflect on time and on cinema: even though the tricks and secrets are revealed, Béla Tarr's cinema continues to seem like a solid piece of the world. The film will be accompanied by a single screening of Béla Tarr's *A torinói ló/The Turin Horse* (Hungary/France/Germany/Switzerland/USA, 2011, 146'), Silver Bear at Berlin in 2011.

### **PAROLE E UTOPIA #6 ALBERTO GRIFI**

**by Donatello Fumarola and Alberto Momo (Italy, 2013, DVD, 30')**

## **PAROLE E UTOPIA #10 BÉLA TARR**

**by Donatello Fumarola and Alberto Momo (Italy, 2013, DVD, 30')**

*Parole e Utopia* is a project the two filmmakers have been pursuing for various years: to construct a map of cinema through conversations with filmmakers from all over the world. Started in 2001, it is about to appear in book form, published by Derive/Approdi, "Atlante sentimentale del cinema per il XXI secolo" ("A Sentimental Atlantis of Cinema for the 21<sup>st</sup> Century"), but the project will also become a sort of living archive of all the filmed material.

## **ANNA (MATERIALI ESPANSI)**

**by Alberto Grifi and Massimo Sarchielli (Italy, 1972-75, video, 780')**

The few film clips remaining before Grifi and Sarchielli abandoned the movie camera for videotape. The 34 reels which they conserved, and are already in part selected, material recorded between 1972 and 1975, are conserved in these approximately 13 hours, in a restored and digitalized format. They will be screened in the working order in which they arrived: the non-linear story of the experience on which *Anna* is based, the first Italian feature-length video. In *galleria 5*, paths cross and subdivide this opus: Talking with Anna, Encounters at Massimo's house, Anna's Rome, Pretenses, Anna goes away.

## **Cirko Vertigo**

### **GRAZING THE SKY**

**by Horacio Alcalá (Canada/Spain/Holland, 2013, DCP, 85')**

Grazing the sky, we enter the world of circus. As we fly with the trapeze artists we realize that the circus is a millenary art form, which needs institutions that can protect it and schools that can pass on the knowledge, from the Cirque du Soleil to Turin's Cirko Vertigo.

## **Special screening**

### **LA CORONA VERDE**

**by Matteo Greco (Italy, 2013, Blu-Ray, 40')**

The documentary-maker and TV host Davide De Michelis presents the natural, environmental, faunal and cultural patrimony of Corona Verde, the project coordinated by the Piedmont Region which brings together the crown of Royal Residences with Turin's surrounding greenery: a short voyage among the parks, canals, natural reserves and royal residences.

## **ITALIANA.CORTI**

The competition is open to new Italian shorts, which have a strong independent and original language. This year's selection is particularly significant of the Festival's consideration of shorts as a specific cinematic form, able to deal fully with the experimental, the narrative, the documentation and the animation. In 2012 the Awards went to *Spiriti* by Yukai Ebisuno and Raffaella Mantegazza (Best short) and *In nessun luogo resta* by Maria Giovanna Cicciari (Special Jury Award). This year we have the honour of presenting in Italian.shorts, out of competition, *La vita adesso* by Salvatore Mereu.

## **islands**

### **ISACCO**

**by Federico Tocchella (Italy, 2013, DCP, 15')**

A boy is playing in the park with some clay dolls he has made himself. His favorite is called Isacco. As he waits for his father to come get him, the boy stages the Bible story "The Sacrifice of Isaac" and the dolls suddenly come to life.

### **HOMO HOMINI BISONTE**

**by Emanuele Simonelli and Astutillo Smeriglia (Italy, 2013, Blu-Ray, 8')**

The odd behavior of those cumbersome animals which live in herds and run around their whole life long without any apparent objective: human beings.

### **RECUITEM**

**by Valentina Carnelutti (Italy, 2013, DCP, 20')**

Leo and his little sister Annetta wake up but their mother is still sleeping. The day passes and the two children try to construct their everyday life without her. Their mother's companion and their grandmother arrive and the evening resolves the ambiguity. With Teresa Saponangelo and Francesco Tricarico.

### **NO MORE LONELY NIGHTS**

**by Fabio Scacchioli and Vincenzo Core (Italy, 2013, Blu-Ray, 21')**

In search of images that don't exist, of the embers that burn beneath the ashes of an image that has already been seen, the film conducts us on a ravishing sensorial experience.

### **finis terrae**

**37° 4 S**

**by Adriano Valerio (France, 2013, DCP, 12')**

Anne and Nick are two adolescents who live on Tristan Da Cunha, a small island populated by 270 people in the southern Atlantic Ocean. They have known each other since they were children and have been in love since forever. But Anne has decided to go study in England.

### **IL VIAGGIO DI ETTORE**

**by Lorenzo Cioffi (Italy, 2013, DigiBeta, 25')**

Ettore was born in Genoa but lived in Naples for twenty years. Twenty years spent working at Italsider in Bagnoli, until the factory closed. Ettore returns to Naples, in search of a city he no longer recognizes.

### **TERRADENTRO**

**by Antonio Prata (Switzerland, 2013, DCP, 31')**

A sentimental journey through images of Abruzzo and Switzerland, a land devastated by the earthquake and a land that has no difficulty canceling history, in search of a home that might only be a place of the soul.

### **SUI BORDI**

**by Francesca Cogni (Italy/France, 2013, Blu-Ray, 39')**

Images in super8 and video, animated drawings in oil on glass, and graffiti scratched on the walls of immigration detention centers tell the story of migrations in the Mediterranean; an attempt to give back image and form to that which current events ceaselessly void.

### **Out of competition**

#### **LA VITA ADESSO**

**by Salvatore Mereu (Italy, 2013, DCP, 17')**

Luca is ten years old and lives alone with his father. The two share an intense relationship but there is something that makes Luca's life different from that of the other children his age: his father has Alzheimer's. After days of moments of great tension and affectionate complicity, the two are forced to part.



## ONDE

### To the end (or the beginning) of the world

Drifts, crossings, paths, journeys: seen altogether, poised to take each other's measure on the stage of the 31<sup>st</sup> Torino Film Festival, the films of Waves create a fluid map of instances of research into the crisis of reality. There is virtually not one author who has not nudged his film in the direction of an elsewhere, in order to catalyze the meaning of the present. And yet this path does not seem intentional: like every journey, the one governing the selection process, too, follows dynamics that are as cognizant as they are unpredictable. But nor does it seem accidental: as always, this year's Waves is actually an appointment with the cinema that takes flight in its search for forms, identities, narrations, expressions, fleeting moments which protract themselves over the duration (long, short, infinite...) of a film. And yet, the path does, in fact, seem deliberate and precise: because, in the elusive logic of every individual word, there is a very clear meaning to the sentence we have composed with the twenty-five titles (between selections and tributes) that make up the program of Waves.

