



JERRY SCHATZBERG, 1975



MUSEO NAZIONALE DEL CINEMA  
TORINO

**32TFF**

**TORINO  
FILM  
FESTIVAL**

21 - 29 NOVEMBRE 2014

# TFF

TORINO FILM FESTIVAL

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This press kit was made for 32<sup>nd</sup> Torino Film Festival Presentation  
press conferences Rome, November 11<sup>th</sup> 2014, 10.30 a.m., at Casa del Cinema  
Turin, November 11<sup>th</sup> 2014, 6.45 p.m., at Multisala Cinema Massimo

Torino Film Festival  
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## 32° TORINO FILM FESTIVAL info & utilities

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### TEMPORARY OFFICES (NOVEMBER 21st - 29th 2014)

Ph: +39 011 19887500  
Fax: +39 011 19887527

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

**RAI** - Via G. Verdi, 14 - Turin  
Director: +39 011 19887501  
General Secretary: +39 011 19887505  
Hospitaliy office: +39 011 19887509, +39 011 19887511, +39 011 19887514  
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)  
**CINEMA CLASSICO** (Press Screenings - Wheelchair accessible)

**PRESS CONFERENCES TFF Press & Lounge** Exhibitions Hall of Palazzo della Regione Piemonte  
Piazza Castello, 165 - Turin (from 22 november to 29 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

#### 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 11th 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 provided at the 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 opening 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 21th, only the box offices at the Massimo and Reposi cinemas will be open, from 11 a.m. to 10 p.m. From November 22-29, the box offices at the Massimo 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 Cinema Classico throughout the entire day and for the entire duration of the festival. Press accreditations with a yellow stamp will be given priority access.

### **Opening ceremony**

Access to the opening 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 11th, 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 29th at the Reposi cinema is by invitation only.

### **Repeat screenings on November 30th**

Repeat screenings of the winning films will take place at the Massimo cinema on November 30th, starting at approximately 2:30 p.m. The schedule will be published on the festival website on November 29th 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 21st.

### **Ticket and subscription prices**

**Ticket for the opening evening:** EURO 15.00

**Full-price subscription (\*):** EURO 80.00

**Discounted subscription (\*):** EURO 60.00 (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 40.00 Strictly personal and non-transferable, gives access to all the screenings which begin by 7 p.m.

**9-19 Day pass (\*):** EURO 12.00 gives access to screenings which begin by 7 p.m. for one day.

**Full-price ticket:** EURO 7.00

**Discounted ticket:** EURO 5.00 (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)

### **DAILY PROGRAM**

The daily program will be available on line from November 11<sup>th</sup> and will be distributed in all of the festival's locations.

### **BOOKS**

#### **General catalog**

Edizioni Museo Nazionale del Cinema

Italiano/English

Downloadable from the web site: [www.torinofilmfest.org](http://www.torinofilmfest.org)

#### **New Hollywood**

by Emanuela Martini

Editrice Il Castoro

Price: Euro 15,00 - discount for subscription and ticket owners: Euro 12 - discount for accredited press: Euro 10,00.

Discount prices only at the Museumstore of the Mole Antonelliana.

## GRAN PREMIO TORINO: JULIEN TEMPLE

A maestro of the music video (Kinks, Depeche Mode, David Bowie, Culture Club, Sex Pistols, Rolling Stones, Neil Young and many others), Julian Temple has fostered and perfected its evolution from a rudimentary stage to true narrative creation. Born in London (in 1952 in Kensington), he reflects the two often contradictory souls of British cinema: on the one hand, the visionary and quasi-kitsch eccentricity of some of his fiction films; on the other, the melancholy passion of his documentaries describing parts of British society in constant evolution. A movie aficionado (in particular, the works by Jean Vigo, whose life he recounts in his 1998 movie, *Vigo*), during his university years at Cambridge, in the 1970s, Temple became a keen and participatory observer of London's punk scene and culture. A friend of the Sex Pistols, in 1977 he made a short documentary entitled *Sex Pistols Number 1*, the basis of his first feature-length movie, *The Great Rock 'n' Roll Swindle* (1979), in which he tells the story of the band. Using repertory material, animation and new footage, it is told primarily from the point of view of Malcolm McLaren, the impresario of the band which, in the meantime, had dissolved after Johnny Rotten and Sid Vicious walked out. In the early 1980s, Temple dedicated himself to music videos and made his first short, *Jazzin' for Blue Jean*, with David Bowie; and in 1987 he directed his first fiction film, *Absolute Beginners*, a musical about the careerist beginners in the late '50s described in the novel by Colin MacInnes. Set in London during the 1958 racial clashes in Notting Hill, full of wonderful songs (sung by Bowie, Sade, Mick Jagger and others), *Absolute Beginners* is "electronic," flashy, bold, redundant, but also very lucid in its description of a cold and unpleasant world. After shooting the comedy *Earth Girls Are Easy* in the United States, Temple returned to England and once again dedicated himself to music documentaries. He concentrated on the punk counterculture in his next two films about the Sex Pistols, *The Filth and the Fury* (2000) and *There'll Always Be an England* (2008); and in the movie dedicated to the Clash, *Joe Strummer: The Future Is Unwritten*, (2007). He also investigated rock music's power to create cultural cohesion, like in *Oil City Confidential*, 2009, a reconstruction of the career of Dr Feelgood, a blues band that was very popular around Essex. His ability to connect musical phenomena to social and cultural changes in his country, to detect the underlying needs that catalyzed these changes, and to work not just with stars but with normal people, transform his movies into true portraits of an era and a society. All the way to the authentic poetry of *London: The Modern Babylon*, the magnificent documentary from 2012 in which Temple recounts the unlimited vitality of his city through edited material whose intensity is a direct reference to the cinema of Humphrey Jennings and Lindsay Anderson.

### Gran Premio Torino

**THE FILTH AND THE FURY** di Julien Temple (Sex Pistols - Oscenità e furore, UK/USA, 2000, 35mm, 108')

From Shepherd's Bush, a working-class West London neighborhood, to their last concert in 1978 at the Winterland Ballroom in San Francisco: the scandalous rise and abrupt dissolution of the Sex Pistols, recounted by Temple in the second of his three movies dedicated to the band, 19 years after *The Great Rock 'n' Roll Swindle* and 9 years before *There'll Always Be an England*. The protagonists talk, but above all, so does the archival material chosen by the director to depict the context of 1970s Great Britain framing their music and provocations.

# 32° TORINO FILM FESTIVAL

## numbers & guests

197 films presented at Torino Film Festival 2014 of which

65 are the director's first or second feature film

45 world premieres

23 international premieres

3 European premieres

70 Italian premieres

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

### Confirmed guests:

Alessandro Abba Legnazzi, Gianluca Abbate, Mania Akbari, Dario Argento, Lorenzo Balducci, Angelo Barbagallo, Ila Bêka, Andrew Betzer, Susanne Bier, Bruno Bozzetto, Álvaro Brechner, Brandy Burre, Carlo Cagnasso, Rocío Caliri, Mimmo Calopresti, Simone Cangelosi, Alessandro Cattelan, Giacomo Ciarrapico, Jemaine Clement, Chiara D'Anna, Yoshida Daihachi, Eleonora Danco, Emiliano Dante, Tonino De Bernardi, Josephine Decker, Antonietta De Lillo, Yann Demange, Bas Devos, Gabriele Di Munzio, Stefano Di Polito, Benjamin Domenech, Tommaso Donati, Tamara Drakulić, Eric Fellner, Davide Ferrario, Luca Ferri, Anne Fontaine, Stefano Fresi, René Frölke, Luis Fulvio, Francesco Gabrielli, Daniele Gaglianone, Alberto Gemmi, Marco Giallini, Giuliano Girelli, Maxime Giroux, Mário Gomes, Debra Granik, Eugène Green, Emiliano Grieco, Sverrir Gudnason, Corrado Guzzanti, Jean-Charles Hue, Daniel Hui, Liao Jieikai, Ziad Kalthoum, Ivan Kavanagh, Harutyun Khachatryan, Wilma Labate, Guillaume Lafond, Joe Lansdale, John Magary, Davide Maldi, Mikael Marcimain, Melina Marcow, Franco Maresco, Enrico Masi, Valerio Mastandrea, Alessandra Mastronardi, Gianluca Matarrese, Abhijit Mazumdar, Jim Mickle, Marzia Migliora, Teodora Ana Mihai, Luis Miñarro, Orso Miyakawa, Ossama Mohammed, Danilo Monte, Linda Moran, Marilena Moretti, Susanna Nicchiarelli, Gian Piero Palombini, Francesco Pannofino, Michele Placido, Jacopo Quadri, Costanza Quatriglio, Giulio Questi, Alexander Rastorguev, Anna Recalde Miranda, Eddie Redmayne, Bryan Reisberg, Gábor Reisz, Luca Ronconi, Erika Rossi, Oscar Ruiz Navia, Ivan Salatić, Giuseppe Sansonna, Andrea Sartoretti, Federico Schiavi, Carlo Michele Schirinzi, Volker Schlöndorff, Daniele Segre, Mario Sesti, Davide Sibaldi, Lucia Small, J.P. Sniadecki, Giancarlo Soldi, Peter Strickland, Giuseppe Tedeschi, Julien Temple, Mattia Torre, Marco Travaglio, Akseli Tuomivaara, Marco Ugolini, Marco van Geffen, Luca Vendruscolo, Emilie Verhamme, Virgil Vernier, Lucia Veronesi, Gustavo Vinagre, Mathieu Volpe, Kurt Walker, Amanda Rose Wilder, Philipp Worm, Guido Nicolás Zingari.

## 32° TORINO FILM FESTIVAL

Opening film 21st November,  
Auditorium "Giovanni Agnelli", Turin

**GEMMA BOVERY** (France, 2014, DCP, 99')  
by Anne Fontaine  
with Fabrice Luchini, Gemma Arterton

Martin (Fabrice Luchini) is a baker in a village in Normandy; he also loves romantic literature. When his new neighbors, Charles and Gemma Boverly, arrive, he immediately notices the similarity of their names to those of the protagonists of *Madame Bovary*, and his imagination takes flight. A sophisticated and unpredictable comedy, based on the graphic novel by Posy Simmonds (Tamara Drewe, inspiration for the film by Frears), this movie plays on the splendor of Gemma Arterton and the power of artistic imagination, able to interfere with reality.

Closing film 29 th November,  
Multisala Reposi, Turin

**WILD** (USA, 2014, DCP, 120')  
by Jean-Marc Vallée  
with Reese Witherspoon, Laura Dern

Cheryl Strayed, a life wasted on drugs and bad loves, decides to turn over a new page and heads off on the Pacific Crest Trail, which goes from the Mexican to the Canadian border. Contact with nature, endless solitude, sporadic encounters, an uninterrupted flow of memories and seminal music, with hallucinatory editing by Jean-Marc Vallée (*Dallas Buyers Club*). Produced by and starring Reese Witherspoon, screenplay by Nick Hornby.

## A SIXPENCE IN YOUR SHOE

Over the past eleven months, I have often asked myself, “What will the festival retain of the three preceding directors, with whom I have collaborated?”

The meticulousness of Nanni Moretti. The passion of Gianni Amelio. The pop spirit of Paolo Virzì. And naturally, the intelligence with which all three addressed the Torino Film Festival, recognizing and appreciating its identity and striving to preserve it, even as they were molding it according to their taste and their own conception of cinema.

And now, what can Emanuela Martini add? Above all, curiosity. The desire to discover things (styles or the embryo of styles, inventions, returns to the past, combinations with other expressive forms, eccentric experimentation) and the presumption of having maintained a fairly attentive eye to discern them, despite various decades of activity as a film critic and the attendant, interminable screenings. Graham Greene, a long-time film critic, gathered critiques and articles into a book with a beautiful title: “Mornings in the Dark,” recalling the basement cinemas around Wardour Street in which he would bury himself for the morning previews. And a great Italian critic, Morando Morandini, has often underlined that the worst thing that can happen to a critic is to tire of watching movies. Boredom, a glance too many at the wristwatch, the inability to keep viewing the three, four, five or more films a day that sometimes are forced on you by a tightly-packed calendar of film releases and, above all, by the festivals. Conserving your curiosity is fundamental, as a critic and as a festival organizer. Besides curiosity, you also need the instinct, heart, and mind which continue to work quietly, subterraneously, during the dreamlike immersion in a film, and which give you a jolt at certain images and certain emotions. To make a festival like Turin’s, primarily devoted to discovering the new and unusual, also means receiving some of those jolts, counting on those emotions, having the courage to renounce one thing and bet on another.

And, as they say about what a bride should wear on her wedding day: “Something old, something new, something borrowed, something blue.” In this case, it means doing some “editing,” between the new and the all-too-often neglected old (the retrospectives and tributes, of which the Torino Film Festival has always been justly proud), between the first steps of the cinema to come and good, more traditional cinema. Because, let’s admit it, we all have our “guilty pleasures,” beloved genres in which we can abandon ourselves to the most instinctive taste of viewing, a pleasure that is a right of critics, sector insiders, and spectators alike. This “editing” always passes through the filter of awareness and knowledge. During other presentations of the Torino Film Festival, I have already stressed that all the films we propose have a *raison d’être*, each one of them has been appreciated and strongly sponsored by the people (a few, or many, or everyone) who choose the films for the TFF. That saying about the brides has one final bit: “And a silver sixpence in your shoe,” an auspice that the public, too, will love these films, as we have loved them.

Emanuela Martini

## TORINO 32

The main competitive section of the festival is reserved for authors at their first, second or third film. This year the competition presents 15 films shot between 2013 and 2014, never released in Italy, from the following countries: Argentina, Australia, Belgium, Canada, France, Germany, Great Britain, Italy, New Zealand, the Netherlands, Singapore, United States, Sweden, Hungary.

As always focused on "young" cinema, the competition primarily wants to research and discover new talents and trends of the international independent cinema. Over the years, acclaimed authors at the beginning of their career have won the main Award, such as Tsai Ming-liang, David Gordon Green, Chen Kaige, Lisandro Alonso, Pietro Marcello, Debra Granik. Cinema "of the future", representative of genres, languages and trends.

In 2013, *Club Sandwich* by Fernando Eimbcke (Mexico, 2013) won the Best film Award; *2 automnes 3 hivers* by Sébastien Betbeder (France, 2013) won Special Jury Award; Samantha Castillo with *Pelo Malo* by Mariana Rondón (Venezuela, 2013) Best Actress Award and Gabriel Arcand with *Le démantèlement* by Sébastien Pilote (Canada, 2013) won the Best Actor Award.

**ANUNCIAN SISMOS** di Rocío Caliri e Melina Marcow (Argentina, 2014, Blu-Ray, 68')

A boy looks at a small cemetery through binoculars from afar: an epidemic of suicides among adolescents has hit an isolated province in Argentina. Siblings, friends and relatives try to soldier on and face daily life but the burden of the painful contagion continues to hang over them. A disturbing Argentine debut film, made of gestures, gazes and the weight of the absence of those who have gone, that deals with pain in anti-rhetorical tones.

**AS YOU WERE** di Jiekai Liao (Singapore, 2014, DCP, 92')

A boy and a girl, friends since childhood, try to build a love story and keep it intact. But time is not on their side. By the director of the misunderstood *Red Dragonflies*, a mysterious and elliptical film, as elusive as passing years, in which even sentiment must suffer the consequences of History. An uncompromising style that nonetheless opens itself to the landscape; an investigative yet reserved gaze; an affecting film, in which the spectators are asked to lose themselves.

**THE BABADOOK** di Jennifer Kent (Australia, 2014, DCP, 92')

Shortly before Amelia's baby is born, her husband dies in an accident. One day, when the boy is six years old, he finds a mysterious book on his bookshelf: "Mr. Babadook," the story of a bogeyman who knocks three times on the door. An unconventional, stylized and atmospheric horror movie, which calls to mind Méliès, Hugo and classical fairy tales, that analyzes the struggles and snares of solitude, the fear of recognizing evil, our own "babadooks," and the need to metabolize them.