A meaning which encompasses all the stridency of the present, its acrid odor, the pain that is part anger and part impotence, the feeling of loss that compels people to drift in order to find themselves once again, and also the curiosity to search out new havens - a curiosity that has been betrayed by a dearth of meaning. It is all a weary and amused spectating at the concave seduction of shadows over light, of obscurity over illumination (Albert Serra's *Història de la meva mort*; the shamanic fury of *Pisa* by Manuel Salas; not to mention how, in *Cut*, Müller and Girardet finally slice into flesh and not just the body of film). It is a curious push onward on the precise tracks of journeys to the end or to the beginning of the world and of cinema (*La última película* by Martin and Peranson, just like the exoteric *Dullius* and *Janh* of *In the Travellers Heart* and the visionary emigration of *Lezuo* by Boccassini). Excursions at the end of earthly existences, in which the joy is so concrete that it suddenly sees its own limits (*Sceneries of New Beginnings* by Atsushi Shinohara), or time is so absolute that it fails to discern its own solitude (*Silencio en la tierra de los sueños* by Tito Molina). It is a futile and continuous attempt to resurrect from the big chill of an ideal world that is losing its hold on lives (*Soles de primavera* by Ivancic), a symbolic starting over of those who have lost their grip on reality (the static dispersion of *Noche* by Leonardo Brzezicki, and the river crossing in *Flood Tide* by Todd Chandler).

It is the necessary drift that flows into the shipwreck of two brothers in search of themselves (another river, another raft, that of the Manso brothers in *Bibliografia*), but also the existential expectations fleeing the present of *Carosello* by Jorge Quintela, *Rei inútil* by Telmo Churro, and *Mahjong* by the duo Rodrigues and Guerra da Mata, the three movies that compose Wave's tribute to Portuguese cinema in its most splendid (for expressive vitality) and difficult (for economic difficulties) year. In all this, Greek cinema offers the opposing sacrificial cries of an ancient tragedy rewritten in the margins of the margins of the Empire (*Sto liko* by Hughes and Koutsospyrou) or in the lag between night and day, in which hidden violence implodes (*Luton* by Michalis Konstantatos). There is even a game of hide-and-seek with the profound substance of feelings within the requisite loves (mother-daughter in *Alligator's Tears* by Schwartzman, brother-sister in *Neon Heartache* by Lessovitz) and with Tonino De Bernardi's boundless investigation of life (*Hotel de l'Univers*). All this, while the cinema of Yu Likwai, to whom Waves pays tribute this year, looks lucidly on from the distance of an Asia rendered melancholy in its happily dystopian future.

### **ALLIGATOR TEARS**

**by Theresa Schwartzman (USA, 2013, DCP, 23')**

A girl and her mother: the image in the mirror reflects feelings and identity, uneasiness and emancipation. Part Bette Davis in *Now, Voyager* and the psychodrama that takes place on movie sets, the filmmaker interviews her now elderly mother.

### **CUT**

**by Christoph Girardet and Matthias Muller (Germany, 2013, DCP, 12')**

The body and the wound. The film shows cuts, incisions, craters in faces and limbs, skin that is lifted, manipulated, sewn back up: Muller and Girardet make the decisive step and translate the key concept of their cinema (cuts) into the splatter image of a cut body.

### **FLOOD TIDE**

**by Todd Chandler (USA, 2013, HDCam, 70')**

A group of friends is shaken when one of them commits suicide and they decide to go rafting on a makeshift raft down a big river in the Midwest. A dazed and melancholy water movie with a surreal vein straight out of *Beasts of the Southern Wild*. Directed by the filmmaker and musician Todd Chandler, who is accompanied here by the members of the indie-folk band Dark Dark Dark, the stars and musicians (playing live) of the film.

### **HISTÒRIA DE LA MEVA MORT**

**by Albert Serra (Spain/France, 2013, DCP, 148')**

Casanova, old and worn down, wanders with a servant through the forests of Central Europe. Looming over him is Count Dracula, an unsettling omen of the end of an era. After *Don Chisciotte e i Re Magi* (*Don Quixote and the Three Wise Men*), Serra once again offers an interpretation of the myths of Western culture. In his rapturous and ironical films, he deals with the crucial passage from enlightenment to romanticism, from classical rationality to modern violence. A masterpiece.

### **HOTEL DE L'UNIVERS**

**by Tonino De Bernardi (Italy, 2013, DigiBeta, 110')**

Five paths, from home (sweet home) outward bound, for a sequel (almost a backstage...) of the preceding film by Tonino De Bernardi. Once again, Lou Castel, as the Parisian pimp of Turin prostitutes, while life goes on, in Paris as in São Paulo, in Turin and in farmhouses in Piedmont. Still and always, De Bernardi's "cinema of Utopia," with his perpetual "desire to try to comprehend the world."

### **IN THE TRAVELER'S HEART**

**by Melissa Dullius and Gustavo Jahn (Lithuania/Germany/Brazil, 2013, 16mm, 19')**

A solitary traveler in a desolate landscape, a woman, an encounter that becomes a gift. Dullius & Jahn return to Waves with a work that recalls esoteric and symbolic cinema, a mixture of Bergman, Sharunas Bartas and the 1960s avant-garde.

### **LEZUO**

**by Giuseppe Boccassini (Italy, 2013, Blu-Ray, 17')**

Suggestions of new worlds for a sensory voyage of sounds and sights, on the tracks of a woodcarver from Northern Italy (Andrea Lezuo) who set sail in 1843 for "La Merica" onboard the ship Ehon. Tito Schipa echoes in the watery depths of a mental voyage that is all sight and sound.

### **LUTON**

**by Michalis Konstantatos (Greece, 2013, DCP, 93')**

The apathetic son of a businessman, a middle-aged female lawyer who is no longer on the fast track, a family father who twiddles his thumbs in his minimarket: in present-day Greece, what

unites these three characters who have nothing in common is the silence of their life and the cold gaze of defeat. Europe is far away and nights in Greece can be unexpectedly violent... The other face of *Miss Violence* and *Alpeis* by Lanthimos.

#### **NEON HEARTACHE**

**by Danielle Lessovitz (USA, 2013, HDCam, 8')**

A girl and her brother fight over a very precious piece of clothing. Lessovitz (*Earthquake*, Waves 2012) makes another high-strung short, with adolescent bodies yelling out their vitality in an indie scenario of New York suburbs and interiors.

#### **NOCHE**

**by Leonardo Brzezicki (Argentina, 2013, DCP, 85')**

Six friends in the big colonial house where Miguel killed himself. Rooms to empty out, vague love stories to make happen, Miguel's recorded voice that breaks the silence.. Sound interference, dispersion of love and visual stratifications for a "big chill" lost in the perceptive states of the protagonists. A mixture of Van Sant, Sokurov and Bioy Casares...

#### **PISA**

**by Manuel Alejandro Salas (Ecuador, 2013, Blu-Ray, 8')**

A shaman mourns the death of his wife and writhes in his pain. A fragment of cinema that Carmelo Bene would have probably liked, sculpted in the theatrical obscurity of an abstract set and written in a black and white key that claws at the darkness with an almost carnal tension.

#### **SCENERIES OF NEW BEGINNING**

**by Atsushi Shinohara (Japan, 2013, HDCam, 73')**

They meet, they fall in love, they decide to live together. Around a kitchen table, a girl and her companion nurture their happiness in the little events of daily life. Then nothing seems to make sense to him anymore and they are overcome by the shadow of unhappiness. From afar, Ozu watches over this first work about the distance that separates the motions of everyday life from those of life itself, the reasons of happiness from those of love...

#### **SILENCIO EN LA TIERRA DE LOS SUEÑOS**

**by Tito Molina (Ecuador, 2013, DCP, 94')**

An elderly woman spends her days alone in her house, living in an impossible elsewhere in her dreams: a big beach and a wooden shack where she could be happy once again. Her one companion is a black-headed dog, a symbol of inevitable destiny. A film of pure form that is held in check, silent and solemn, and at the same time expressionistic and elusive, played out on the uncertain borderline between waking and sleep.

#### **SOLES DE PRIMAVERA**

**by Stefan Ivancic (Serbia, 2013, DCP, 23')**

During their summer vacation, four adolescents discuss revolutions and communism, girls and studies abroad. Two have already left, the others are about to leave. A delicate tale of youth, made of silences, bodies, truths captured almost by chance.

#### **STO LYKO / TO THE WOLF**

**by Aran Hughes and Christina Koutsospyrou (Greece, 2013, DCP, 74')**

Nafpaktia, western Greece, a mountainous and inhospitable land of wind, rain and ancestral poverty. The economic crisis is taking its toll here, too, in the stone houses of shepherds and in desperate crowds. A frightening, merciless portrait of a world that is timeless, but dramatically part of History. It starts like a documentary, it ends like a classical myth, with a sacrificial rite.

#### **LA ÚLTIMA PELÍCULA**

**by Raya Martin and Mark Peranson (Canada/Denmark/Mexico/Philippines, 2013, 35mm, 88')**

An American director, a Mexican tour guide, a Mayan archeological site, the end of the world, the project of a film to make, shots of someone taking drugs... What is cinema today? And what can still be defined as cinema? Raya Martin comes back to the TFF in tandem with Mark Peranson, with a surreal and Dadaistic movie that searches for solutions to the Lumière brothers' famous declaration that cinema is an invention without a future.

### Portuguese Waves

#### **BIBLIOGRAFIA**

**by João and Miguel Manso (Portugal, 2013, DCP, 70')**

A river drift for the two Manso brothers, authors of this "shipwreck" in documentary form, as they descend the Zêzere and Tagus rivers all the way to Lisbon. On a raft (as the directors' father did in the 1970s, imitating the Kon-Tiki expedition in '47...), the film follows river currents through surges and life, searching for (and finding) encounters, mutinies and final beaches.

#### **CAROSELLO**

**by Jorge Quintela (Portugal, 2013, DCP, 7')**

The compassionate comedy of a man spending an afternoon sitting on a park bench, staring at a carousel going around and around, and thinking about life, his wife, and the pea stew... A small treatise on filming (the look, pre-cinema, fades...) for the flow of consciousness ruminations of an old man.

#### **MAHJONG**

**by João Pedro Rodrigues and João Rui Guerra da Mata (Portugal, 2013, DCP, 35')**

A man searching for a woman in a Chinatown wanders through stockrooms filled with merchandise; he is followed, led astray, tricked. From the authors of *A Última Vez Que vi Macau* (TFF.doc award in 2012) a new version of the noir in a cerebral, hyper-realistic key that is pure Lynch.

#### **REI INÚTIL**

**by Telmo Churro (Portugal, 2013, DCP, 25')**

Tiago is about to fail his high school final exams once again and his mind is suspended between asking God for help to graduate and asking his mother for money for the class trip to Paris... Surreal and poetic irony about the distance between existence and the value we give it.

### Tribute to Yu Likwai

**NEON GODDESSES (Hong Kong/Belgium, 1996, 16mm, 46')**

Yu Quin, Hu Jin and Zun Ji are three girls who have come to Beijing from the provinces. They are dreaming of a better life but end up in the city's shadowy nighttime world. They are the "neon goddesses" to whom Yu Likwai dedicates his first film: a documentary with a lyricism that is already a study of figures fleeing from nostalgia, of the proximity and distance of feelings.

**TIN SEUNG YAN GAAN / LOVE WILL TEAR US APART (Hong Kong, 1999, 35mm, 114')**

In Hong Kong, the overlapping lives of a prostitute, a ballerina who works in a restaurant, a shop keeper and an elevator boy. Yu Likwai debuts in feature films (and is immediately selected to compete in Cannes) with an impressionistic melodrama which traces sentimental trajectories similar to those of Hou Hsiao Hsien. Splendid nocturnal shooting, in a city that is continuously lit by neon and colored lights.

**MINGRI TIANYA / ALL TOMORROW'S PARTIES**

**(China/France/Brazil/South Korea /Hong Kong, 2003, 35mm, 96')**

Late 21<sup>st</sup> century, the Gui Dao sect has control over continental Asia. A boy and a girl meet and fall in love in a re-education center, but the freedom they soon find has to come to terms with

the coldness of the world. The future without science fiction, for a love story projected into China's future, with a premonition of a world that is "comfortably anaesthetized" by the absence of values.