**BIG SIGNIFICANT THINGS** di Bryan Reisberg (USA/Finlandia, 2014, DCP, 86')

Craig (Harry Lloyd in *Game of Thrones*) is about to go live with his fiancée. But just before the move, he tells her he has to go on a work trip and instead heads off alone in his car, toward the South of the U.S.A. His destination: the world's biggest rocking chair, the biggest frying pan, the biggest neon star. Lies over the telephone and laconic encounters accompany Craig as he wanders aimlessly through the soft belly of America. A debut film about the qualms of growing up, depicted without emphasis, but with humor and disenchantment.

**THE DUKE OF BURGUNDY** di Peter Strickland (UK, 2014, DCP, 101')

The Duke of Burgundy is one of the butterflies that wealthy Cynthia collects in her verdant villa. Besides butterflies, she also collects young servants/lovers, like Evelyn, with whom she conducts a servant/mistress relationship with continuous reversals. After the "murder mystery" of *Berberian Sound Studios*, Strickland takes on another "low" genre with irony: the erotic

melodrama, in a female key. The cast features only women, in a crescendo of sado-masochist eroticism, fanciful lingerie, and Bunuelian ambiguity.

**FELIX & MEIRA** di Maxime Giroux (Canada, 2014, DCP, 105')

Meira lives in a Hassidic community in Montréal with her husband and their young daughter. She rebels against the strict rules by listening to soul music and taking the Pill. Then she meets Félix, who has just lost his father, with whom he had been on bad terms. The two approach each other, they study each other, they choose each other. But it's hard to close the door on the past. An implacable and moving drama, it marks the return of Maxime Giroux to the TFF where, in 2008, he presented his debut movie, *Demain*.

**FOR SOME INEXPLICABLE REASON** di Gábor Reisz (Ungheria, 2014, DCP, 96')

Aaron has been dumped by his girlfriend and he has to find a job. Caught between a burdensome mother and his sentimental agony, out of his mind, he wanders the bars and streets of Budapest. On the day he turns thirty, he leaves everything behind and heads to Lisbon. Touches of Allen and Gondry in an existential-surreal comedy about romantic, funny and inadequate young people, and the cities that reflect them; as intelligent and frayed as its lead character.

**FRASTUONO** di Davide Maldi (Italia, 2014, DCP, 86')

Iau, an adolescent who grew up in a mountain community near Pistoia, deals with his sense of estrangement and the difficulty of finding a space of his own by composing techno psytrance music. Angelica, a town girl the same age, who feels suffocated by her humdrum life, searches for independence in a punk creativity that makes her feel free. Dazed or out of synch, they are looking for a place in the world, their paths cross but they don't meet, they wait, they discuss, they run away: a passionate reflection on the power of music.

**GENTLEMEN** di Mikael Marcimain (Svezia, 2014, DCP, 141')

Stockholm, 1979: hidden away in an apartment, an author is typing the story of his relationship with his landlord, a pleasure-seeker who has introduced him to a secret world full of allure and danger. After *Call Girl*, Mikael Marcimain returns to the competition with a new, lush, historical fresco: smoke-filled jazz clubs, botched revolutions, clandestine love stories, underground tunnels, hidden treasures, rock concerts, poètes maudits, espionage and capitalist conspiracies.

**MANGE TES MORTS** di Jean-Charles Hue (Francia, 2014, DCP, 94')

When the eldest brother gets out of prison after serving fifteen years, the other two brothers and their gypsy family rejoice. Perhaps too soon. A road movie that is also a noir, atypical, dirty and thorny, with a captivating second half on wheels, as black as pitch and as out of control as the protagonists' destiny. Extraordinary performances, with non-professionals and improvisations. And a surprise finale.

**MERCURIALES** di Virgil Vernier (Francia, 2014, DCP, 108')

Two friends, Lisa and Joane, live in Paris and spend their time at the La Défense shopping mall and the twin towers of Les Mercuriales. Both of them are models for a day, the rest of the time they are babysitters and slackers. They love to dance and roam the savage nights, as they navigate a landscape in ruins. A timeless story, powerful and fascinating, obsessed by the cement giants. The first feature film by Vincent Vernier, shot in 16mm and made with the support of Torino FilmLab.

**N-CAPACE** di Eleonora Danco (Italia, 2014, DCP, 80')

A woman, Anima in pena, travels between Terracina and Rome. She walks, often wearing pajamas, sometimes she sits on a bed in the middle of the street. She talks with elderly people and adolescents: she asks questions about death and school, sex and religion. She wants to understand, to pull out their feelings from their faces and their bodies. And the others reply, naïve or angry, fragmentary or ironic. Instinctive and lucid, the first movie by a theatrical actress who has always concentrated on the intertwining of matter and emotions.

**VIOLET** di Bas Devos (Belgio/Olanda, 2013, DCP, 82')

An adolescent boy, a BMX fanatic, witness the murder of another boy his age. An impossible grieving process - his, of the families, of the entire neighborhood - as told through stylized and hypnotic images, somewhere between Van Sant and the early Egoyan. A movie about weightless bodies, stony faces, video as a form of experience, sounds as traces of an elsewhere. A Flemish debut, part cinema, part video art; and at the heart of both.

**WHAT WE DO IN THE SHADOWS** di Jemaine Clement e Taika Waititi (Nuova Zelanda, 2014, DCP, 86')

The daily life of four Wellington roommates who are out of the ordinary: they are vampires. House chores, relations with the neighborhood and the cleaning lady, evening outings, choosing outfits, mealtime, old romantic setbacks and new quarrels. An exhilarating mockumentary in reality TV style, with perfect dialogue and contagiously likeable characters. The comparison between them, humans and the werewolf adversaries provides a sarcastic reflection on the rhythms of modern life.

**WIR WAREN KÖNIGE / THE KINGS SURRENDER** di Philipp Leinemann (Germania, 2014, DCP, 107')

A police special forces team, a youth gang: two parallel worlds, traversed by electric tensions and magnetic bonds. Chance and a shy thirteen-year-old first bring these worlds in contact and then smashes them together in a fight for survival. A gloomy and tense metropolitan noir, suspended between traces of Scorsese and references to Scandinavia's take on the genre; it gives nobody a break and starkly depicts truth, justice, friendship and loyalty.

## FESTA MOBILE

It begins with a unique comedy, sophisticated and surprising: *Gemma Boverly* by Anne Fontaine, written by the critic and screenwriter Pascal Bonitzer and based on the graphic novel by Posy Simmonds (who also wrote *Tamara Drewe*), in which the baker Fabrice Luchini and the beautiful Englishwoman Gemma Aterton blend together real life and fantasy, taking their cue from Flaubert's masterpiece. It ends with a voyage into the unlimited physical and psychic space of *Wild*, in which the director Jean-Marc Vallée (*Dallas Buyers Club*), the screenwriter Nick Hornby and the star (and producer) Reese Witherspoon reconstruct

the adventures of Cheryl Strayed, an American author in the throes of an existential crisis who leaves everything behind and sets off to hike the 1,600 kilometers of the Pacific Crest Trail.

Between these two moments, Festa Mobile 2014, as always, presents (out of competition) a "booty" of movies we liked, gathered from all over the world and still unreleased in Italy.

From the United Kingdom, *The Theory of Everything*, the new movie by James Marsh (*Man on Wire* and *Shadow Dancer*) about the astrophysicist Stephen Hawking (played by the young, very talented Eddie Redmayne), his genius, his marriage, his disease, his stubborn desire to live and cogitate. From Australia, a harsh, post-apocalyptic noir, *The Rover* by David Michod (*Animal Kingdom*), starring Guy Pearce and Robert Pattinson. From Ireland, the very tense '71 by Yann Demange, the long night of an English recruit who gets separated from his unit in the hot zone of Belfast and is hunted by everyone. From France, *La chambre bleue*, the sensual, perfect work by Mathieu Amalric based on a claustrophobic story by Simenon; and *P'tit Quinquin*, the hilarious, surreal TV miniseries directed by Bruno Dumont (in the mood to poke fun at himself). Two different Scandinavian thrillers revolve around families: from Denmark, *A Second Chance*, in which Susanne Bier once again disquietingly delves into doubts and moral tensions; and from Sweden, *Force majeure* by Ruben Östlund, a natural and a marital disaster set in the Alps. From Poland, *Jack Strong* by Władysław Pasikowski, a concise spy story based on the true story of Colonel Ryszard Kukliński; from Japan, *Pale Moon* by Daihachi Yoshida, the story of a shy bank clerk's ill-considered love for a client's grandson; from Argentina, *Jauja*, a journey into the Patagonian desert by Lisandro Alonso; from Belgium, a small, precious film, *Eau Zoo* by Emilie Vernamme, a love story about two adolescents growing up in an obsessed and isolated community.

There are many American movies: *Magic in the Moonlight*, Woody Allen's new comedy featuring ghosts, magicians and con artists on the Côte d'Azur, starring Colin Firth and Emma Stone; *Infinitely Polar Bear*, an autobiographical first film by Maya Forbes, who humorously recounts the period in the 1970s when she and her sister were entrusted to their loving but unpredictable bipolar father (Mark Ruffalo); the captivating-jazzy-metropolitan *Whiplash* by Damien Chazelle (who participated at the 2009 TFF with *Guy and Madeleine on a Park Bench*); the reflective-painful-rural *The Better Angels* by A. J. Edwards (a collaborator of Terrence Malick), that recounts Abraham Lincoln's childhood.

And then there are the genres: the noir *The Drop* by Michael Roskam, the story of a solitary bartender (Tom Hardy) and his cousin Marv (James Gandolfini); the anomalous western *The Homesman*, by and with Tommy Lee Jones; the caustic family comedy *The Mend* by John Magary, in which two very different brothers must deal with a forced and difficult cohabitation; the torrential melodrama *The Disappearance of Eleanor Rigby* by Ned Benson, in its uncut version. In two movies, *Him* and *Her*, the story of a couple that meets, falls in love, marries and abruptly separates is told from her side (Jessica Chastain) and from his (James McAvoy).

Then, a tribute to the jury member Debra Granik (who won the 2010 Festival with *Winter's Bone*), *Stray Dog*, the story of a mature biker-Vietnam veteran, his journeys on his Harley Davidson with his companions, and his heterogeneous family life: it draws more than just an ideal line between contemporary U.S. independent film and the New Hollywood of the 1970s.

Last but not least, four Italian movies: the gang of *Boris* (Giacomo Ciarrapico, Mattia Torre and Luca Vendruscolo) come to the Festival with *Ogni maledetto Natale*, an ironic tribute to the family celebration par excellence, Christmas, as it is experienced in two very different families: the highly uncouth parents of her (Alessandra Mastronardi) and the ultra-snob family of him

(Alessandro Cattelani). The cast also includes Valerio Mastandrea, Marco Giallini, Laura Morante, Francesco Pannofino and Corrado Guzzanti. The documentary *Togliattigrad* by Gian Piero Palombini and Federico Schiavi, which uses archive material and interviews to narrate the birth of the city in which the Soviet automotive industry grew with the support of Fiat. Another film about Fiat in *Mirafiori Luna Park* by Stefano Di Polito, the surreal adventure of three retired workers (Alessandro Haber, Antonio Catania and Giorgio Colangeli) who want to bring new life to the Mirafiori factory. And *Prima di andar via*, in which Michele Placido takes up and expands on Filippo Gili's theatrical play about the touchy subject of suicide. And finally, two restorations: in collaboration with the Cineteca Nazionale and Medusa, *Profondo rosso* by Dario Argento, on the occasion of the 40<sup>th</sup> anniversary of its release; and for its 75<sup>th</sup> anniversary, *Gone With the Wind*, in collaboration with Warner.

**'71** di Yann Demange (UK, 2014, DCP, 100')

Belfast, 1971: an English recruit is stranded in the city's hottest zone after his unit is chased off. He will have to fight for his life, hunted down by one and all and an unwilling witness to complex political and insurrectional plots. A war movie and survival horror all in one night, with Greengrass' nervous style combining with that of more recent zombie movies: in fact, the director is Yann Demange of *Dead Set*.

**THE BETTER ANGELS** di A.J. Edwards (USA, 2013, DCP, 94')

Abraham Lincoln's childhood in the rugged Indiana countryside, his mother's death, his relationship with his sister and step-mother. A.J. Edwards, a collaborator of Terrence Malick, debuts as a director with a tale of the origins and education of the future U.S. President, with a refined style that betrays his maestro's influence and a fascinatingly grainy black and white. With Jason Clarke, Diane Kruger, Brit Marling and Wes Bentley.

**LA CHAMBRE BLEUE** di Mathieu Amalric (Francia, 2014, DCP, 76')

Julien (Mathieu Amalric) and Esther met as children. They meet up again as adults and become lovers. They are both married. Eight times they meet in a blue room in a hotel near the village where they both live. The risk of discovery is high and Julien prefers to end the relationship. But the mechanism that will lead to tragedy has been set in motion. Amalric masterfully recreates the atmosphere of one of Georges Simenon's most sophisticated novels.

**EN CHANCE TIL / A SECOND CHANCE** di Susanne Bier (Danimarca, 2014, DCP, 105')

The police officer Andreas and his wife have just had a baby and are very happy. One day Andreas is sent to the apartment of two drug addicts, whose young baby lies neglected in the mess. Andreas is distraught and, when everything starts to go wrong at his home, he makes a difficult decision. A very harsh moral dilemma in the thriller by Susanne Bier (Oscar for best foreign film with *In a Better World*), with Nicolaj Coster-Waldau (*Game of Thrones*, *Black Hawk Down*, *Kingdom of Heaven*).

**THE DISAPPEARANCE OF ELEONOR RIGBY:**

**HER** di Ned Benson (USA, 2013, DCP, 100')

**THE DISAPPEARANCE OF ELEONOR RIGBY:**

**HIM** di Ned Benson (USA, 2013, DCP, 89')

Eleanor and Conor meet, fall in love, get married. He opens a restaurant, she returns to her university studies. But when the couple is confronted with a tragedy, they split up. A complete version of the movie that was re-edited and shortened for its presentation at Cannes, it tells the story from his side and from hers: two twin movies that are drastically different, in which the points of view modify the psychologies and key events to be remembered. A very compassionate film, with a painful and meticulous script and a perfect cast: Jessica Chastain and James McAvoy (her&him), William Hurt and Isabelle Huppert (Eleanor's parents), Cioran Hinds and Viola Davis.

**THE DROP / CHI È SENZA COLPA** di Michaël R. Roskam (USA, 2014, DCP, 107')

Bob is a bartender, he lives alone in a bare apartment and does borderline illegal odd jobs for his cousin Mary, until the Chechen mafia tries to take control of the bar and the neighborhood. Based on a short story by Denis Lehane (*Mystic River*) and directed by the author of *Bullhead*, 2011 Oscar nomination for best foreign film, *The Drop* is a taut, quick-paced metropolitan noir. With Tom Hardy, James Gandolfini and Naomi Rapace.

**EAU ZOO** di Emilie Verhamme (Belgio, 2014, DCP, 78')

Two adolescents try to love each other on an island where all the adults are obsessive and paranoid. Convinced that a catastrophe is about to hit, they keep their children virtual prisoners of the village and the families. A fascinating first film, a *Romeo and Juliet* in a dystopian and naturalistic key, full of allegories, references to archetypes and a fantasy cinema influenced by *The Wicker Man*, *The Village*, *Lord of the Flies*.

**GEMMA BOVERY** di Anne Fontaine (Francia, 2014, DCP, 99')

Martin (Fabrice Luchini) is a baker in a village in Normandy; he also loves romantic literature. When his new neighbors, Charles and Gemma Boverly, arrive, he immediately notices the similarity of their names to those of the protagonists of *Madame Bovary*, and his imagination takes flight. A sophisticated and unpredictable comedy, based on the graphic novel by Posy Simmonds (Tamara Drewe, inspiration for the film by Frears), this movie plays on the splendor of Gemma Aterton and the power of artistic imagination, able to interfere with reality.

**GONE WITH THE WIND / VIA COL VENTO** di Victor Fleming (USA, 1939, DCP, 238')

An egocentric Southern girl survives the Civil War, marries three times but loses her true love. The most popular historical and melodramatic fresco of all times, on the 75<sup>th</sup> anniversary of its release and in a restored version. Sparkling Technicolor and shameless conservative ideology: a monument to Hollywood, its divas (Gable, Leigh, Howard, De Havilland), the wizards of scenic illusions (Cameron Menzies) and titanic producers (Selznick). Memorable scenes on the silver screen: the wounded at the train station, Atlanta burning, sunset at Tara.