#### **DANCE WITH ME TO THE END OF LOVE**

**(South Korea, 2004, DigiBeta, 30')**

In a near future, the world will be a desolate place and the post-atomic freeze will force people to live underground. An episode of the Jeonju Digital Project, in which Yu Likwai anticipates the present-day tendency to copy the styles and freshness of silent movies.

#### **DANGKOU / PLASTIC CITY**

**(Brazil/China/Hong Kong/Japan, 2008, 35mm, 118')**

Yuda is a Chinese outlaw on the lam. When he arrives in São Paulo, he takes control of the counterfeit goods racket with the help of Kirin, his impulsive adopted son. But his empire is teetering and indomitable Kirin tries to save his father's honor. A noir with hyper-realistic colors, in which violence sets the tempo of feelings and the asphalt and cement jungle intermingles with the rain forest.

### **...MEANWHILE IN ITALY**

What is happening meanwhile in the sneered, sidelined, and heroic Italian cinema? What is brewing in the kitchen of contemporary filmmakers? Some are making movies and accepted to show us some exclusive footage; some still need to start shooting, but they shared with us some of their preparations nonetheless; and others have made documentaries as an interlude between making features, and have given us the gift premiering them at the Torino Film Festival. It will be a chance for the Festival's audience to meet some of our movie industry's protagonists, ranging from the some of most promising talents to those already acclaimed as young masters. These encounters will offer the possibility to talk with them about what they have been doing, about their paths, their way of telling stories, their creative process, maybe getting them to share some of the secret pains comprising a film's creative laboratory.

#### **ADELANTE PETROLEROS!**

**by Maurizio Zaccaro (Italy, 2013, DCP, 75')**

In August, the president of Ecuador withdrew the project to protect Yasuni National Park which his own government had developed, opening the area for oil exploration. Environmentalists and the local populations fought to protect the paradise of biodiversity. A cry of denunciation, to comprehend the logic of power and reinforce the urgent need to find alternative solutions to black gold.

#### **PAROLE POVERE**

**by Francesca Archibugi (Italy, 2013, DCP, 60')**

"Parole povere" is the title of a poem by Pierluigi Cappello, 45 years old, from Friuli, winner of the 2006 Bagutta and 2010 Viareggio awards. A lyrical documentary by Francesca Archibugi, who returns behind the camera to recount the bitter life of a wheelchair-bound poet, using repertory material and shots of the reading "Le radici nell'aria." Original music, composed to the rhythm of the verses, by Battista Lena, the director's husband.

#### **LA PAZZA DELLA PORTA ACCANTO, CONVERSAZIONE CON ALDA MERINI**

**by Antonietta De Lillo (Italy, 2013, Blu-Ray, 50')**

Alda Merini welcomes us into her home and talks of love, death, sex, religion, poetry, maternity, old age. Almost twenty years after *Ogni sedia ha il suo rumore*, De Lillo uplifts us with the grand poetess (who died in 2009), who called herself "an easy woman, down-to-earth, the crazy lady next door." Followed by *Frammenti d'amore*, a selection of images from *Oggi insieme domani Anche*, the group film by marechiarofilm, which studies love in Italy today, and will be completed in 2014.

**NOI 4** by Francesco Bruni, presentation of a scene from the film (5') and backstage (10')

**LE MERAVIGLIE** by Alice Rohrwacher, presentation of the web site of the film, with some clip of some scenes, photos and texts

**LA FELICITÀ È UN SISTEMA COMPLESSO** by Gianni Zanasi, clip from the work on the casting (10')

**ARANCE E MARTELLO** by Diego Bianchi (Zoro), materials and exclusive previews from the set and work with the cast (10')

## SPAZIO TORINO

The competition shows the best shorts made by filmmakers who were born or reside in Piedmont, a region that has always been characterized by an intense production activity.

In 2012 *Il mare di Beppe* by Carlo Cagnasso won the Award.

The screenings will be preceded by a short by Giancarlo Tovo *Un altro ritmo* - a collaboration between the National Museum of Cinema and the Fondazione Carlo Molo, a non-profit organization - on a group of people with aphasia, created to increase awareness of the public on this condition.

### **BANDINI - TRAGEDIA IN TRE ATTI**

by Stefano Cravero (Italy, 2013, Blu-Ray, 7')

May 10, 1967. During the Monaco Grand Prix, the Ferrari driver Lorenzo Bandini dies in a dramatic accident. By chance, an 8mm movie camera films the accident, imprisoning the death of a man on a small spool of film, perhaps forever.

### **CARMINE**

by Davide Luchino (Italy, 2013, DVD, 15')

A thirty-year-old man lives with his parents. He spends all his time locked up in his bedroom, sitting in front of his computer, the only door that puts him in contact with the outside world. Until one day the internet connection fails.

### **CHASING**

by Renato Porfido (Italy, 2013, DVD, 12')

Lorenzo is an adolescent boy who lives in a small town in the country. One day he is sucked into the inferno of slot machines, kaleidoscopic snake charmers that isolate him from his friends and family.

### **L'ILLUSIONISTA**

by Rocco Riccio (Italy, 2013, Blu-Ray, 17')

A mediocre magician-illusionist entertains guests at a party. Magic blends with reality and becomes its perfect metaphor, generating illusions that hide different truths.

### **IL SIGNORE DELLE CHIAVI**

by Mauro De Fazio and Luigi Viglierchio (Italy, 2013, DCP, 19')

Roberto is an obsessive control freak and has channeled his psychosis into one precise object: keys. But one day, as he is installing yet another lock on a door in his home, he loses a screw.

### **TRILOGIA DELL'AMORE**

**by Felipe Aguila (Italy, 2013, Blu-Ray, 15')**

A group of customers share their daily goings-on in a bar in a town that could be anywhere. Love, envy, jealousy and friendship coexist, bringing to life stories that evolve like the passing seasons.

### **Special event**

### **UN ALTRO RITMO**

**by Giancarlo Tovo (Italy, 2013, DVD, 14')**

What happens in the life of a retired professor if language is suddenly trapped inside his mind and no longer takes form as words? A different rhythm is created through the collaboration of the National Cinema Museum and the nonprofit Carlo Molo Foundation, in an attempt to clearly and effectively describe the speech disorder called aphasia.

## **TORINOFILMLAB**

### **The films**

TorinoFilmLab, linked to the Torino Film Festival, is an international Lab created in order to support young talents from all over the world with training, development and funding activities. The principal focus of the Lab is on the production of first and second feature films.

Since 2008 the TorinoFilmLab has granted 24 Production Award, 4 Audience Award and many other awards supporting the projects developed in their programs.

The Torino Film Festival presents in a special section the following titles: *The Lunchbox*, *Lupu (Wolf)*, *Mary is Happy*, *Mary is Happy*, *Salvo*, *Il Sud è Niente* and *Yuri Esposito*.

### **THE LUNCHBOX**

**by Ritesh Batra (India/France/Germany, 2013, DCP, 104')**

Every day, the streets of Mumbai are filled with delivery boys transporting anonymous tin containers holding the lunches wives have prepared for their husbands. A trivial mix up in the deliveries brings into contact a bourgeois housewife and a solitary widower who is nearing retirement age. An intimate and melancholy tale of new metropolitan India, with Irrfan Khan (*Slumdog Millionaire* and *Life of Pi*).

### **LUPU / WOLF**

**by Bogdan Mustata (Romania/Germany, 2013, DCP, 77')**

Sixteen-year-old Lupu lives with his mother and her new boyfriend. He is tormented by the memory of his father, who is presumed dead. When the man reappears, Lupu might finally be able to find some serenity and form a relationship with a girl his age. Set in the most desolate and claustrophobic suburb of Bucharest, a story about growing up, in a desperate world and with human relationships that survive on a knife's edge.

### **MARY IS HAPPY, MARY IS HAPPY**

**by Nawapol Thamrongrattanarit (Thailand, 2013, DCP, 125')**

Presented in the Biennale College section of the last Venice Film Festival, an inquisitive and participatory look at the days, perplexities, illusions, hopes and enthusiasms of a high school student. The film is based on 410 consecutive tweets by an unknown follower. The unpredictability of existence and the infinite possibilities of film stories, able to dig into the most intimate folds of life, always in step with the times.

### **SALVO**

**by Fabio Grassadonia and Antonio Piazza (Italy/France, 2013, DCP, 104')**

Salvo is a solitary, cold-blooded and merciless Mafia hit man. He has to finish a "job" but when he meets Rita, a blind girl, all his certainties are turned upside down and a miracle happens. The first

film by the two screenwriters, it received accolades at the Semaine de la critique at this year's Cannes Film Festival: the Grand Prize and the Visionary Award. A must-see.

#### **IL SUD È NIENTE**

**by Fabio Mollo (Italy/France, 2013, DCP, 90')**

Grazia lives with her widowed father in a small town on the Strait of Messina. The man, weighed down by the loss of his wife and the disappearance of his eldest son, spends all his time in his shop where he sells salted codfish. He treats Grazia as though she were a boy, forcing her to give up her own identity. The first film by Calabria's Fabio Mollo, with Vinicio Marchioni and Valentina Lodovini.

#### **YURI ESPOSITO**

**by Alessio Fava (Italy, 2013, DCP, 73')**

Yuri Esposito is a man who lives in slow motion. Thanks to a vaccine, he lives at five times slower than normal speed, without the medicine he would slow down to paralysis. When he discovers that his wife is pregnant, he undergoes a complicated therapy in hopes of being cured. A modern-day fairytale that explores human limits and those of our gaze, anesthetized by the frenetic speed of contemporary life.

### **Suicide is painless: new American cinema between 1967 and 1976**

During the 1960s, the Hollywood film industry was thrown into crisis by the competition from television and by the studios' inability to stay in step with the ongoing cultural upheaval in the United States. Political assassinations like those of the Kennedy brothers (1963 and 1968), Malcolm X (1965) and Martin Luther King (1968), the Vietnam war (which involved the United States from 1962 to 1973), and the protest movements of students and African-Americans were all demolishing the American Dream from its roots up, and old Hollywood (whose crisis had begun a decade earlier, set in motion by competition from television) was no longer able to keep in synch with its public. Right from the early '60s, new narrative models emerged, created by independent companies such as the Corman Factory; there were new interpretations of reality and history, new faces and behaviors that were speaking to the younger audiences.

This marked the debut of Peter Bogdanovich, Bob Rafelson, Jerry Schatzberg, Martin Scorsese, Steven Spielberg, Francis Coppola, Jonathan Demme, Michael Cimino, Clint Eastwood, John Milius, Alan J. Pakula, Brian De Palma, Jim McBride, Dick Richards, Hal Ashby, Mel Brooks, Woody Allen and many others. Independents like John Cassavetes and Robert Kramer came to the fore on the fringe circuits; Arthur Penn, Sydney Pollack, Mike Nichols, Paul Mazursky and, above all, Sam Peckinpah and Robert Altman stepped out from anonymity and television and made their name as grand filmmakers. The new, disillusioned protagonists were a far cry from the traditional Hollywood stars; they were crumpled and imperfect, with the apparently ordinary faces of Jack Nicholson, Dustin Hoffman, Robert De Niro, Gene Hackman, Ellen Burstyn and Karen Black. During that decade, every new American film was a discovery and entire generations of film lovers and audiences have been influenced by them.

The retrospective will last two years and will present roughly eighty films, in non-chronological order. Thus, in each of the years, we will be screening the movies as they are restored and a panorama of the evolution of the moods and the dominant themes of the decade will be projected in both 2013 and 2014. This year, we range from the precursors, like *Ride the High Country* (1962) by Peckinpah and *The Wild Angels* (1966) by Corman, to the crisis of the average American in *The Swimmer* (1968) by Frank Perry and in *Bob & Carol & Ted & Alice* (1969) by Paul Mazursky; from the explosion of the on-the-road phenomenon of *Easy Rider* (1969) by Dennis Hopper, *Vanishing Point* (1971) by Richard Sarafian, and *Two-Lane Blacktop* (1971) by Monte Hellman, to the post-Watergate paranoia of *The Parallax View* (1974) by Alan J. Pakula and *Night Moves* (1975) by Arthur Penn; from the denunciation of politics and corruption of *Medium Cool* (1969) by Haskell Wexler and *Cisco Pike* (1972) by Bill L. Norton, to the tragic or satirical commentaries of show business in *They Shoot Horses, Don't They?* (1969) by Sydney Pollack and *Smile* (1975) by Michael Ritchie; from the despondent reflections on cinema and the past of