**THE HOMESMAN** di Tommy Lee Jones (USA/Francia, 2014, DCP, 122')

Mary, a solitary pioneer, has to escort three insane women East. George Briggs, a rough-mannered vagabond, accompanies her. The Copernican revolution of the western: Tommy Lee Jones (directs and stars, with Hilary Swank) overturns and reconciles genres, geographies and mentalities. A film made of small yet very significant things, with a pure and contemporary gaze, fixed on the need for change. A very harsh description of a West where "a good horse is better than any woman."

**INFINITELY POLAR BEAR** di Maya Forbes (USA, 2014, DCP, 88')

Educated but penniless, in 1970s Boston: Cameron is bipolar, he had a nervous breakdown and can't find a job; Maggie can't maintain their family any longer (they have two girls). So she accepts a scholarship in New York and leaves her daughters in the hands of her unstable husband. Funny, moving and unpredictable, the story of a strange ménage, told by someone who experienced it (the director) and starting Mark Ruffalo in a state of grace, and Zoe Saldana.

**INUPILUK** di Sébastien Betbeder (Francia, 2014, DCP, 34')

Thomas and Thomas have been friends since forever. And they always meet up at the same bar. One is having problems with his love life, the other is waiting for his father to arrive from Greenland with two friends. But at the last moment the father backs out and the two friends have to squire the two Inuits around. The one problem: the language. Sébastien Betbeder (special jury prize at the 31<sup>st</sup> TFF with 2 *automne*s, 3 *hivers*), with humor and infinite affection, shows us the meeting of two worlds that are poles apart.

**JACK STRONG** di Wladyslaw Pasikowski (Polonia, 2014, DCP, 128')

The early 1970s. The Cold War is at its zenith and a Polish colonel decides to become a mole for the U.S. putting his entire family in danger. Inspired by the true story of Col. Ryszard Kuklinski, a classic and robust spy movie, masterfully written, directed and acted (including Patrick Wilson). It keeps its distance from vintage temptations and formal contortions. A big box office success at home.

**JAUJA** di Lisandro Alonso (Argentina, 2014, DCP, 108')

A mysterious Danish captain (Viggo Mortensen) accepts a job in the heart of Patagonia during the genocidal war (1882). But when his 15-year-old daughter runs off with a soldier, he sets off after her, losing his way in the pristine and legendary desert. Six years after Liverpool, Lisandro Alonso returns to a primitive cinema, with pure natural elements and "ancient" images, almost tableaux vivants. A moving and dazzling reflection on the human condition.

**KAMI NO TSUKI / PALE MOON** di Daihachi Yoshida (Giappone, 2014, HDCam, 114')

An efficient and shy bank clerk, respected and admired by her colleagues, conceals a married life that is more humdrum than passionate. Her sexual attraction for the young grandson of a client will lead her to commit unpredictable acts. A melodrama with touches of crime, about the irresistible impulse to betray one's own nature in the name of carnal passion and willingly sacrificing everything on the altar of instinct.

**MAGIC IN THE MOONLIGHT** di Woody Allen (USA, 2014, DCP, 97')

In the early years of the 1900s, an English magician (Colin Firth), specialized in revealing fraud in the world of magic, goes to the Côte d'Azur to unmask a girl (Emma Stone) who is famous for her supposed ability to talk with the after-life. But what if she actually can? Part *The Curse of the Jade Scorpion* and part *Scoop*, Woody Allen's new romantic comedy, with a sparkling cast (including Marcia Gay Harden and Catherine McCormack).

**THE NOSTALGIC MECHANICS OF RANDOMNESS** di Constantin Popescu (Romania, 2014, DCP, 28')

Titi Penescu, an elderly, retired pilot, lives alone in a hostile world after his wife's death. His only companions are his parrot Kiki and his motorcycle with a BMW sidecar. One day, he sets off for the cemetery, meets a girl and everything changes. From the director of *Portrait of the Fighter as a Young Man* (in competition at the 2010 TFF), a tale of solitude and the encounters of marginalized people who, without wasting words, recognize and understand each other.

**THE MEND** di John Magary (USA, 2014, DCP, 111')

Matt and Alan are two very different brothers. Since each one is experiencing a personal crisis with his woman, they are trying to adjust their lives and their relationship by sharing an apartment, more or less unwillingly. From the American indie galaxy, a bitter and sharp-cornered debut film with a jazz rhythm; it plays out like an acid comedy but is always ready to veer toward drama. With a magnificent Josh Lucas and a beautiful soundtrack.

**MIRAFIORI LUNA PARK** di Stefano Di Polito (Italia, 2014, DCP, 75')

Three retired Fiat workers, disgusted with today's world, decide to occupy the factory where they have spent their lives working, Mirafiori, before it is demolished to make room for a playground. An occasionally bitter fairytale that is full of hope, that deals with social commitment with non-rhetorical levity. With Alessandro Haber, Antonio Catania and Giorgio Colangeli. Produced by Mimmo Calopresti, who appears in a cameo with Lorenzo Ventavoli.

**OGNI MALEDETTO NATALE** di Giacomo Ciarrapico, Mattia Torre e Luca Vendruscolo (Italia, 2014, DCP, 95')

It's love at first sight between Giulia (Alessandra Mastronardi) and Massimo (Alessandro Cattelan di X Factor). But what comes between them is Christmas, which they spend at home with their respective families: one very uncouth and rowdy, the other very rich and formal. The new movie

by the directors of the TV series *Boris*, with a cast that brings together the best of Italian comedy: Valerio Mastandrea, Marco Giallini, Laura Morante, Francesco Pannofino, and Corrado Guzzanti. All in the mood for quick change acts.

**P'TIT QUINQUIN** di Bruno Dumont (Francia, 2014, DCP, 200')

In a village in Pas-de-Calais, a group of children are first-hand witnesses of the investigation of strange murders involving local farmers. The TV series of the year, directed by an unexpected Bruno Dumont: *Twin Peaks* meets *The Pink Panther*, and they both cross with Monty Python. Hilarious and paradoxical, without losing its equilibrium it relentlessly transforms itself into a disconcerting reflection on human nature and its deformities.

**PRIMA DI ANDAR VIA** di Michele Placido (Italia, 2014, DCP, 65')

"Tomorrow, I won't be alive anymore," Francesco tersely tells his family, gathered for dinner. He has decided to commit suicide because he can't bear living without his wife, who died three months earlier, and can't imagine the idea of getting used to the pain. After the initial shock, his parents and his sisters try to make him change his mind. Michele Placido embellishes on the theatrical play written and performed by Filippo Gili, calling attention to a major taboo of our society.

**PROFONDO ROSSO** di Dario Argento (Italia, 1975, DCP, 126')

Marc, a jazz pianist, witnesses the murder of a medium and starts to hunt for the assassin. After the success of *The Bird with the Crystal Plumage*, *The Cat O' Nine Tails* and *Four Flies on Grey Velvet*, Argento makes his most famous thriller, whose style and tone is a forerunner of the horror trend. Music by Goblin, outdoor shots primarily in Turin, with David Hemmings, Daria Nicolodi and a passionate Clara Calamai. Restored by the Cineteca Nazionale for the fortieth anniversary of its release.

**THE ROVER** di David Michôd (Australia/USA, 2014, DCP, 103')

In a post-apocalyptic outback, a man is hunting down some petty criminals who have stolen his car. The brother of one of the thieves, who was abandoned by his companions after he was wounded, is with him and the two forge an odd relationship. *The Mad Max* of the Third Millennium, an on-the-road movie whose only destination is desperation, harsh and slashed with sudden razor blades of violence. Directed by David Michôd of *Animal Kingdom*; starring Guy Pearce and a surprising Robert Pattinson.

**STRAY DOG** di Debra Granik (USA, 2014, DCP, 98')

Ron "Stray Dog" Hall is a true-blue biker, bearded and tattooed, who drives his Harley from the Missouri countryside to Washington. He and other groups of bikers are headed to the Vietnam Memorial. Fragments of his daily life, with his family and with his fellow veterans, create a very compassionate portrait of a stranger in his conscience-stricken homeland. An ultra-indie American documentary that marks the return to Turin of Debra Granik after the success of *Winter's Bone* (*Un Gelido Inverno*).

**THE THEORY OF EVERYTHING / LA TEORIA DEL TUTTO** di James Marsh (UK/USA, 2014, DCP, 123')

He is brilliant, super-intelligent, seductive: young Stephen Hawking, who challenged everyone at Cambridge with his theories of physics. Jane Wilde, who is just as bright, holds her own against him. They fall in love and, despite the degenerative disease which strikes him, they get married and have three children. Inspired by Jane's memoirs, a stubborn, ironic ode to life and the strength of the human spirit. Directed by James Marsh (*Man on Wire* and *Shadow Dancer*), with an exceptional star turn by Eddie Redmayne.

**TOGLIATTI (GRAD)** di Gian Piero Palombini e Federico Schiavi (Italia, 2014, DCP, 96')

The birth of Togliattigrad, a Soviet city named after the "comrade secretary" of the Italian Communist Party, converted to the automobile industry with the help of Fiat. Rare archival

material and interviews with people who witnessed the era, for a documentary which recounts a historical moment that seems to have occurred eons ago: a piece of the country's industrial history that is indissolubly tied to the city of Turin.

**TURIST / FORCE MAJEURE** di Ruben Östlund (Svezia/Danimarca/Norvegia, 2014, DCP, 118')

A Swedish family's weeklong ski holiday in the Alps turns into a nightmare after an avalanche (victimless) ignites the conflicts and contradictions between husband and wife. A family thriller seasoned with irony, sarcasm and a sense of the absurd, overshadowed as much by the spirit of Bergman as by that of Allen. As elegant as Scandinavian design, as sharp as a razor, and often hilarious. Directed by Ruben Östlund of Play.

**WHIPLASH** di Damien Chazelle (USA, 2014, DCP, 105')

Andrew, a young, talented and ambitious jazz drummer, joins the class and the band of a legendary and much-feared teacher. With his extreme and sadistic methods, the man will lead him dangerously to the limit, and beyond. After *Guy and Madeline on a Park Bench*, Damien Chazelle returns to Turin with a gripping and exciting movie. Extraordinary music, with a J.K. Simmons who seems like the music conservatory version of the sergeant in *Full Metal Jacket*.

**WILD** di Jean-Marc Vallée (USA, 2014, DCP, 120')

Cheryl Strayed, a life wasted on drugs and bad loves, decides to turn over a new leaf and heads off on the Pacific Crest Trail, which goes from the Mexican to the Canadian border. Contact with nature, endless solitude, sporadic encounters, an uninterrupted flow of memories and seminal music, with hallucinatory editing by Jean-Marc Vallée (*Dallas Buyers Club*). Produced by and starring Reese Witherspoon. Screenplay by Nick Hornby.

### Portraits of artists

Six artists (a maestro of the stage, two musicians, an actor a filmmaker, an author), dedicated to their work and their passions, in their enthusiasm and their contractions, in their vitality and disappointments, as narrated by a number of filmmakers who love them and have shared parts of their work and their life with them. Luca Ronconi, a towering figure in contemporary theatre, at work with a group of young actors. Nick Cave, filmed over an imaginary 24-hour period of his life and creative output. Lucio Dalla, as recounted by friends, artists, intellectuals and people who were close to him on the Tremiti islands, in Sicily and Bologna. Carlo Colnaghi, a promising actor of the 1960s, who returned to acting in the independent cinema of the 1980s, remembered fifteen years after his death through edited clips of his performances and interviews. The "Red Rhino" Alberto Signetto, who passed away this year, vindicates his independence, his stubbornness, his irony. And finally, a visionary author who has influenced his readers' imagination: after years of isolation, mysterious, fed up Tiziano Sclavi talks about his interior world in two interviews.

Six stories interwoven with passion, intuition and torment, which show us the process of artistic creation first-hand and demonstrate how everything, in art and culture, combines and influences each other. As recounted by Jacopo Quadri, Iain Forsyth and Jane Pollard, Mario Sesti, Daniele Segre, Marilena Moretti and Giancarlo Soldi, respectively.

**20,000 DAYS ON EARTH** di Iain Forsyth e Jane Pollard (UK, 2013, DCP, 95')

Forsyth and Pollard, two English experimental artists specialized in recreating concerts of the past (their re-enactment of Bowie's last concert as Ziggy Stardust is famous), stage an imaginary day in the life of Nick Cave as he was making his record *Push the Sky Away*. The result is a fascinating hybrid, part documentary and part fiction, that traces a pathway among the unfathomable mechanisms of the creative process.

**NESSUNO SIAMO PERFETTI** di Giancarlo Soldi (Italia, 2014, DCP, 71')

Tiziano Sclavi, the legendary cartoonist who invented and developed Dylan Dog, changing the world of Italian comics forever, talks about himself candidly in two exclusive interviews. A winning and bitter documentary about a shy person who is as full of shadows as he is of talent. Directed by Giancarlo Soldi who, back in 1992, directed *Nero*, based on the novel by Sclavi and starring Sergio Castellitto.

**LA SCUOLA D'ESTATE** di Jacopo Quadri (Italia, 2014, DCP, 87')

A live-in laboratory for freshly-graduated actors, in the Umbrian countryside between Gubbio and Perugia. This is "the space of liberty" of the Centro Teatrale Santacristina, founded by Luca Ronconi in a farmhouse surrounded by vegetation and far from any distractions. Three weeks of community life, readings and rehearsals. Ronconi comments, glosses, suggests, molds, indulges in confidences and memories. A unique opportunity for a close-up view of the great maestro and his work method.

**SENZA LUCIO** di Mario Sesti (Italia, 2014, DCP, 86')

On March 1, 2012, Lucio Dalla passed away. Marco Alemanno, the person closest to him in his final years, retraces how they met and the singer-songwriter's life, from Bologna, to the Tremiti islands, to Mount Etna, with the help of music critics (Ernesto Assante, Gino Castaldo), artists (Luigi Ontani, Mimmo Paladino), musicians (Marta sui tubi, Paolo Nutini, Charles Aznavour), actors, directors, friends (Piera Degli Esposti, Isabella Rossellini, Renzo Arbore, Paolo Taviani, John Turturro) and regular people.

**IL VIAGGIO DI CARLO** di Daniele Segre (Italia, 2014, DVD, 30')

Fifteen years after his death (July 12, 1999), an intense and clear-eyed portrait of Carlo Colnaghi, a graduate of Milan's Piccolo Teatro and an enfant prodige of the 1960s underground theatre. He suffered from depression and returned to acting in the early '90s with *Tempo di riposo* and *Manila Paloma Blanca* by Daniele Segre. The director remembers him with edited clips of his movies and portions of an interview made during a train trip to Venice for the film festival.

**WALKING WITH RED RHINO / A SPASSO CON ALBERTO SIGNETTO** di Marilena Moretti (Italia, 2014, DCP, 109')

A tribute to Alberto Signetto, a filmmaker from Turin who passed away last January. Signetto made harsh, uncompromising films, far from the influence of a production world that had always ignored him. This is why he felt like a (red) rhino: "I can relate to this stubborn, big, cumbersome, fairly untamable, and treacherous animal. Sometimes rhinos chase after the jeeps of white people, even though they are bigger and it knows it's going to lose."

Torino incontra Berlino

**BAAL** di Volker Schlöndorff (Germania, 1969, DCP, 85')

From the play by Bertolt Brecht, a journey into the isolation and self-destruction of a poet (the director Rainer Werner Fassbinder) who can't choose between amour fou and egoism. Directed by Schlöndorff for German TV, with Margarethe von Trotta, at the time it was firmly obstructed by the playwright's widow, who forbade its broadcasting. Only recently has it been restored and rescued from oblivion.

**DAS CABINET DES DR. CALIGARI** di Robert Wiene (Germania, 1920, DCP, 75')

In a mountain village, a doctor with almost magical powers induces a sleepwalker to commit murders; on his traces are two young people, one of whom narrates the story from an insane asylum... A masterpiece of German expressionist cinema, more fantastical than allegorical, more visionary than political. The restored version features dazzling, deformed scenography by the painters Warm, Reimann and Röhrig, while the modernity of the narrative enigma is still surprising today.