Peter Bogdanovich (*Targets*, 1968, and *The Last Picture Show*, 1971) to the attacks on genres unleashed by Sam Peckinpah (*Pat Garrett and Billy the Kid*, 1973) and Brian De Palma (*Sisters*, 1973). There are the first films by those who will become the new maestros, like George Lucas (*THX 1138*, 1971), Francis Ford Coppola (*The Rain People*, 1969), Martin Scorsese (*Boxcar Bertha*, 1972) and Michael Cimino (*Thunderbolt and Lightfoot*, 1974); and virtually unique movies, like *Electra Glide in Blue* (1973) by William Guercio, *Little Murders* (1971) by Alan Arkin and *Inserts* (1974) by John Byrum. There are cornerstones of the collapse of the American Dream, like *Five Easy Pieces* (1970) and *The King of Marvin Gardens* (1972) by Bob Rafelson, *Midnight Cowboy* (1969) by John Schlesinger, *The Scarecrow* (1974) by Jerry Schatzberg, and *California Split* (1974) by Robert Altman, and mainstays of the crisis of the counterculture, like *Milestones* (1975) by Robert Kramer. It was a frustrated world that had run aground, but everything still seemed possible in it.

## The films

**RIDE THE HIGH COUNTRY** by Sam Peckinpah (USA, 1962, 35mm, 94')  
**THE WILD ANGELS** by Roger Corman (USA, 1966, 35mm, 93')  
**BONNIE & CLYDE** by Arthur Penn (USA, 1967, DCP, 93')  
**THE SWIMMER** by Frank Perry (USA, 1968, DCP, 95')  
**TARGETS** by Peter Bogdanovich (USA, 1968, 35mm, 90')  
**BOB & CAROL & TED & ALICE** by Paul Mazursky (USA, 1969, DCP, 105')  
**EASY RIDER** by Dennis Hopper (USA, 1969, 35mm, 95')  
**MEDIUM COOL** by Haskell Wexler (USA, 1969, 35mm, 111')  
**MIDNIGHT COWBOY** by John Schlesinger (USA, 1969, DCP, 113')  
**THE RAIN PEOPLE** by Francis Ford Coppola (USA, 1969, 35mm, 101')  
**THEY SHOOT HORSES, DON'T THEY?** by Sydney Pollack (USA, 1969, 35mm, 129')  
**FIVE EASY PIECES** by Bob Rafelson (USA, 1970, 35mm, 98')  
**WOODSTOCK** by Michael Wadleigh (USA, 1970, DCP, 184')  
**HAROLD AND MAUDE** by Hal Ashby (USA, 1971, DCP, 91')  
**THE LAST PICTURE SHOW** by Peter Bogdanovich (USA, 1971, DCP, 118')  
**LITTLE MURDERS** by Alan Arkin (USA, 1971, 35mm, 110')  
**THX 1138** by George Lucas (USA, 1971, 35mm, 86')  
**TWO-LANE BLACKTOP** by Monte Hellman (USA, 1971, 35mm, 102')  
**VANISHING POINT** by Richard Sarafian (USA, 1971, 35mm, 99')  
**BOXCAR BERTHA** by Martin Scorsese (USA, 1972, 35mm, 88')  
**CISCO PIKE** by Bill L. Norton (USA, 1972, 35mm, 95')  
**FAT CITY** by John Huston (USA, 1972, 35mm, 100')  
**THE KING OF MARVIN GARDENS** by Bob Rafelson (USA, 1972, DCP, 103')  
**ELECTRA GLIDE IN BLUE** by William Guercio (USA, 1973, 35mm, 114')  
**THE LAST DETAIL** by Hal Ashby (USA, 1973, DCP, 104')  
**PAT GARRETT & BILLY THE KID** by Sam Peckinpah (USA, 1973, 35mm, 122')  
**SISTERS** by Brian De Palma (USA, 1973, 35mm, 93')  
**CALIFORNIA SPLIT** by Robert Altman (USA, 1974, 35mm, 108')  
**INSERTS** by John Byrum (USA, 1974, 35mm, 117')  
**THE PARALLAX VIEW** by Alan J. Pakula (USA, 1974, 35mm, 102')  
**THE SCARECROW** by Jerry Schatzberg (USA, 1974, DCP, 112')  
**THUNDERBOLT AND LIGHTFOOT** by Michael Cimino (USA, 1974, 35mm, 115')  
**FAREWELL, MY LOVELY** by Dick Richards (USA, 1975, 35mm, 95')  
**MILESTONES** by Robert Kramer e John Douglas (USA, 1975, 35mm, 195')  
**NIGHT MOVES** by Arthur Penn (USA, 1975, 35mm, 100')  
**SMILE** by Michael Ritchie (USA, 1975, 35mm, 113')

## JURIES

### TORINO 31

1. Guillermo Arriaga (Mexico) President
2. Stephen Amidon (USA)
3. Aida Begic (Bosnia and Herzegovina)
4. Francesca Marciano (Italy)
5. Jorge Perugorria (Cuba)

### FIPRESCI

1. Anne Brodie (Canada)
2. Demetrios Matheou (UK)
3. Franco La Magna (Italy)

### ITALIANA.DOC

1. Jasmin Basić (Switzerland)
2. Esmeralda Calabria (Italy)
3. Salvatore Mereu (Italy)

### ITALIANA.CORTI

1. Caterina Carone (Italy)
2. Andrea Lissoni (Italy)
3. Tommaso Pincio (Italy)

### CIPPUTI

1. Altan
2. Diego "Zoro" Bianchi
3. Luca Sofri

The jury of INTERNAZIONALE.DOC will be announced at a later date

## JURIES OF OTHER AWARDS

ACHILLE VALDATA Award  
Lettori di Torino Sette

### AVANTI Award

1. Pietro Bianchi
2. Chiara Boffelli
3. Andrea Zanoli

### "Gli OCCHIALI DI GANDHI" Award

1. Giordano Amato, actor and playwright
2. Massimo Giovara, actor and playwright
3. Vita Nolè, professor of fine arts
4. Carmen Riccato, semiotician
5. Luciana Spina, film critic

HOLDEN SCHOOL Award  
Students from the School

UCCA - VENTI CITTA' Award

1. Greta Barbolini
2. Mauro Brondi
3. Chiara Quartero
4. Paola Scarnati

INTERFEDI AWARD

1. Marco Nicolai
2. Daniele Segre
3. Beppe Valperga

## **CIPPUTI AWARD** **the films**

8 films presented in the sections TORINO 31, FESTA MOBILE + EUROPOP, TFFDOC/Italiana and TFFDOC/Internazionale will compete for the Cipputi Award.