**DIPLOMATIE / DIPLOMACY - UNA NOTTE PER SALVARE PARIGI** di Volker Schlöndorff (Francia/Germania, 2014, DCP, 85')

Paris, August 24, 1944. As the allied troops advance, the Swedish consul Raoul Nordling (André Dussolier) manages to sneak into the hotel one night where the Nazis have set up their headquarters. He wants to convince General Dietrich von Choltitz (Niels Arestrup) to disobey Hitler's orders: destroy the city. From a veteran of Germany's cinematographic new wave (*The Tin Drum*), a fascinating duel of words, dignity and pride, against all war. With two stars who are nothing less than gigantic.

Premio Maria Adriana Prolo 2014

**ALLEGRO NON TROPPO** di Bruno Bozzetto (Italia, 1976, Blu-Ray, 81')

The *Fantasia* by Bozzetto is also his anti-*Fantasia*: ecologism, eroticism and anti-totalitarianism go arm-in-arm with Debussy, Dvořák, Sibelius, Ravel, Vivaldi and Stravinsky. An absolute masterpiece of animation (and more), in which the live intermezzi (with Maurizio Micheli and Maurizio Nichetti), also paying tribute to the comedians Oliver and Hardy, are no less imaginative and overwhelming than the cartoons. The orchestra of only "ugly old women," the cameo of Signor Rossi and the search for the *finale* are unforgettable. Along with *Allegro non troppo*, the following shorts will also be screened: *Una vita in scatola*, *Mister Tao*, *Europa&Italia* and *Rhapsodeus*.

TFF e Intesa Sanpaolo per EXPO Milano 2015

**SO LONG AT THE FAIR** di Antony Darnborough e Terence Fisher (UK, 1950, 35mm, 86')

Johnny, an English mailman, takes his sister Vicky (Jean Simmons) to Paris during the 1889 Expo. One evening they dine at the Moulin Rouge and Johnny lends 50 francs to a young English painter (Dirk Bogarde). The next morning, when Vicky asks after her brother at the hotel, she is told that he returned alone. Johnny's room no longer exists. Panic stricken, Vicky goes to the consulate, to the police, but nobody believes her. The painter helps her solve the mystery. A gothic thriller, with disquieting, avaricious consequences, directed by Terence Fisher.

## DIRITTI & ROVESCII

PAOLO VIRZI' PRESENTS: DIRITTI & ROVESCII

In 1911 a fire at the Triangle factory in New York killed 146 workers, primarily young women; illustrated by powerful, precious archive images and re-evoked by the touching soundtrack of the original testimony, it is matched with the vivid, live footage of the victims - once again, women - of a tragedy that took place one century later, the collapse of a knitwear factory in Barletta three years ago: five more workers dead, including a fourteen-year-old girl (*Triangle* by Costanza Quatriglio).

Then, forty years after the referendum on divorce, there is a journey in words and images - some of which are heart-breaking and intimate - from Super8 home movies and TV programs of the era; disturbing in their dramatic propagandistic form, they are about love and marriage, about couples as a condition that is both natural and, at the same time, social (*Per tutta la vita* by Susanna Nicchiarelli).

And another journey, this time a real one that is over four thousand kilometers long: the protagonist is a blue, papier-mâché horse, "Marco Cavallo," created on the day before the promulgation of the revolutionary Law 180, which was supposed to shut down the civil, scientific and judicial abomination of insane asylums forever. Marco Cavallo has set off once again, traveling to the judicial psychiatric hospitals of Italy, to remind society that the madman who committed a crime is also a person who needs to be listened and cared for (*Il viaggio di Marco Cavallo* by Erika Rossi and Giuseppe Tedeschi).

Then, the story of a person that newspapers nowadays would call an “*esodato*” (a worker who has lost his job but is not yet eligible for retirement pay - Translator’s note), but who is another living human being, with a face, a voice, a first and last name, who generously lays bare the truth of his sentiments, his fragility and his optimism, despite the uncertainty of his own destiny (*Let’s Go* by Antonietta De Lillo).

And finally, we meet Janet, a tattooed prostitute, intelligent and brazen, who, in cheerful, vibrant, ironic freedom, tells her story: a journey of words and thoughts into the heart of a topic that is often treated with moralism, malice and embarrassment: the human body, sex, in its mercenary expression and in its daily reality made of desires, harshness, precariousness (*Qualcosa di noi* by Wilma Labate).

Five stories, five portraits, five adventures - workers, wives, whores, madmen, *esodati* - who, shuffled together, paint a fresco of people, of their rights, which are difficult to deal with, and of their reverses, both human and civil; of them falling down and getting back up; of their poignant dreams of recovery. This small and intense section is composed of five beautiful Italian films: to call them documentaries is reductive because they are chronicles in which the truth of the events encounters the poetry and the personality of the gaze that captures and transforms them into narration, with candor, curiosity, affection, sometimes even with anger, but without whingeing. What these movies have in common, besides the biographical and biological data of their authors, who are primarily women, is a way of using cinema that knocks down the divide between truth and fiction, and that seems to sanction a new step forward in the investigation of human events and the art of sharing the pleasure and emotion of recounting the painful and sometimes funny things of life.

**LET’S GO** di Antonietta De Lillo (Italia, 2014, Blu-Ray, 55’)

Reminiscences of the former Neapolitan photo reporter Luca Musella, now unemployed, become director Antonietta De Lillo’s window onto an Italy that has already changed (for the worse), where hopes clash with disappointments and the crisis, forming a pocket of “rejection” that belongs to everyone and concerns us all. Through Viterbo and all the way to Milan, by way of the “porn vegetables” (!), *Let’s go* is at the same time memory and hope.

**PER TUTTA LA VITA** di Susanna Nicchiarelli (Italia, 2014, DCP, 52’)

Forty years ago, the referendum on divorce marked a fundamental step in transforming Italian customs and society. Today, this right we take for granted is recounted by couples who were among the first to resort to the divorce law. Susanna Nicchiarelli, the director of *Cosmonauta* and *La scoperta dell’alba*, with pop cheerfulness and emotional participation, depicts a sentimental and social past that is still close and as up-to-date as ever.

**QUALCOSA DI NOI** di Wilma Labate (Italia, 2014, DCP, 74’)

Jana has been a prostitute for eleven years. It’s her job and she does it for the money. In a house that was a rendez-vous for paid sex from the ‘60s to the ‘80s, she meets with a group of aspiring authors and an actress to answer their questions. And she needles them on topics near to their hearts. Thus, without filters, the roles are reversed and they are the ones telling her about their hopes, disappointments and expectations in a world that doesn’t offer many prospects.

**TRIANGLE** di Costanza Quatriglio (Italia, 2014, DCP, 63’)

In March 1911, 146 people, mostly female immigrant workers, lost their lives at the Triangle factory in New York. In 2011, the collapse of a rundown building in Barletta killed four women workers and a girl. The documentary by Costanza Quatriglio (*L’isola, Terramatta*) ties these events one hundred years apart, alternating yesterday and today and giving voice to those who were there. A multi-voiced narration in a continuity of time that awakens the theme of human dignity.

**IL VIAGGIO DI MARCO CAVALLO** di Erika Rossi e Giuseppe Tedeschi (Italia, 2014, Blu-Ray, 55')

Cavallo is a horse made of wood and papier-mâché that was built in 1973 by the inmates of the Trieste mental institution, a symbol of the abolition of a horror that dates back to the criminal code of 1930. But closure of the so-called OPGs (Judiciary Psychiatric Hospitals) continues to be postponed, despite Napolitano's (Italy's President of the Republic) rebuke. In November 2013, Marco Cavallo began traveling again, through 16 cities, 10 regions and 6 criminal mental institutions. A journey that is also an indignant denunciation, to reawaken consciences that have rested easy for too long.

## AFTER HOURS

Movies for drive-ins, or for midnight, cult films for cinephiles, or oddities for daring spectators. After Hours continues in the vocation suggested by its own name, and this year, too, it presents a range of “nocturnal” movies, giving precedence to genres like horror, thrillers and noir, but also to eccentric and surreal films.

Thus, there is a British horror movie in which a movie archivist finds himself retracing the curses made by the “ghosts” of an old film (*The Canal* by Ivan Kavanagh); a frenzied, irresistible tribute to Italian-style murder-mysteries (*The Editor*) by the Canadians Matthew Kennedy and Adam Brooks, based on the world of Z-movie productions; a disturbing voyage into the nightmares that oppress American adolescents (*It Follows*), by David Robert Mitchell (who directed *The Myth of the American Sleepover* in 2010); a menacing story of invasion and seduction, *The Guest*, with which Adam Wingard tries his hand at horrific, buried and disquieting suggestions; a Latvian “proletarian” thriller in which a murderous workman is seduced by the daily comforts of his employer’s home (*The Man in the Orange Jacket* by Aik Karapetian); and a sentimental, zombie comedy (*Life After Beth* by Jeff Baena) which calls to mind Joe Dante. Among the eccentricities that distance themselves from genres, *L’enlèvement de Michel Houellebecq*, a hilarious docufiction in which Guillaume Nicloux reconstructs the supposed kidnapping of Houellebecq in 2011; *Stella cadente*, directed by Luis Miñarro, a bizarre, surreal-kitsch rendition of the adventures of Amedeo of Savoy, who became King of Spain in 1870; and *Tokyo Tribe*, the new, overwhelming epic by Sion Sono, a mixture of musicals, yakuza and hip-hop, based on the famous homonymous manga, in which Tokyo is the ground zero of a devastating gang war. Finally, *In guerra* by Davide Sibaldi, a small metropolitan thriller in which boy meets girl in the dark outskirts of Milan and they are forced to flee from hidden nocturnal dangers that recall the moods created by Walter Hill and Martin Scorsese.

After Hours 2014 also presents tributes to two authors who are very distant and different. The first is Giulio Questi, who recently won the Pietro Chiara literary award with his book *Uomini e comandanti*. One of the most eccentric and inventive filmmakers of the 1960s and ‘70s, he not only made the cult western *Django, Kill (If You Live, Shoot!)* (1967), starring Tomas Milian and a favorite of Joe Dante and Quentin Tarantino, but a number of fantastical, unique films as well: *A Curious Way to Love* (1968), a wrong-footing noir starring Jean-Luis Trintignant and Gina Lollobrigida; and *Arcana* (1972), a film of ghosts and “Oedipuses,” starring Lucia Bosé and Tina Aumont. In collaboration with Rome’s Cineteca Nazionale, these three feature films will be presented in Turin, plus *Il passo*, the episode Questi made for the collective film *Amori pericolosi* (1964), and a selection of short- and medium-length films gathered together under the title *By Giulio Questi*, a collection of movies the filmmaker shot with a digital camera between 2002 and 2007, primarily at home, in which he plays all the roles in these ironic and paradoxical stories. The second tribute is dedicated to the young American director Jim Mickle, who reaped great success at this year’s Quinzaine in Cannes with his thriller *Cold in July*, based on the novel by Joe R. Lansdale (who will be present in Turin) and starring Michael C. Hall from *Dexter*, an unsettling Sam Shepard and a wild Don Johnson. Before these films, Mickle (who was born in 1979) directed *Mulberry St.* (2006), which he developed from a zombie movie he had written as a thesis; *Stake Land* (2010), a story of post-apocalyptic vampires; and *We Are What We Are* (2013), a modern cannibal gothic, a remake of the Mexican movie *Somos lo que hay* by Jorge Michel Grau.

**THE CANAL** di Ivan Kavanagh (UK, 2014, DCP, 90’)

A film archivist (Rupert Evans) suspects that his wife is cheating on him. Adding to his agitation, a reel he must catalogue reveals that a bloody crime took place in his house in 1902. When the woman disappears, police suspicion falls on him. And reality and imagination come together. A taut and anxiety-driven horror movie that puts some new and unusual spin on aspects of the new J-Horror, The Ring-style.

**THE EDITOR** di Matthew Kennedy e Adam Brooks (Canada, 2014, DCP, 102')

After four fingers of his right hand are cut off (and replaced by a wooden prosthesis), the film editor Rey Ciso ends up working on bad Z movies. When everyone around him starts to be murdered, he becomes the prime suspect. Made by a trio of Canadian film buffs, an irresistible tribute to/parody of 1970s Italian murder mystery movies, with lots of razors, axes, sex, eyes peering through chinks, a lead who resembles Franco Nero, and a cameo by Udo Kier.

**L'ENLÈVEMENT DE MICHEL HOUELLEBECQ** di Guillaume Nicloux (Francia, 2014, DCP, 92')

Michel Houellebecq is kidnapped by three people and taken to a house where he feels like he's on vacation, except that he's handcuffed and his lighter has been taken away from him. It isn't clear who will pay his ransom, but the author is treated well. Food and wine are abundant, conversation never lags, and his wishes are fulfilled. Part documentary and part fiction, a hilarious take on the Stockholm syndrome, with a sensational Houellebecq, pitch perfect as himself.

**THE GUEST** di Adam Wingard (USA, 2014, DCP, 99')

Caleb dies in Afghanistan; his friend David goes to visit the man's family in New Mexico. They have never seen him before, but David is so charming that they invite him to stay for a few days. Everybody is taken with him except for Caleb's sister, who doesn't trust David, and perhaps with reason. Black humor in a cat-and-mouse game patiently constructed by the maker of *You're Next* (and episodes of the two V.H.S. versions) and conducted to the final explosion by the feline, captivating Dan Stevens (Matthew in *Downton Abbey*).

**IN GUERRA** di Davide Sibaldi (Italia, 2014, HDCam, 80')

Milan, all in one night. A violent young man meets a girl who has been dumped by her boyfriend. Together they cross the suburbs, with its incongruous lights and sidereal voids. A surprising zero-budget Italian film, part *The Warriors* and part *Taxi Driver*, with two rising stars in contemporary theatre (Fausto Cabra and Anna Della Rosa). The second film, after *L'estate d'inverno*, of an under-30 filmmaker who redraws metropolitan geography and captures its repressed rage.

**IT FOLLOWS** di David Robert Mitchell (USA, 2014, DCP, 94')

After spending the night for the first time with her boyfriend, Jay is drugged and tied down. The young man explains to her that their sexual intercourse has condemned her to an inferno: a creature is on her tracks and will follow her until it kill her. The only way to free herself is to transmit the curse to someone else. The second movie by David Robert Mitchell picks up the existential fears of the suburban adolescents in *The Myth of the American Sleepover*, and transforms them into a horror movie nightmare.

**LIFE AFTER BETH** di Jeff Baena (UK, 2014, DCP, 91')

When Zach's girlfriend Beth miraculously comes back to life after her sudden death, the young man tries to exploit this unusual second chance: but her zombie nature gets the upper hand. A very successful mix of comedy, horror and drama, the film is amusing, disturbing and talks intelligently about love and couples. With Dane DeHaan, Aubrey Plaza, Anna Kendrick and John C. Reilly; an amazing soundtrack by the Black Rebel Motorcycle Club. Better than Joe Dante.

**M.O.ZH. / THE MAN IN THE ORANGE JACKET** di Aik Karapetian (Lettonia/Estonia, 2014, DCP, 71')

A young dock worker is fired; dressed in his work clothes, he sneaks into his boss' house and carries out a massacre. Afterward, he is seduced by the good life: a glass of wine, a dressing gown, music and soft lights. An elegant Latvian thriller, with touches of horror and Polanski-like obsessions. The house as a place of ghosts and uncertain identities, violence as the threshold beyond which reality evaporates... The second movie by a young director of Armenian origin.

**STELLA CADENTE** di Luis Miñarro (Spagna, 2014, DCP, 105')

1870: Amedeo of Savoy becomes King of Spain. But he is overwhelmed by the corruption and political jockeying. The impracticability of power, for the directing debut of the producer of Lisandro Alonso and Apichatpong Weerasethakul, with nods to the plastic languor of Greenaway, the abstraction of Jarman and the cinema of Albert Serra. Peacocks, turtles studded with precious jewels and masturbation with fruit, the movie is visually electrifying, bizarre and unclassifiable.

**TOKYO TRIBE** di Sion Sono (Giappone, 2014, DCP, 116')

Tribes of young people and metropolitan subculture, in gaudy conflict in Tokyo. After the turf of one of the tribes has been invaded and one of their leaders killed, the city is about to explode in the most spectacular and violent gang war ever. By Sion Sono (*Confidential Report* 2011 TFF), another tessera of baroque, eclectic cinema. With surreal humor, this epic mixes musicals, yakuza and hip-hop, starring rappers, tattoo artists and stuntmen. Based on the manga by Inoue Santa.

Jim Mickle

**MULBERRY ST** (USA, 2006, HDCam, 84')

An epidemic that transforms people into rodents avid for human blood is sowing panic in Manhattan. A few recently-evicted people living in a derelict downtown condominium join forces to try to fight the virus, while the metropolis soon spins out of control. Mickle's debut in feature films, a dirty, brusque horror movie that seems to hark back to certain indie gore flicks of the early '80s.

**STAKE LAND** (USA, 2010, DCP, 98')

An economic and political collapse has turned the United States into a no-man's-land in which an epidemic has transformed the people into vampires. A latter-day Van Helsing with the enigmatic name Mister tries to kill as many of them as possible, and also tries to accompany a young survivor to Canada, the new Eden. A broad-ranging, apocalyptic horror movie. With the queen of the genre Danielle Harris and Mickle's former flame, Kelly McGillis.

**WE ARE WHAT WE ARE** (USA, 2013, DCP, 105')

The Parker family lives locked up in their home and follows ancestral customs. The stern patriarch Frank (Bill Sage) forces mistrust and fasts on his two adolescent daughters and his young son, fasts which are periodically interrupted by bloody rituals. The remake of the Mexican movie *Somos lo que hay* by Jorge Michel Grau, a modern-day gothic with a slow but inexorable pace. With Julia Garner (*The Perks of Being a Wallflower*, *Sin City*) and, once again, Kelly McGillis.

**COLD IN JULY** (USA, 2014, DCP, 100')

A family man (Michael C. Hall, Dexter) accidentally kills a burglar in his living room and finds himself forced to follow unexpected and violent paths that change him deeply. Based on a novel by Joe R. Lansdale, a noir set in 1989 full of dramatic turns of events, comical detours and unforgettable characters, with two old glories doing star turns: Sam Shepard and Don Johnson! A hit with the audiences at the last Quinzaine des Réalisateurs in Cannes, and ready to become a cult.

Giulio Questi

**IL PASSO** (Italia, 1964, 35mm, 34')

The early 1900s: an officer can't stand the sound of his lame wife's orthopedic shoe. When he falls in love with the young maid who walks around their house barefoot, the two decide to eliminate the wife. An episode of the collective movie *Amori pericolosi*, and Questi's first

collaboration with the film editor Franco "Kim" Arcalli, a plunge into gothic that is perfectly orchestrated and full of macabre humor.

**SE SEI VIVO SPARA** (Italia/Spagna, 1967, DCP, 100')

One of the most famous spaghetti westerns, a favorite of Joe Dante and Quentin Tarantino: a "gothic pop" full of violence and blood, in which Tomas Milian tries to recover a load of gold stolen from him by his two-faced partners but finds himself jumping out of the frying pan (a greedy and sadistic town) and into the fire (a group of pistoleros in black with rather unorthodox tastes). At the time, it was censored and seized; it still maintains Questi's typical outlook on the world, lucid and acute. Gianni Amelio is the assistant director.

**LA MORTE HA FATTO L'UOVO** (Italia/Francia, 1968, 35mm, 86')

A married couple, their chicken farm, the third wheel, a criminal plan. During the years of Lenzi-type murder mysteries, and just before the advent of Argento-like thrillers, Questi makes an unclassifiable noir that seems to poke subtle fun at people, the world, and the stupidity of both. Surreal situations, nonsense and vintage, for a cult movie starring Jean-Louis Trintignant, Gina Lollobrigida and Ewa Aulin. With music by Bruno Maderna.

**ARCANA** (Italia, 1972, 35mm, 102')

In Milan, a mother (Lucia Bosé) holds séances with the help of her son, who has supernatural powers, and who also is attracted to her. A masterpiece of cinema bis, misunderstood and rarely seen, a UFO with murky outlines, even for the era. Oedipus, archaic rites and violence: Questi casts a disturbing look at modern times, and even manages to be scary. With Tina Aumont, editing by Franco Arcalli (also co-screenwriter) and music by Berto Pisano and Romolo Grano.

**DOCTOR SCHIZO E MISTER PHRENIC**

(Italia, 2002, DVD, 15')

**TATATATANGO** (Italia, 2003, DVD, 14')

**VACANZA CON ALICE** (Italia, 2005, DVD, 18')

**VISITORS** (Italia, 2007, DVD, 21')

Between 2002 and 2007, Giulio Questi made a series of short and medium-length feature films using digital cameras. For the most part they are set at his home, among his books, music and paintings, and star him in one, two, countless parts (two lovers caught by the jealous husband, the fight between Schyzo and Phrenic, the ghosts of murdered fascists, etc.). Surreal and childish characters, taut editing, games of lights and shadows, supreme self-irony, and Kafka, Freud, Borges, Carroll chasing after each other...

## TFFdoc

The documentary is becoming increasingly contagious. Like a virus, it implacably inoculates itself into contemporary cinema and questions reasons and genres. However, this virus doesn't transmit diseases, but rather, new expressive opportunities.

In this era of crisis, the documentary is the most dynamic and observant type of cinema there is. You will find documentaries sown in every section of the 32<sup>nd</sup> Torino Film Festival, ready to germinate luxuriantly, and in TFFdoc you will find a sort of avant-garde ready to push the envelope ever further: starting with the past, with a well-deserved tribute to Ed Pincus, an imposing figure of the American documentary - his pupils include Ross McElwee, Robb Moss, Miriam Weinstein, Nina Davenport and Jonathan Caouette - who passed away in late 2013. At the end of the 1960s, Pincus turned *direct cinema* onto himself and, putting into cinematographic practice the private life that becomes political, he recounted his personal experiences, his magnificent love story with his companion Jane, and a radically changing world. All this in *Diaries: 1971-1976*, a film we will screen along with his last work, *One Cut, One Life*, which he made with Lucia Small in an artistic partnership that had already produced *The Axe in the Attic*, a journey into George Bush's America that had been leveled by Hurricane Katrina (presented at the 2008 Torino Film Festival).

On this foundation laid by Pincus, two keystones support the architecture of TFFdoc. The first is *Eau Argentée, Syrie Autoportrait* by Ossama Mohammed and Wiam Simav Bedirxan. The movie is an epistolary exchange between a Syrian director exiled in Paris and a young Syrian woman of Kurdish origin trapped in the besieged city of Homs. It is a reflection on how war is represented in the era of YouTube and on the role that cinema and art must play in order to regain their aesthetic and ethical function; it is a love song for a devastated country and a hope which only innocent gazes can recount.

The second movie is *Storm Children*, the brand-new film by Lav Diaz, who recently won the Golden Leopard. The Filipino director, a Festival favorite since it helped foster Italy's discovery of his cinema, finally returns to Turin with a documentary shot in his hurricane-wracked homeland. *Storm Children* is a hypnotic and sensitive movie that follows the simple actions carried out by boys and girls as they try to regain their own space, letting the spectators enter a world they will find it hard to leave.

To complete and give substance and variety to the TFFdoc edifice, there are all the movies that compose the two competitions *internazionale.doc* and *italiana.doc*. The films take many directions, and there are many relationships that can be found between one film and another: relationships that are geographical as well as spatial-temporal, almost sci-fi; relationships that are emotional and intellectual, that can also become intense loving relationships. And often, the love that moves each one of these films is a boundless love for cinema and life.

**ACTRESS** di Robert Greene (USA, 2014, HDCam, 87')

Brandy Burre had been a breath away from becoming famous thanks to a starring role in the cult HBO series *The Wire*. Today, Brandy is the mother of two children, a wife and a homemaker. Brandy is a woman who has lost herself and is in search of redemption. A fiery non-fiction melodrama in which Cassavetes is revisited by one of America's most talented contemporary documentary filmmakers.

**AL-RAKIB AL-KHALED / THE IMMORTAL SERGEANT** di Ziad Kalthoum (Siria, 2013, DCP, 75')

In Damascus, war still seems like a faraway echo, the great Syrian director Mohammad Malas is shooting his film, Ziad Kalthoum is a soldier in the morning and his assistant in the afternoon. With his camera, Ziad challenges the regime's rules; in uniform, he films the regular army, the propaganda; on the set he asks questions, gathers stories, and war bursts on cinema, which becomes a reason to live.

**LE BEAU DANGER** di René Frölke (Germania, 2014, file, 100')

Norman Manea is one of the greatest living Romanian authors. A concentration camp survivor, he was forced to leave Romania in the mid-1980s, and his life has always been the primary source of inspiration for his works. René Frölke weaves observation of Manea's daily life with excerpts from his books, creating a true movie-book which explores the mysterious territory that straddles life and literature.

**BRANCO SAI PRETO FICA** di Adirley Queirós (Brasile, 2014, DCP, 93')

In the outskirts of Brasilia, the police burst into a dance hall frequented primarily by black men and women, and with the excuse of breaking up a drug trafficking ring, they give free rein to violent racism. As a result, one man is confined to a wheelchair and another has lost a leg. A bill has been proposed to force the Brazilian state to pay for the discriminatory crimes committed against black people: a sci-fi movie in search of justice.

**ENDLESS ESCAPE, ETERNAL RETURN** di Harutyun Khachatryan (Armenia/Olanda/Svizzera, 2014, DCP, 90')

Between 1988 and the early '90s, three events shook Armenia: a terrible earthquake, the Nagorno-Karabakh war, and the fall of the USSR. As a result, some people chose exile. Khachatryan, a maestro of Armenian cinema, follows the audacious destiny of one of those men who decided to leave their homeland, creating an epic and moving portrait of a tireless narrator.

**HIT 2 PASS** di Kurt Walker (Canada, 2014, file, 72')

"Hit 2 Pass" is a car race in which you have to hit the adversary's car in order to pass him, a yearning for contact, a need to stop the otherwise perpetual and circular motion of the eternal return. Encountering and listening erupt into the circuit of time like a hit to pass, and words, lucid and placid, are a free body in the suspension of inertia, indicating a new trajectory for history.

**THE IRON MINISTRY** di J.P. Sniadecki (Cina/USA, 2014, DCP, 83')

Over three years filming in the carriages of what will soon be the longest railway network in the world, The Iron Ministry projects us into the heart of the vast cultural, social and technological transformation China is undergoing. Different routes and trains blend into one single voyage made of sounds, faces and encounters, while outside the window, a changing world flows past.

**LIFE MAY BE** di Mania Akbari e Mark Cousins (UK/Iran, 2014, HDCam, 80')

The English director and film historian (*The Story of Film: an Odyssey*) Mark Cousins, and the Iranian director, actress (also in *10* by Abbas Kiarostami) and artist Mania Akbari exchange video-

letters in a dizzying comparison of East and West, male and female: what they share is a boundless love for cinema.

**SNAKESKIN** di Daniel Hui (Singapore/Portogallo, 2014, DCP, 105')

The iridescent skin of a fleeing snake, Singapore as a permanent projection of an imaginary to come, is the canvas on which stories of colonialism and liberation, disobedience and political militancy, cinema and time travel are embroidered. Stories that burn like a bonfire, that expand in smoke and sparks, to spread out in all the possible narrations of the submerged subconscious of an entire nation.

**WAITING FOR AUGUST** di Teodora Ana Mihai (Belgio/Romania, 2014, DCP, 88')

This winter, Georgina turns 15. She lives with her 6 siblings in a working-class neighborhood in Bacau, Romania. Her mother works in Turin as an in-home nurse and won't be back before next summer. This year, everything will change for Georgina as she takes on the responsibility of caring for her brothers and sisters. A surprising first film, a loving and imaginative ode to childhood.

**Italiana.doc**

**24 HEURES SUR PLACE** di Ila Bêka e Louise Lemoine (Francia, 2014, file, 90')

Shot in just one day, in June 2014 at Place de la République in Paris, after its architectonic renovation was finished. A tribute to the 40<sup>th</sup> anniversary of the film by Luis Malle, a generous "performative" movie which lets itself go to encounters, opening itself up to everything in a Paris full of humanity and poetry, which joyfully resists the disappointments of life and the difficulties of the present.

**LA CREAZIONE DI SIGNIFICATO** di Simone Rapisarda Casanova (Canada/Italia, 2014, HDCam, 90')

We are in the Tuscan alps, in the places where the German occupying forces massacred hundreds of civilians during WWII, and we follow the daily life of Pacifico, a shepherd born in those years. The film combines fiction, documentary and anthropology as it explores a territory in which past, present and future interweave and overlap.

**HABITAT - NOTE PERSONALI** di Emiliano Dante (Italia, 2014, file, 55')

Five years after *Into the Blue* (TFF25), Emiliano Dante shows what it's like to live in L'Aquila after the earthquake. Far from the media hype, the days pass suspended in a vacuum of space and time without a daily life, where the useless projects of politics have dissolved any sense of community and belonging. A painful cinematographic kaleidoscope in black and white to try to deal with a personal and collective trauma.

**LUOGHI COMUNI** di Mário Gomes e Marco Ugolini (Italia/Germania, 2014, HDCam, 98')

An intense portrait of one of Italy's most influential philosophers, Paolo Virno, whose reflections emerge with lucid clarity against the background of consumer society, post-Fordist job insecurity, and cultural diaspora and contamination. The first of a film trilogy (followed by *Bifo* and *Agamben*) about the "Italian Theory" which, from the fringes of academe, is revolutionizing worldwide political thinking.

**MEMORIE - IN VIAGGIO VERSO AUSCHWITZ** di Danilo Monte (Italia, 2014, DCP, 76')

"My brother loves history, particularly WWII. For a few years now we haven't spoken much, never deeply. His life? Drugs, rehab, prison, movies and books. One day I couldn't take it anymore and I told him, 'I'm taking you to Auschwitz for your thirtieth birthday. It will be a slow trip, by train, so we can start talking to each other again... and I'm going to film everything.'" Danilo Monte

**UNA NOBILE RIVOLUZIONE** di Simone Cangelosi (Italia, 2014, file, 83')

With a wealth of material thanks to their intimate relationship, Cangelosi reconstructs the extraordinary life of the president of MIT (Italian Transsexual Movement), Marcella di Folco, who died in 2010. From Fellini movies to evenings at the Piper Club in Rome, to her political activity in Bologna, a poignant portrait of a historical figure of the Italian civil rights movement.

**PODER E IMPOTENCIA, UN DRAMA EN 3 ACTOS** di Anna Recalde Miranda (Paraguay/Francia/Italia, 2014, file, 100')

The parabola of Fernando Lugo, former bishop of Liberation Theology, the first left-wing president of Paraguay after the dictatorship, who came to power in 2008 and was brought down in 2012 by a "parliamentary coup" that nullified his reform program. A compelling political thriller, behind the scenes of power, and a bitter lesson about the limits of democracy and reformism.

**RADA** di Alessandro Abba Legnazzi (Italia, 2014, Blu-Ray, 70')

In a naval rest home in Camogli, a crew of retired sailors awaits the moment of their final disembarkation: an almost century-old submariner plays the numbers, an old deep sea diver wanders the corridors reciting his poems, an engineer fights against the icy air conditioning, a mercantile ship captain searches the stars for his route, and a nostalgic boatswain swears as he observes the ships on the horizon through his binoculars.

## **TFFdoc/democrazia**

*Neue Welt?* (Danièle Huillet in *Black Sin*)

Last year, we decided to create a space of reflection within TFFdoc that revolves around a central theme. This year, motivated in part by a world in increasing difficulty, and by a number of movies that stimulated us, we decided to reflect on "democracy."

As always, we will do so by "using" the films and their language, in hope that the images will become catalysts for discussions and questions that will help us think about and imagine a new world which, as the quote from Jean-Marie Straub and Danièle Huillet's film suggests, we might just need. Each movie we propose will touch a few essential topics regarding an idea of democracy in a state of constant flux.

The film by Romuald Karmakar, *Angriff auf die Demokratie - Eine Intervention*, takes us directly into the heart of a Europe in which democracy seems to have surrendered to the market as the sole regulator of an endless crisis; in *Iranien* by Mehran Tamadon, Iran becomes the setting for a debate on how we can, or must, construct public space and who has the right to set the rules of collective behavior; in the background, that very same Europe which has forgotten its founding concepts. The - perhaps fruitless - debate between the mullahs and the director of *Iranien* is into practice in a New Jersey free school where, every day, the teachers interact with the boys and girls as equals in search of a concrete space for the sharing of rules, as recounted in *Approaching the Elephant*.