### **TORINO 31**

LE DÉMANTÈLEMENT by Sébastien Pilote (Canada, 2013, HDCam, 111')

LA PLAGA by Neus Ballús (Spain, 2013, DCP, 82')

IL TRENO VA A MOSCA by Federico Ferrone and Michele Manzolini (Italy, 2013, DCP, 70')

### **FESTA MOBILE + EUROPOP**

THIS IS MARTIN BONNER by Chad Hartigan (USA, 2013, DCP, 75')

LA MOSSA DEL PINGUINO by Claudio Amendola (Italy, 2013, DCP, 94')

### **TFFdoc/italiana**

EL LUGAR DE LAS FRESAS by Maite Vitoria Daneris (Italy/Spain, 2013, HD, 90')

ROSARNO by Greta De Lazzaris (Italy, 2013, DCP, 70')

### **TFFdoc/internazionale**

PORTRAIT OF A LONE FARMER by Jide Tom Akinleminu (Denmark/Nigeria/Germany, 2013, DCP, 75')

## AWARDS

### GRAN PREMIO TORINO

TORINO 31 International feature films competition

Best film: euro 15,000

Special jury award

Best actress

Best actor

Best screenplay

Audience award

TFFdoc

Best film internazionale.doc: euro 5,000

Special jury award internazionale.doc

Best film italiana.doc in collaboration with Persol: euro 5,000

Special jury award italiana.doc

ITALIANA.CORTI Italian short film competition

Chicca Richelmy Award for best film: euro 2,500 (offered by the Associazione Chicca Richelmy)

Special jury award

SPAZIO TORINO - Competition for short films made by directors born or residing in Piedmont

Best Film (in collaboration with La Stampa-Torino Sette- Achille Valdata Award)

FIPRESCI AWARD

Best film Torino 31

CIPPUTI AWARD

Best film about the work world

## COLLATERAL AWARDS

### HOLDEN SCHOOL AWARD

Best screenplay Torino 31

### ACHILLE VALDATA AWARD

Jury composed of "Torino Sette" readers

Best film Torino 31

### AVANTI AWARD

Distribution of the winning films on the film forum and film club circuits

Best Italian shorts and documentaries

### UCCA - VENTI CITTA' AWARD

Distribution of the winning film in the Italiana.doc competition in at least twenty cities at UCCA-affiliated film clubs and cinemas

### GANDHI'S GLASSES AWARD

Awarded by the "Serenio Regis" Study Center (Torino) to the film that best portrays Gandhi's world view. Participates in the project "Irenea, cinema e arte per la pace."

### INTERFEDI AWARD

Award for the respect shown for minorities and laicity, assigned by the Interfedi Jury

## COLOPHON

### MUSEO NAZIONALE DEL CINEMA

**president**

Ugo Nespolo

**director**

Alberto Barbera

**director's assistant**

**and festivals' coordinator**

Angela Savoldi

**general coordinator**

Daniele Tinti

**chief curator**

Donata Pesenti Campagnoni

**communication, promotion  
and marketing**

Maria Grazia Girotto

**Press office**

Veronica Geraci

**administration**

Erika Pichler

**31<sup>st</sup> TORINO FILM FESTIVAL**

**22<sup>nd</sup> - 30<sup>th</sup> NOVEMBRE 2013**

**director**

Paolo Virzì

**deputy director**

Emanuela Martini

**general secretary**

Bruna Ponti

**director's Assistant & Filmmakers' Liaison**

**Mara Signori**

*with the assistance of*

Paola Ramello

**program coordinator and film research**

Luca Andreotti

*with*

Mario Galasso

**logistics**

Flavio Armone

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**New Hollywood retrospective**

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**New Hollywood retrospective is organized with the collaboration of:**

20th Century Fox, British Film Institute, Capricci Film, Classic Films Distribucion, Hollywood Classics, MGM, Paramount Pictures, Park Circus, Sony Pictures, Walt Disney Studios

Torino Film Festival is a member Festival of FIAPF and AFIC.



**6<sup>th</sup> TorinoFilmLab Meeting Event**  
Turin, 25–27 November 2013  
[www.torinofilmlab.it](http://www.torinofilmlab.it)

Founded with the aim of complementing Torino Film Festival with a laboratory dedicated to emerging filmmakers, **TorinoFilmLab** (TFL) is an international scheme supporting young talents from all over the world through training, development and funding activities. The main focus is on first and second feature films.

Created in 2008 thanks to the support of the City of Turin, the Piedmont Region and the Italian Ministry of Cultural Heritage and Activities, TFL is promoted by Museo Nazionale del Cinema and Film Commission Torino Piemonte. Many of the scheme's activities are backed by the MEDIA and MEDIA Mundus Programmes of the European Union.

Since 2008 TorinoFilmLab assigned **24 Production Awards**, **4 Audience Awards** and many other prizes to the projects developed within its programmes. Among the many films that have already been completed, we would like to mention the ones selected and awarded in some of the world's most prestigious festivals this year:

- *Salvo* by Fabio Grassadonia & Antonio Piazza (IT/FR) – Critics' Week, Cannes 2013, winner of the Grand Prix Nespresso and of the Prix Révélation France 4
- *The Lunchbox* by Ritesh Batra (IN/FR/DE) – Critics' Week, Cannes 2013
- *Lupu (Wolf)* by Bogdan Mustăță (RO/DE) – Competition, Sarajevo 2013
- *Il Sud è Niente* by Fabio Mollo (IT/FR) – Discovery, Toronto 2013

The 31<sup>st</sup> Torino Film Festival will host the **6<sup>th</sup> TorinoFilmLab Meeting Event (November 25-27)**, involving **over 200** among scriptwriters, directors, producers, sales agents, distributors and other **industry professionals** from all around the world. The event comprises a public pitch of the projects developed within the lab, an international co-production market, as well as moments of informal networking and an awards ceremony where production grants and other development prizes will be assigned to the best projects.

The **Meeting Event** is the conclusive moment for several TorinoFilmLab programmes that have been running throughout the year: **Script&Pitch**, dedicated to the development of early stage fiction feature film scripts; **FrameWork**, focused on the development and production aspects of more advanced 1<sup>st</sup> and 2<sup>nd</sup> fiction feature film projects; and **AdaptLab**, dedicated to “book-to-screen” adaptation. The Meeting Event also showcases the final results of the **Writers' Room** programme, where a team of professionals with mixed backgrounds collaboratively worked on the development of two cross-platform projects – stories created to be experienced on multiple platforms such as cinema, TV, video games, internet, social networks, ... –, and of the **Audience Design** programme, dedicated to the creation of audience engagement strategies.

#### **AWARDS CEREMONY**

The **Production Awards**, the **Audience Award** and all the **other prizes** will be announced during the **Awards Ceremony**, taking place at the **Mole Antonelliana**, on **Wednesday, November 27<sup>th</sup> starting from 8.30 pm**.

## INTERNATIONAL DECISION MAKERS

The TFL Meeting Event will gather over **120 Decision Makers from all over the world**. The long list of industry professionals who have already confirmed their attendance includes, among others, representatives of **production companies** such as Cattleya, Indigo Film, Tempesta Film, Rohfilm, **sales agents** from Le Pacte, The Match Factory, Memento Films, FiGa, Haut&Court, Fortissimo, delegates of **festivals** such as Berlinale, Cannes, Rotterdam, Buenos Aires (BAFICI), Karlovy Vary, Locarno and Guanajuato, representatives of **film funds** like VAF (Flemish Film Fund), CNC (France), Danish Film Institute, Rhone-Alpes, **TVs** like ARTE, Rai and ZDF, and **training organizations** such as EAVE and Power to the Pixel.

## SELECTED PROJECTS

### FrameWork

**10** first and second feature film projects at an advanced development stage and looking for co-producers will compete for several **Production Awards**, each of a value starting from € 50.000. The prizes will be assigned by an international Jury composed of: Alberto Barbera (Italy), Director of Turin's Museo Nazionale del Cinema and of Venice Film Festival; Thanos Anastopoulos (Greece), director; Alec von Bargen (USA/Mexico), visual artist, photographer and actor; Ewa Puszczyńska (Poland), TorinoFilmLab Alumna and producer (*The Congress* by Ari Folman, Cannes 2013 and multi-awarded *Ida* by Paweł Pawlikowski, Toronto 2013); and Ada Solomon (Romania), producer (*Child's Pose* by Calin Peter Netzer, Golden Bear at Berlinale 2013). These projects will also run for the **Audience Award** and the **Post-Production Award**.

Gabriel Abrantes (Portugal) & Daniel Schmidt (USA) – *Tristes Monroes*; Giorgio Cugno (Italy) – *Without the Implant*; Julia Ducournau (France) – *Freaking*; Daniel Elliott (UK) – *Frontier*; René Guerra (Brazil) – *Lily and the Dragonflies*; Fernando Guzzoni (Chile) – *No One's Boy*; Yaelle Kayam (Israel) – *The Mountain*; Olmo Omerzu (Slovenia) – *Family Film*; Ralitz Petrova (Bulgaria) – *Godless*; Marko Škop (Slovakia) – *Eva Nová*.

### Script&Pitch

**16** projects at an earlier development stage will compete for the **ARTE International Prize**, of the value of € 6.000, offered by the ARTE International Relations Department.

Paloma Aguilera Valdebenito (Chile/Netherlands) – *Out of Love*; Eicke Bettinga (Germany) – *Frozen Fire*; Benjamin Cantu (Germany/Hungary) – *The Convert*; Siamak Etemadi (Greece/Iran) – *Pari*; Natalia Garagiola (Argentina) – *Hunting Season*; Hannaleena Hauru (Finland) – *Thick Lashes of Lauri Mäntyvaara*; Hana Jusic (Croatia) – *Quit Staring at My Plate*; Balint Kenyeres & Eva Zabezsinszkij (Hungary) – *The Good Soldier*; Michalis Konstantatos (Greece) – *Carbon*; Kenneth Mercken (Belgium) – *Coureur*; Piero Messina (Italy) – *The Wait*; Bogdan Mirica (Romania) – *Dogs*; Matheus Parizi (Brazil) – *Psychography*; Stergios Paschos (Greece) – *Pigs on the Wind*; Kristoffer Rus (Poland/Sweden) & Jarosław Stawirej (Poland) – *Masakra Profana*; William Vega (Colombia) – *Salt*.

Script&Pitch also sees the participation of the **story editor trainees**: Zsuzsanna Király (Austria), Matthieu Taponier (France/USA), Gülin Üstün (Turkey), and Ariadna Vázquez (Spain); and of the **Audience Designers**: Maya Eriksson (Germany), Cristina Popov (Romania) and Marcelo Quesada Mena (Costa Rica).

### AdaptLab

12 adaptation projects developed by European scriptwriters throughout the 3 workshops of the **AdaptLab** programme will also be presented at the Meeting Event (8 of them are taken from books by contemporary Italian and Scandinavian writers).

Olivier Ciechelski (France) – *Providence*; Isabelle Collombat (France) – *The Blue Notebook*; Philipp Mayrhofer (Italy) – *River Without Shores*; Aurélie Mertenat (Switzerland) – *The Forbidden Voice*; Pedram Dahl (Sweden) – *Almost Alive*; Francesca De Lisi (Italy) – *A Little Bird Told Me*; George Graham (UK) – *Our Daughter*; Marianne Hansen (Denmark) – *Dark Roses*; Nicholas Horwood (UK) – *The Dutchman's Grave*; Oriana Kujawska (Poland) – *Except for the Dog*; Despina Ladi (Greece) – *When I Grow Up*; Jan Wagner (Germany) – *Zef*.

#### **Writers' Room**

The 2 cross-platform projects *Midnights* by Anna Reeves (Australia/France) and *Hack* by Lee Thomas (UK) have been developed within 3 workshops in collaboration with the other participants of the 2013 edition of the programme: Andrea Hasselager (Denmark), Sam Howey Nunn (UK), and Jesper Pedersen (Denmark).

#### **Biennale College – Cinema**

In the framework of the collaboration with the **Biennale College – Cinema** initiative of the Venice Biennale, which recently kicked off its second edition, the TFL Meeting Event industry audience will also assist to the pitches of the micro-budget projects *Abu Naim* by Mich'ael Zupraner (Israel), *The Substance* by Lluís Galter Sánchez (Spain) and *The Death of J.P. Cuenca* by João Paulo Cuenca (Brazil).

#### **The Pixel Lab**

The Meeting Event will also display 2 cross-media projects developed at **The Pixel Lab**: *The Cars We Drove Into Capitalism*, produced by Martichka Bozhilova (Bulgaria) and *Houston, We Have a Problem* produced by Bostjan Virc (Slovenia).