In *Qui* by Daniele Gaglianone, a group of citizens in Susa Valley discovers that democracy is never to be taken for granted and that new strategies must be sought every day to defend it and find it once again; in Putin's Russia, four of his opponents declare themselves alternatives to his power, using strategies of communication and representation that are very similar to what is happening further west of Moscow, as recounted in *The Term*.

Each movie opens a window onto something that concerns all of us, and each film will call in intellectuals, thinkers and directors to illustrate the landscapes we can see through those windows.

## Democrazia

### **ANGRIFF AUF DIE DEMOKRATIE - EINE INTERVENTION / DEMOCRACY UNDER ATTACK - AN INTERVENTION** di Romuald Karmakar (Germania, 2012, HDCam, 102')

Ten German intellectuals discuss the state of democracy in Europe in this time of crisis. What could happen if democracy is based on the markets and the timing of decisions is dictated by the constant urgency that has no alternatives?

### **APPROACHING THE ELEPHANT** di Amanda Rose Wilder (USA, 2014, HDCam, 89')

In her debut film, Amanda Rose Wilder follows the first year of activities of the Teddy McArdle Free School, a democratic free school in which the lessons are chosen on a voluntary basis and the rules are established by voting, and teachers and children have the same right to vote. Renewing the tradition of direct cinema, *Approaching the Elephant* describes an educational model that calls the basics into question.

### **IRANIEN** di Mehran Tamadon (Francia/Svizzera, 2014, DCP, 105')

Mehran Tamadon, an atheist Iranian filmmaker who emigrated to France, convinces four mullahs, defenders of the Islamic revolution, to spend two days with him in his house near Teheran, where he has organized a public space for debate and guaranteed an inviolable private space as well. Their debates provide a surprising reflection on Iranian society and European democracy.

### **QUI** di Daniele Gaglianone (Italia, 2014, DCP, 120')

Here and now, in a particular place at a precise moment, a group of people meet in the Susa Valley to join forces in the struggle against construction of the high velocity railway, and show us that democracy is a fragile good that needs constant care and continuous self-interrogation.

### **SROK / THE TERM** di Pavel Kostomarov (Aleksandr Rastorguev e Aleksei Pivovarov) (Russia/Estonia, 2014, DCP, 83')

A grand and complex portrait of the heroes of anti-Putin opposition: Alexei Navalny, a former blogger and future candidate for the presidency; beautiful Ksenia Sobchak, a star of Russian TV; her boyfriend, Ilya Yashin, of the liberal party; Sergei Udaltsov, leader of the radical left. In the background, the people in search of a new charismatic leader to succeed Putin on the "throne of all the Russias".

## Fuori concorso

### **EAU ARGENTEE, SYRIE AUTO PORTRAIT** di Ossama Mohammed e Wiam Simav Bedirxan (Francia/Siria, 2014, DCP, 92')

"Every day, in Syria, someone risks his life by uploading films on YouTube; others kill first and film afterward. In Paris, moved by my infinite love for Syria, I can do nothing more than film the sky and edit images I find on YouTube. In the tension between my distancing in France and the revolution, another encounter takes place. A young Kurdish woman from Homs begins to chat with me and asks me, 'If your video camera were here in Homs, what would you film?'" Ossama Mohammed

### **MGA ANAK NG UNOS, UNANG AKLAT STORM CHILDREN, BOOK 1** di Lav Diaz (Filippine, 2014, DCP, 143')

The Philippines is the country that suffers the worst hurricane damage in the world. But the hurricanes that regularly devastate this land have also been political and historical ones, and the cinema of Lav Diaz, Golden Leopard at the 2014 Locarno Film Festival, tirelessly narrates this landscape. *Storm Children: Book One* is the first book of images that Diaz dedicates to children, the biggest victims.

## Ed Pincus

**ONE CUT, ONE LIFE** di Lucia Small e Ed Pincus (USA, 2014, HDCam, 107')

Ed Pincus, the director of *Diaries (1971 - 1976)*, is considered the father of first-person non-fiction cinema. When he is diagnosed with a terminal disease, he decides to work once more with Lucia Small on one last movie. The return of the director of *The Axe in the Attic (TFF 26)* is an exceptional movie-testament, in which the story of his own life provides an opportunity to understand the deepest meaning of life.

**DIARIES: 1971 - 1976** di Ed Pincus (USA, 1982, Blu-Ray, 200')

The monumental movie by one of America's greatest documentary filmmakers, Ed Pincus, who died in 2013, recounts over six years of a life lived intensely through cinema: the Vietnam war, the fight for women's rights, Nixon, cinema, family, love, friendship, death, an entire generation. A milestone in the history of documentaries.

## Evento speciale

**CASAOZ** di Alessandro Avataneo (Italia, 2014, DCP, 97')

CasaOz is a close-up account of the lives of five children suffering from serious illnesses, and their families. Around them, many other stories intertwine at *CasaOz*, a magical place that transforms feelings and is able to bring out the best of anyone who enters this home, which is part circus, school, kitchen, bivouac, laboratory and playground.

## ITALIANA.CORTI

The competition is open to new Italian short films, with a stress on the originality and independence of cinematographic language. Shorts are small films, if only for the duration, but we consider them just as their bigger brothers and indeed, often find in a short a freedom and boldness that the full length feature film cannot afford for production and distribution reasons. This year's selection is particularly significant from this point of view: every short that will be presented, illuminates with the flashes of light and material memories a self contained world of great beauty and depth.

Awards of 2013: *Recuiem* by Valentina Carnelutti (Best short) and *No More Lonely Nights* by Fabio Scacchioli e Vincenzo Core (Special Jury Award).

### In the Claws of Light

**PANORAMA** di Gianluca Abbate (Italia, 2014, DCP, 7')

A long sequence showing the phantasmagoric scenario of a dystopian city that already exists. The man who lives in this space, his complicated living conditions, and the influence of the environment are so strong that they drown out the voice of nature.

**LE COSE DA LONTANO** di Lucia Veronesi (Italia, 2014, file, 20')

The disjointed conversation of two Paraguayan women, imprisoned in Italy for drug trafficking, is interspersed with images, creating an imbalance that depicts how far they are from their loved ones and their homeland.

**SINAI - UN ALTRO PASSO SULLA TERRA** di Alberto Gemmi e Enrico Masi (Croazia/Italia, 2014, file, 29')

West of Constantinople, east of Venice, in the village of Velo Grablje with its last 5 inhabitants, the story of a man who lives on the outskirts of the empire, while a woman's voice presents herself as the oracle of Delphi.

**IL MARE** di Guido Nicolás Zingari (Italia, 2014, DCP, 37')

In the village of Zooti, in Togo, life goes on as though an invisible thread were connecting all things: the birth of a child, work in the fields, the choir in a Catholic church, the spells and small rituals of the voodoo religion.

### Memories are Made of This

**FUMO** di Orso Miyakawa (Italia/USA, 2014, DCP, 7')

The surreal portrait of a sound technician on the set of a silent movie in the late 1920s.

**CODA** di Luis Fulvio (Italia, 2014, 35mm, 11')

Coda is after the end, it's the countdown, it's skin and film, it's 35mm, it's digital, it's a game, it's pirated, it's blind, it's primitive, it's punk, it's a crime, it's a love song, it's a wound, it's against cinema. There is no Coda.

**DEPOSIZIONE IN DUE ATTI** di Carlo Michele Schirinzi (Italia, 2014, DCP, 15')

A study of the places abandoned by civilization which, through the gaze of the faces flaking off the walls of the 15<sup>th</sup>-century Chiesa di Santo Stefano in Soletto, rends the intimacy of the former flour mill Coratelli&Imparato in Corigliano d'Otranto. Two acts lacerated by the words of Artaud.

**IL SEGRETO DEL SERPENTE** di Mathieu Volpe (Belgio, 2014, DCP, 18')

Retraces the stops during a trip to Italy, in search of the memory of a beloved face.

**CORPO FAMILIARE** di Gabriele Di Munzio (Francia, 2014, file, 30')

A middle-aged man, around 40, discovers he has one of those unmentionable diseases. He meets a fairy godmother, a wizard and a cat who help him free himself from that shameful foulness.

## ONDE

### Maps to new worlds

Massimo Causo, Roberto Manassero

This year, the selection of Onde traces a geographical map that forces the camera's gaze in the direction of life. An existential topography, labyrinthine planimetries, oceanic biographies and crossings of the conscience. All in a succession of films that reinvent the great classics of narration (adventure, circumnavigation, on the road) and the precision of journey logbooks.

An ideal imprinting is provided by the Italian journey of Eugène Green, who returns to the festival with his film *La sapienza*, searching out Borromini to rediscover the zeniths of life. Then there are American voyages that follow the border between conscience and the power of desires: the brothers in *Young Bodies Heal Quickly* by Andrew T. Betzer take their adolescence into the badlands of American civilization; Jacqueline Goss and Jenny Perlin, in *The Measures*, discovers a territory in which history, innocence and freedom learn to measure each other up. And if Deborah Stratman, in *Hacked Circuit*, measures spatial and conceptual distances between sound and sight while working on *Conversazione*; Jennifer Reeder in *A Million Miles Away* traces generational languages within the dynamics of an all-girl class. Instead, the protagonists of *Nova Dubai* by Brazil's Gustavo Vinagre, a "porn-terrorist" who unites sex and the building industry in a political analysis; while in *Yeti*, India's Abhijit Mazumdar transforms the topography of metropolitan suburbs into the embodiment of a type of cinema that is both fiction and reality. In *Adventure*, the Kazakh Nariman Turebayev drapes the Dostoevskian White Nights of a nightwatchman in existential languor. Argentina's Emiliano Grieco, in *La huella en la niebla*, enfolds nebulous echoes of Conrad around the homecoming of his anti-hero; while the pages of a journey's logbook are riffled as life comes to an end, in films by the Serbian Tamara Drakulic who, in *Okean*, roots her interior time in an ocean crossing, and by the Portuguese Maureen Fazendeiro who, in *Motu maeva*, traverses a biography of trips in Super8. A Smartphone (auto)biography is recounted by an 18-year-old Dutch girl in *This Is the Way* by Giacomo Abbruzzese, an Italian participant in Onde, along with the playful-philosophical labyrinth traced by Luca Ferri in *Abacuc* and the passionate, existential wandering of Tonino De Bernardi in *Jour et nuit*. Greece's Konstantina Kotzamani offers us the dazzling vision of a tropical Athens in *Washingtonia*, while Vietnam opens itself to the surprisingly specular gaze of Truong Que Chi in *Black Sun* and of Eduardo Williams in *I Forgot!* And if Montenegro's Ivan Salatić suspends time in a summer coming-of-age story in *Shelters*, France's Clemente Cogitore combines an archaic past and a present future in the immanent messianism.

**ABACUC** di Luca Ferri (Italia, 2014, DCP, 81')

Abacuc is fat, silent and solitary: he lives between the railroad and the cemetery; he wanders among ruins, gravestones and gardens; he talks on the phone with a recorded voice that announces the end of the world and the death of Stravinsky... Luca Ferri shoots a dancing theorem in Super8 about the grotesque remains of humanity. A monumental film in ruins, poetic in surreal rhyme, that joyfully accepts the challenge of the grotesque and the hypothesis of an alternative cinema.

**HACKED CIRCUIT** di Deborah Stratman (USA, 2014, DCP, 15')

Los Angeles, a deserted street, a recording studio. The conversation of Coppola, a technician who transforms sounds into fiction: Stratman shoots like Lynch, recalls Berberian Sound Studio, but makes inimitable experimental films, theoretical and at the same time artisanal.

**LA HUELLA EN LA NIEBLA** di Emiliano Grieco (Argentina, 2014, DCP, 82')

A young man returns to his island, with a wounded ribcage, beaten like a dog, guilty in his silence. Part resentful and part defeated, he tries to make a new life for himself, to rebuild a house he can live in again with his wife and son, who have left him forever. Everything has rotted, in this profound, Argentine first film, written on a defeated body and nourished by a sensitivity that is introverted yet persistent.

**JOUR ET NUIT - DELLE DONNE E DEGLI UOMINI PERDUTI** di Tonino De Bernardi (Italia, 2014, Digibeta, 110')

Days and nights of a humanity that is still lost yet always found again, in the continuous motion of Tonino De Bernardi's cinema. From Greece to Paris, a vague humanity in search of grace, revealed in the inexhaustible steps of those who fight every day. To understand the world is to travel it in depth: once again in the company of Lou Castel and Joana Preiss.

**MA TROI DEN / BLACK SUN** di Truong Que Chi (Vietnam, 2014, Blu-Ray, 11')

A young couple in a neighborhood being demolished: ruins, scaffolding, the memory of an old movie to think about a less dusty future. Then, suddenly, a sequence shot that is crazy, liberating, that makes the young director a potential, new Hou Hsiao Hsien.

**THE MEASURES** di Jacqueline Goss e Jenny Perlin (USA/Francia, 2014, DCP, 45')

Who invented the decimal numeral system? And what does it have to do with cinema? Thanks to two American experimental directors, a history lesson becomes an extraordinary reflection on the possibility of seeing new spaces in a world in which everything has already been discovered.

**A MILLION MILES AWAY** di Jennifer Reeder (USA, 2014, DCP, 28')

An all-girl class, an insecure teacher, a lesson that overturns the roles and dynamics of power. A dazzling coming-of-age film in a female key, merciless and full of affection, influenced by the language of tweets and text messages and accompanied by unexpected versions of songs by Madonna and Judas Priest.

**MOTU MAEVA** di Maureen Fazendeiro (Francia, 2014, DCP, 42')

Motu Maeva is like the planet Solaris, a place where memories and dreams are gathered. And, thanks to magical footage in Super8, this movie is the melancholy story of a real and ideal journey in Africa, Asia and Polynesia. A love letter transformed into memory, melodrama and pure cinema.

**NOVA DUBAI** di Gustavo Vinagre (Brasile, 2014, Blu-Ray, 53')

Pedro and Bruno meet up again in their childhood neighborhood, invaded by construction sites. A friend evokes horror movies, a poet longs for death, and the two search for rebellion in sex, with the bodies of workers and real estate agents... A "chant d'amour" for the suburbs, by a Brazilian filmmaker who calls himself an aspiring poet and porn-terrorist.

**OKEAN / OCEAN** di Tamara Drakulic (Serbia, 2014, DCP, 70')

From Europe's coasts to Hawaii, by way of the Caribbean and the Pacific. The Serbian filmmaker Tamara Drakulic takes us with her onboard a cargo ship, on a voyage that is also a spiritual journey through the present, the memories and the majesty of the ocean. A free and moving search, a type of cinema that openheartedly experiments, in contact with life and death.

**PRIKLYUCHENIE / ADVENTURE** di Nariman Turebaev (Kazakistan, 2014, DCP, 78')

Four nights experienced by Marat, a tranquil nightwatchman who ends up in the coils of Meryam, a young femme fatale relentlessly waiting for the man who had promised to return for her. Fatalism and irony in this placid Kazakh version of White Nights by Dostoyevsky, in which the sense of waiting and the inscrutability of destiny combine in a dreamlike and poetic tension.

**SANS TITRE** di Clément Cogitore (Francia, 2014, Blu-Ray, 24')

Surrounded by trees, catacombs and ruins, a number of scientists observe and record animal life: technology encounters the archaic, cinema encounters ancient art. Cogitore seems to have read Julian Barnes: "You put together two people who have never been put together before [...] and the world is changed."

**LA SAPIENZA** di Eugène Green (Italia/Francia, 2014, DCP, 104')

A Parisian architect (Fabrizio Rongione), his psychologist wife, a young student who dreams of becoming an architect and his fragile sister: set in Stresa, Turin and Rome, two couples and four destinies interweave during a trip to Italy in search of the greatness of Borromini and of their own deepest motivations. Celebrated with a tribute at the 2011 TFF, Eugène Green returns to the Festival with a film made of purity and dedication. Competed at Locarno.

**THIS IS THE WAY** di Giacomo Abbruzzese (Francia, 2014, DCP, 27')

Two lesbian mothers, two gay fathers, a boyfriend and a girlfriend: Joy is 18 years old, she is Dutch and was conceived through artificial insemination. This is her life, told through a smartphone, as recounted by herself and by Giacomo Abbruzzese, an indisputable talent of Italian cinema.

**TÔI QUÊN RÔI / I FORGOT!** di Eduardo Williams (Francia, 2014, Blu-Ray, 26')

Small-time trafficking, odd jobs, barmy evenings, parkour expeditions on the roofs of houses under construction: Eduardo Williams, a young talent of Argentine cinema, goes to Vietnam to film the existential vagabondage of a generation on the margins of contemporary civilization.

**WASHINGTONIA** di Konstantina Kotsamani (Grecia, 2014, DCP, 24')

Washingtonia is the new, impossible Athens: a tropical city where people live in the midst of animals, solitary creatures in an urban jungle. Kotsamani confirms her unique, visionary talent, halfway between the horror of *Freaks* and the hypnotic magic of *Tabu*.

**YETI** di Abhijit Mazumdar (India, 2014, DCP, 62')

A film crew is shooting a movie in Mumbai: work is slowed down by tensions in the group, reality slowly filters into the shot footage, fiction does the same off the set, and the images contain inextricable truths... A disturbing and at times surprising theorem of cinematography and cinephiles, suspended between *Blow-Up*, *The Conversation* and, above all, the cinema of Tsai Ming-liang.

**YOUNG BODIES HEAL QUICKLY** di Andrew T. Betzer (USA, 2014, DCP, 102')

Two adolescent brothers accidentally kill a girl and run away in search of a hiding place: their journey creates a surreal road movie, with unexpected flares of violence. The director of *John Wayne Hated Horses* (Waves, 2009), debuts in feature films with an ambitious and wild movie, an angry re-reading of America's history and cinema, from Vietnam to New Hollywood, and all the way to an obsession for family melodramas.

**ZAKLONI / SHELTERS** di Ivan Salatic (Montenegro, 2014, DCP, 24')

Luka is 17, his parents are separating and in the meantime he lives with his aunt and uncle. It's summertime and he doesn't have anything to do except dive into the sea and maybe fall in love. The empty time of adolescence, recounted by a debut director who has the melancholy of *Van Sant* and the energy of the early *Assayas*.

### **Tribute to Josephine Decker**

There is an irrepressible vitality in the cinema of Josephine Decker, and it translates into movies about the relationship between an individual per se and reality as a whole. A question that can involve a person and a couple, people and groups, collectivity and society... But before all this, it is a question of instinct and relations, of senses and sensuality, of passion and sex, of thought

and action, in a game of leapfrog between the (archaic) compulsive part and the (social) rational part of relationships, be they private or public...

In fact, this is rooted in Josephine Decker's entire artistic activity: even though she has been designated as one of America's independent filmmakers to keep an eye on, she is actually a multifaceted artist, who to a certain extent recalls the early Kathryn Bigelow, starting with her declared "provincial" origins... a Londoner by birth, a Texan by upbringing, a New Yorker by choice. At only 33 years of age, Josephine Decker has made a name for herself as an artist, performer, musician, video maker and actress. Innocence is her method for profoundly shaking the relationship of submission of individuals to the *habitus* they move in, through culture and acquired predisposition. It is no coincidence that the body, in all its compulsive and relational complexity, has a central position in her artistic activity. As a performer, she invades the Brooklyn bridge with the slow-motion diaspora of a family of fish fleeing climate change (*Evacuation*). As a private artist, she feels the need to literally bare herself in front of Marina Abramovic, breaking the frontality of her performance and getting herself evicted from MoMA. As a person, she is firmly involved in social issues, in particular regarding the environment and financial capitalism. A companion of Joe Swanberg (in whose *mumblecore* she appears as an actress and who, in turn, is the body of desire in *Thou Wast Mild and Lovely*), Josephine Decker always elaborates a femininity that is exhaustively played like a question of physical and social bodies. Her style is full of a naiveté that constantly brings out the compulsive part of the relationship between set, actors, dramaturgy and movie camera. A movie like *Butter on The Latch* is a type of performance in which all the film elements free themselves in a sort of witches' Sabbath: the first step in a magical and instinctive process of staging and filming, which comes to full fruition in *Thou Wast Mild and Lovely*.

These are two "genre" movies, not only because they have very precise cinematographic references (the femininity of Romero in *Hungry Wives* in the first case, and of Polanski all the way to *Tess* in the second...), but also because they perceptively reflect on the (sexual) genre, straddling the ridge between male and female, where desire becomes relationship and, thus, more or less accepted social function. But besides these twin films, there are also shorts that veer between childhood fairytale (*Me the Terrible*), video clip (*Where Are You Going, Elena?, Going Wild*), documentary (*Balkan Camp, Walter and Kayla*), mockumentary (*Naked Princeton*), and mumblecore carried to the extreme (*Madonna Mia Violenta*). All works transiting on the norms of social interaction, between compulsions and reactions.

#### **BALKAN CAMP (USA, 2011, file, 15')**

Josephine Decker goes to Mendocino, California, to film a Balkan music camp organized by the East European Folklife Center: "Everywhere you went there was this crazy Balkan music filtering through the trees! I stood there and thought: somebody should make a horror movie here..." The result was *Butter on the Latch*.

#### **BUTTER ON THE LATCH (USA, 2013, DCP, 72')**

Sarah visits Isolde in the forest near Mendocino, California, where a community is holding a Balkan music festival. But the appearance of a seductive girl interrupts the magic of their universe and personal anxieties ripple the surface of reality. Somewhere between Romero and Lynch, in her first feature film Josephine Decker rocks the equilibrium between being and nature with a hallucinated story of seduction.

#### **GONE WILD (USA, 2014, file, 3')**

At home, the kitchen, sensuality and, outside, a world of witches that fascinates the perfect housewife... Another performance of liberated femininity in this sensual and visionary video clip Decker made for the American dance band Hips.

#### **MADONNA MIA VIOLENTA (USA, 2011, file, 13')**

While an environmental movement protests against fracking in front of the White House, a couple vents their own insecurity and happiness by making frantic sex... An instinctive and

provocative essay on the theme of penetration and possession, in society and in the couple, made with the New York artist Zefrey Throwell and presented at Moma.

**THOU WAST MILD AND LOVELY** (USA, 2014, DCP, 78')

A Kentucky factory is the setting of a violent and dangerous triangle between a 40-year-old far from his wife, a sensual and perverse girl, and her violent father. The three observe each other, they study each other, they seduce each other, as they await the moment of reckoning. Horror, Southern-style melodrama, feminist movie, acid Malick: Decker's first film is a free, joyful and agreeably pleasure-loving movie.

## SPAZIO TORINO

The competition showcases the best short films made by filmmakers born or resident in Piedmont, a region always characterized by an intense cinematographic production. The four films in competition are an example of sophisticated and independent cinema.

As further testimony to the cinematic and artistic activity of Piedmont, the main competition will be integrated by the screening of *Un milione di alberi e nessun dio*. The film is the result of the joint work of the artist Marzia Migliora, the dancer Francesco Gabrielli and director Julian Girelli, and it records a performance by the same title staged in Stupinigi Park, thanks to the valuable support of the project *Echo and Narcissus* by the Province of Turin.

In 2013 the Award went to *Carmine* by David Luchino.

**IL FIUME DELL'ORCO** di Tommaso Donati (Italia, 2014, file, 9')

The Orco is a stream in Piedmont, a tributary of the Po river that traverses towns and cities, industrial areas and pristine nature. A mystery seems to be lurking beneath its surface.

**MON BAISER DU CINÉMA** di Guillaume Lafond e Gianluca Matarrese (Francia, 2014, Blu-Ray, 16')

Angelo is 13, he loves cinema and his dream is to kiss like in the movies. He and his friends Nicolas and Otaro organize a party to make his wish come true.

**LA NOTTE IN SOGNO** di Carlo Cagnasso (Italia, 2014, Blu-Ray, 15')

A man and a woman cross the city to meet up in a dark room whose walls are lined with old mountain landscapes and faded wallpaper.

**ULTIMO GIRO** di Giuseppe Sansonna (Italia, 2014, Blu-Ray, 20')

Bruno is a renowned maestro of an anachronistic and almost extinct form of swindles: three-card monte. During the '70s, he would make the little ball disappear and reappear underneath the three small brass bells. But he changed roles a long time ago and has become more refined.

Evento speciale

**UN MILIONE DI ALBERI SACRI E NESSUN DIO** di Marzia Migliora, Francesco Gabrielli e Giuliano Girelli (Italia, 2014, file, 11')

This video by Giuliano Girelli shows the performance that Francesco Gabrielli and Marzia Migliora held at the Park of Stupinigi as part of the artistic program "Stupinigi fertile / Eco e Narciso." The work is rooted in farming culture and proposes a version of it in a contemporary key: a return to the land as the metaphor of a human condition that is widespread, insecure and unstable.

## TORINOFILMLAB

### The films

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

Created in 2008 thanks to the support of the Italian Ministry of Cultural Heritage and Activities, the Piedmont Region and the City of Turin, TFL is promoted by Museo Nazionale del Cinema and Film Commission Torino Piemonte. TFL today can be considered a real Turin excellence in the world, with more than 15 international partners and the backing by the MEDIA Programme of the European Union.

Torino Film Festival presents in a special section the following films: *Bypass*, *Chrieg*, *Historia del Miedo*, *Los Hongos*, *In Your Name*, *Korso*, *Men Who Save the World*, *Mr. Kaplan*, *Tous les chats sont gris* and in competition in "Torino 32" *Mercuriales*.

#### **BYPASS** di Duane Hopkins (UK, 2014, DCP, 103')

Tim is a young, working-class Englishman; he's a good soul who is forced to fence stolen objects to make ends meet. He has to deal with a thousand problems and tries to find the means to do so. He needs money, he can neither read nor write, his mother has died, his girlfriend is about to have his child, and he doesn't know how sick he is. His back is to the wall and he is going to have to make choices that will call his deepest principles into question.

#### **CHRIEG** di Simon Jaquemet (Svizzera, 2014, DCP, 100')

An older brother runs away with his younger sibling to get away from their authoritarian father. To punish him, his parents send him to do "hard labor" on a farm, but it is run by a group of violent and anarchical adolescents the farmer can no longer control. An initiation to war and love, the ambiguous seduction of violence as an alternative law and as a possible social bond between parallel universes opposed to that of adults.

#### **HISTORIA DEL MIEDO** di Benjamín Neishtat (Argentina/Francia/Germania/Uruguay, 2014, DCP, 79')

After an abnormal heat wave, strange things begin to happen in a suburb of Buenos Aires: the electricity comes and goes, alarms go off, elevators are blocked. Then it's the inhabitants' turn... Presented in competition at the 2014 Berlin Film Festival, an interesting analysis of the nature of fear in human beings, forced to deal with their primordial instincts and the ensuing paranoia.

#### **LOS HONGOS** di Oscar Ruiz Navia (Colombia/Francia/Germania, 2014, DCP, 103')

After many frustrations, two young Columbian graffiti writers - a bricklayer and a fine arts student - wander aimlessly through the city. They would like to lose their way and never return, but as they ramble and leave traces of their passage, they rediscover life and freedom. A vibrant social tale that depicts drifters with a documentarian gaze and a pictorial sense of the "material." The second movie by the director of *El Vuelco del Cangrejo* (2010 Fipresci at the Berlinale Forum).

#### **IN JOUW NAAM / IN YOUR NAME** di Marco van Geffen (Olanda/Francia/Belgio, 2014, DCP, 90')

Els and Ton are a happy couple. They have a lovely house, satisfying jobs, but above all, they are very much in love and are about to have their first child. When the baby is born, the joy of the parents and grandparents is immense but destined to be short-lived. Suddenly, the dream turns into a nightmare and there doesn't seem to be any way out. Especially for Ton. From Holland, a tight-reined drama that digs into the crevices of pain to the extreme consequences.

**KORSO** di Akseli Tuomivaara (Finlandia, 2014, DCP, 83')

Markus dreams of becoming the street basketball champion of New York, but he actually lives deep in the Finnish suburbs and practices all day long in an abandoned warehouse. When his sister finds herself a black boyfriend who is opinionated and critical, Markus has an identity crisis. An energetic drama of young people that captures adolescent disorientation. A choreographic look deep into the spirit of teenagers.

**LELAKI HARAPAN DUNIA / MEN WHO SAVED THE WORLD** di Liew Seng Tat (Malesia, 2014, DCP, 93')

A group of men has to move an old, supposedly haunted house from the jungle into the center of their village. When one of them looks in and glimpses an African who had sought refuge inside, he thinks he has seen a devil. The second movie by the Malaysian director of *Flower in the Pocket*, an unusual comedy that plays with political incorrectness as it pokes fun at a country's cultural and social immobility. Presented at Locarno.

**MR KAPLAN** di Álvaro Brechner (Uruguay, 2014, DCP, 98')

Jacob Kaplan, a 70-year-old Jew who emigrated to Uruguay during WWII, has a hard time accepting old age and convinces himself that a German man his age, who runs a bar on the beach, is a Nazi criminal. Despite the scarce interest shown by his family, he decides to conduct an investigation with the help of a former policeman. An amusing and bitter comedy about redemption, second chances and dignity.

**TOUS LES CHATS SONT GRIS** di Savina Dellicour (Belgio, 2014, DCP, 84')

Dorothy is a rebellious sixteen-year-old who is on horrible terms with her mother. Paul is a former sales rep who - out of boredom or out of passion - has become a private eye. Every so often he surreptitiously spies on Dorothy, who might be his biological daughter. A first film that studies the father-daughter relationship without rhetoric, with a trim style and an emotional yet controlled tone. With Bouli Lanners (Louise-Michel, Kill Me Please).

## SUICIDE IS PAINLESS: NEW AMERICAN CINEMA 1967-1976 - PART TWO

This is the conclusion of the two-year retrospective the Torino Film Festival is dedicating to the New Hollywood, the great upheaval that struck American cinema in its entirety and, from the second half of the 1970s to the early '80s, extended its influence on the style, topics, Star System, and innovations of the subsequent Hollywood productions.

A consequence of the deep crisis which had hit the American film industry starting in the 1950s, generated by competition from TV and the Studios' inability to keep pace with the cultural earthquake shaking the United States, the "New Hollywood," as it was later dubbed, was the spontaneous response of a generation of new filmmakers to the demands, tensions, and solicitations of a radically changed public.

Starting in the late 1940s, mass education and the increase in the mandatory school age created a vast category of "consumers" (and thus, of movie-goers) whose tastes, lifestyles and desires were different from those of their parents. Basically, they invented "young people," a true "intermediate class," made of people between fifteen and twenty-five years of age, who studied, lived on university campuses, and had their own music, their own books, their own slang, their own way of dressing, and their own ideas about the world and politics. It manifested itself first in the United States (with musical phenomena like rock 'n' roll, and literary phenomena like the novels by Salinger and Kerouac) and then spread throughout the western world. It took on a precise philosophical and political value in the early '70s, with the hippie movement, the student protests at Berkley, and the participation of young white people at demonstrations for the civil rights of blacks in the South. Political assassinations like those of the Kennedy brothers, Malcolm X and Martin Luther King, and the Vietnam war did the rest: the proverbial American way of life - the idea of a country in which everybody has the same opportunities - was challenged to its depth. The old Hollywood legends no longer had any appeal; and the Mecca of cinema discovered the antidotes to the crisis among the fringes of marginal independent cinema. Right from the beginning of the decade, new narrative models emerged, expressed by independent companies like the Corman Factory, new interpretations of reality and history, new faces and behavior that addressed the young public. In 1967, two Studio movies, *Gangster Story* by Arthur Penn and *The Graduate* by Mike Nichols, overturned gangster movies and romantic comedies, respectively. In 1969, *Easy Rider* was released; a low-budget movie by Dennis Hopper and Peter Fonda, it brought new rhythms, topics and anti-heroes to the screen and, thanks to its enormous success (it took in over sixty million dollars in box office receipts in 1972), it showed the new path Hollywood was to follow, giving work to young directors, screenwriters, actors, producers, and to more mature filmmakers like Altman and Peckinpah, who until that moment had been marginalized because they were considered too unconventional. Stories, styles, faces, everything changed in America's way of narrating itself in film: optimism, perfection and heroism disappeared and were substituted by doubt, a desire to flee, maladjustment and, as the '70s progressed, anxiety, fear and defeat.

This year, besides a number of examples of the revamping of genres, like *The Graduate*; westerns like *The Ballad of Cable Hogue* (1970) by Sam Peckinpah, *Tell Them Willie Boy Is Here* (1969) by Abraham Polonsky, *Little Big Man* (1970) by Arthur Penn, and *The Culpepper Cattle Co.* (1972) by Dick Richards; the films noirs by the misunderstood John Flynn, *The Outfit* (1973) and *Rolling Thunder* (1977); the low-cost war movie *Go Tell the Spartans* (1978) by Ted Post; the horror musical *Phantom of the Paradise* (1974) by Brian De Palma; and the sci-fi *Phase IV* (1974) by Saul Bass, the accent is above all on the 1970s, when the Vietnam war seemed like it would never end and the Watergate scandal was enveloping the country and its cinema in a climate of paranoia and growing insecurity. Everybody is spying on everybody else, like in *Klute* (1971) by Alan J. Pakula; *Who Is Harry Kellerman and Why Is He Saying Those Terrible Things About Me?* (1971) by Ulu Grosbard; *The Conversation* (1974) by Francis Ford Coppola; *Three Days of the Condor* (1975) by Sydney Pollack. Young people are arid, like in *Carnal Knowledge* (1971) by Mike Nichols; devastated, like in *The Panic in Needle Park* (1971) by Jerry Schatzberg; uprooted, like in *Welcome to L. A.* (1976) by Alan Rudolph; angry, like in *The Jericho Mile* (1979) by Michael Mann. Their parents are off their rocker, like in the comedy *Taking Off* (1971) by Miloš Forman; old people are shattered, like Jack Lemmon in *Save the Tiger* (1973) by John G.

Avildsen; or unpredictable, like Art Carney in *Harry and Tonto* (1974) by Paul Mazursky, and in *The Late Show* (1977) by Robert Benton; or crazy eccentrics, like Jason Robards in *Melvin and Howard* (1980) by Jonathan Demme. Amid veterans of Berkeley (Richard Dreyfuss in *Moses Wine Detective*, 1978, by Jeremy Paul Kagan) or of other universities (like the seven friends in *Return of the Secaucus Seven*, 1979, by John Sayles, or of *The Big Chill*, 1983, by Lawrence Kasdan), and veterans of the “dirty war” (like Nick Nolte in *Who’ll Stop the Rain*, 1980, by Karel Reisz, and David Carradine in his film *Americana*, 1981), the nightmare grows and matures in Steven Spielberg’s early movies (*Duel*, 1971; *Sugarland Express*, 1974; *Jaws*, 1975). And Martin Scorsese gloomily marks the end of an era with *The Last Waltz* (1978), the final concert of The Band, with the participation of all the rock stars of the time.

Emanuela Martini

The retrospective has been curated by Emanuela Martini, as has the book *New Hollywood*, published by Castoro. A round-table discussion of the New Hollywood will be held on Thursday, November 27, at 10:30 a.m. at the University of Turin’s Auditorium Guido Quazza.

### The films

**THE GRADUATE** by Mike Nichols (USA, 1967, 35mm, 106’)  
**TELL THEM WILLIE BOY IS HERE** by Abraham Polonsky (USA, 1969, DigiBeta, 98’)  
**THE BALLAD OF CABLE HOGUE** by Sam Peckinpah (USA, 1970, 35mm, 121’)  
**LITTLE BIG MAN** by Arthur Penn (USA, 1970, 35mm, 139’)  
**WUSA** by Stuart Rosenberg (USA, 1970, Blu-Ray, 115’)  
**CARNAL KNOWLEDGE** by Mike Nichols (USA, 1971, Blu-Ray, 98’)  
**DUEL** by Steven Spielberg (USA, 1971, DCP, 90’)  
**KLUTE** by Alan J. Pakula (USA, 1971, 35mm, 114’)  
**THE PANIC IN NEEDLE PARK** by Jerry Schatzberg (USA, 1971, DCP, 110’)  
**TAKING OFF** by Milos Forman (USA, 1971, DigiBeta, 93’)  
**WHO IS HARRY KELLERMAN AND WHY IS HE SAYING THOSE TERRIBLE THINGS ABOUT ME?** by Ulu Grosbard (USA, 1971, 35mm, 90’)  
**THE CULPEPPER CATTLE CO.** by Dick Richards (USA, 1972, 35mm, 92’)  
**THE OUTFIT** by John Flynn (Organizzazione crimini, USA, 1973, 35mm, 103’)  
**SAVE THE TIGER** by John G. Avildsen (USA, 1973, 35mm, 100’)  
**THE CONVERSATION** by Francis Ford Coppola (USA, 1974, Blu-Ray, 113’)  
**HARRY AND TONTO** by Paul Mazursky (USA, 1974, 35mm, 115’)  
**PHANTOM OF THE PARADISE** by Brian De Palma (USA, 1974, DCP, 92’)  
**PHASE IV** by Saul Bass (USA, 1974, 35mm, 84’)  
**THE SUGARLAND EXPRESS** by Steven Spielberg (USA, 1974, DCP, 110’)  
**JAWS** by Steven Spielberg (USA, 1975, DCP, 124’)  
**THREE DAYS OF THE CONDOR** by Sydney Pollack (USA, 1975, Blu-Ray, 117’)  
**WELCOME TO L.A.** by Alan Rudolph (USA, 1976, 35mm, 106’)  
**THE LATE SHOW** by Robert Benton (USA, 1977, 35mm, 93’)  
**ROLLING THUNDER** by John Flynn (USA, 1977, Blu-Ray, 95’)  
**THE BIG FIX** by Jeremy Paul Kagan (USA, 1978, DigiBeta, 108’)  
**GO TELL THE SPARTANS** by Ted Post (USA, 1978, 35mm, 114’)  
**THE LAST WALTZ** by Martin Scorsese (USA, 1978, DCP, 117’)  
**WHO’LL STOP THE RAIN** by Karel Reisz (USA, 1978, 35mm, 126’)  
**THE JERICHO MILE** by Michael Mann (USA, 1979, 35mm, 97’)  
**RETURN OF THE SECAUCUS SEVEN** by John Sayles (USA, 1979, 35mm, 104’)  
**MELVIN AND HOWARD** by Jonathan Demme (USA, 1980, DigiBeta, 95’)  
**AMERICANA** by David Carradine (USA, 1981, 35mm, 91’)  
**THE BIG CHILL** by Lawrence Kasdan (USA, 1983, DCP, 105’)

### The films of the 31st edition of the Torino Film Festival

**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') F  
**AT 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')

## **CIPPUTI AWARD**

### **The films**

8 films presented in the sections **FESTA MOBILE**, **DIRITTI & ROVESCI**, **TFFDOC/Italiana** and **TFFDOC/Internazionale** will compete for the Cipputi Award.

#### **FESTA MOBILE**

**KAMI NO TSUKI / PALE MOON** by Daihachi Yoshida (Giappone, 2014, HDCam, 114')

**MIRAFIORI LUNA PARK** by Stefano Di Polito (Italia, 2014, DCP, 75')

**TOGLIATTI(GRAD)** by Gian Piero Palombini e Federico Schiavi (Italia, 2014, DCP, 96')

#### **DIRITTI & ROVESCI**

**QUALCOSA DI NOI** by Wilma Labate (Italia, 2014, DCP, 74')

**TRIANGLE** by Costanza Quatriglio (Italia, 2014, DCP, 63')

#### **TFFdoc/Italiana**

**LA CREAZIONE DI SIGNIFICATO** by Simone Rapisarda Casanova (Canada/Italia, 2014, HDCam, 90')

**RADA** by Alessandro Abba Legnazzi (Italia, 2014, Blu-Ray, 70')

#### **TFFdoc/Internazionale**

**ACTRESS** by Robert Greene (USA, 2014, HDCam, 87')

# AWARDS

## GRAN PREMIO TORINO

**TORINO 32** International feature films competition

Best film: euro 15,000

Special jury award Fondazione Sandretto Re Rebaudengo: euro 7,000

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 2,000 (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 32

## CIPPUTI AWARD

Best film about the work world

## COLLATERAL AWARDS

### **HOLDEN SCHOOL AWARD**

Best screenplay Torino 32

### **ACHILLE VALDATA AWARD**

Jury composed of “Torino Sette” readers

Best film Torino 32

### **AVANTI AWARD**

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

### **GANDHI'S GLASSES AWARD**

Awarded by the “Sereno 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

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**chief curator**

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**guest director**

Paolo Virzì

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**Director's assistant & filmmakers liaison**

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*With the assistance of*

Paola Ramello

**Program coordinator and film research**

**e ricerca film**

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*with*

Mario Galasso

**logistics**

Flavio Armone

**TFFdoc, italiana.corti****and Spazio Torino**

Davide Oberto

*with*

Francesco Gaià Via, Luca Cechet Sansoé e Paola Cassano

*General manager and filmmakers liaison*

Paola Cassano

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**New Hollywood retrospective**

Emanuela Martini

*with*

Luca Andreotti

**Communication & marketing**

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*with*

Bianca Girardi

**Press office & international PR**

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*with*

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Roberto Manassero (curator), Maicol Casale (graphic project), Mara Dompè (editing), Cristina Gallotti, Marco Petrilli (texts), Gail McDowell, Olivia Jung (translations)

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foto: Jerry Schatzberg, 1975

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**The festival thanks**  
Museo Nazionale del Cinema, Torino Gay & Lesbian Film Festival, Festival CinemAmbiente, Associazione Amici del Torino Film Festival, Arci Torino, Biennale di Venezia, Marta Benyei, Marylou Brizio, Mauro Brondi, Giulia Carluccio, Susanna Gianandrea, Sara Gasparrini, Arturo Invernici, Antonio La Grotta, Federica Maserà, Chiara Nobile, Franco Prono, Chiara Simonigh, Patrizia Tappero, Daniela Vincenzi.  
Tribute to Giulio Questi: Domenico Monetti, Emiliano Morreale, Luca Pallanch (CSC - Cineteca Nazionale, Roma)

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

20th Century Fox, British Film Institute, Hollywood Classics, MGM, Paramount Pictures, Park Circus, Sony Pictures, Swedish Film Institute, Tamasa Distribution, Universal Studios.

Torino Film Festival is a member of FIAPF and AFIC.

**7<sup>th</sup> TorinoFilmLab Meeting Event**  
Turin, 24-26 November 2014  
[www.torinofilmlab.it](http://www.torinofilmlab.it)

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

Created in 2008 thanks to the support of the **Italian Ministry of Cultural Heritage and Activities**, the **Piedmont Region** and the **City of Turin**, TFL is promoted by **Museo Nazionale del Cinema** and **Film Commission Torino Piemonte**. TFL today can be considered a real Turin excellence in the world, with more than 15 international partners and the backing by the MEDIA Programme of the European Union.

Since 2008 TFL assigned more than 30 Awards and prizes to support the projects developed within its programmes, for a total of 28 films completed. 2014 has been a great year, with 11 film realised and selected to participate in some of the world's most prestigious festivals:

*All Cats are Grey* by Savina Dellicour (BE) - Montreal World Film Festival, Focus on World Cinema 2014

*Bypass* by Duane Hopkins - (UK/SE) Venice, Orizzonti 2014

*Chrieg* by Simon Jaquemet (CH) - San Sebastián, New Directors 2014

*Historia del Miedo* by Benjamín Naishtat (AR/UY/DE/FR/QA) - Berlinale, Competition 2014

*In Your Name* by Marco van Geffen (NL/FR/BE) - Fest Espinho 2014

*Korso* directed by Akseli Tuomivaara, written by Jenni Toivoniemi & Kirsikka Saari (FI) - Edinburgh International Film Festival, Teen Spirit 2014

*Los Hongos* by Oscar Ruiz Navia (CO/FR/AR/DE) - Locarno, Cineasti del presente 2014

*Men Who Save the World* by Liew Seng Tat (MY/NL/DE/FR) - Locarno, Cineasti del presente 2014

*Mercuriales* by Virgil Vernier (FR) - Cannes, ACID 2014

*Mr. Kaplan* by Álvaro Brechner (UY/ES/DE) - BFI London Film Festival, Laugh 2014

*Viktoria* by Maya Vitkova (BG/RO) - Sundance, World Cinema Dramatic Competition 2014

The **32<sup>nd</sup> Torino Film Festival** (21-29 November) will host the **7<sup>th</sup> TorinoFilmLab Meeting Event** (24-26 November), involving hundreds of industry professionals. The event includes a public pitch of the projects developed within TFL, an international co-production market, as well as moments of informal networking and the Awards Ceremony where the best projects will be assigned production grants and, starting from this year, distribution grants too.

The **Meeting Event** represents the conclusive moment for several TFL's programmes that have been running throughout the year: **Script&Pitch**, dedicated to the development of fiction feature film scripts at an early stage; **FrameWork**, aimed at more advanced 1<sup>st</sup> and 2<sup>nd</sup> fiction feature film projects and focused on development and production aspects; **AdaptLab**, dedicated to book-to-film adaptations. Still the Meeting Event closes the more cross-disciplinary TFL's programmes: **Writer's Room** - where a team of professionals coming from different fields work

together on the development of three cross-platform projects - and **Audience Design**, which focuses on building audience awareness and engagement strategies.

### AWARDS CEREMONY

The **Production Awards**, the **Audience Award** and all the other prizes will be announced during the Awards Ceremony at the **Mole Antonelliana** on **Wednesday, November 26<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, Tempesta Film, Rohfilm, Vivo Film, Ventura Film, **sales agents** from Films Boutique, The Match Factory, Fortissimo, WestEnd Films, delegates of **festivals** such as Berlinale, Cannes, Rotterdam, Buenos Aires (BAFICI), Locarno and Guanajuato, representatives of **film funds** like VAF (Flemish Film Fund), CNC (France), Danish Film Institute, **TVs** like ARTE, Rai and ZDF, and **training organizations** such as EAVE and Power to the Pixel.

### SELECTED PROJECTS

#### Script&Pitch

12 projects at an early development stage will compete for the ARTE International Prize (€ 6.000), offered by the ARTE International Relations Department.

Daria Belova (Russia) - *My Time*; Bryn Chainey (Australia) - *Nothing Else Mattress*; Laurin Federlein (Germany) - *The Total Absorption of the Anton Bruckner String Quartet*; Ola Jankowska (Poland) - *The Passengers*; Peter Krüger (Belgium) - *Continental Drift*; Juho Kuosmanen & Mikko Myllylahti (Finland) - *The Happiest Day in the Life of Olli Mäki*; Matthias Luthardt & Judith Angerbauer (Germany) - *The Girl with the Double Bass*; Pietro Marcello & Alfredo Covelli (Italy) - *A Backwards Journey*; Marcelo Martinessi (Paraguay) - *The Heiresses*; György Pálfi & Gergő Nagy (Hungary) - *The Voice*; Fien Troch (Belgium) - *Home*; Katarina Stankovic (Serbia) - *Against the Day*.

Script&Pitch foresees the participation of the **story editor trainees** Amra Bakšić Čamo (Bosnia Herzegovina), Philippe Barrière (France) and Arne Kohlweyer (Germany).

#### FrameWork

9 projects - 1<sup>st</sup> and 2<sup>nd</sup> fiction feature film at an advanced development stage and looking for co-producers - will compete for several Production Awards (starting from a value of € 50.000 each). The prizes will be assigned by an international Jury composed of: Alberto Barbera (Italy), Director of Turin's Museo Nazionale del Cinema and of the Venice Film Festival; Álvaro Brechner (Uruguay), writer/director, producer and TFL Alumnus (*Mr. Kaplan*, BFI London Film Festival, Laugh 2014); Doreen Boonekamp (Netherlands), CEO of the Netherlands Film Fund; Marta Donzelli (Italy), producer (*Imatra* by Corso Salani, Locarno, Cineasti del Presente 2010; *Via Castellana Bandiera* by Emma Dante, Venice 2013); Sophie Mas (France), producer (*Frances Ha* by Noha Baumbach).

FrameWork's projects will also run for the **Audience Award** and the **Post-Production Award**.

Natalia Garagiola (Argentina)- *Hunting Season*; Leticia Jorge Romero & Ana Guevara Pose (Uruguay) - *Aleli*; Hana Jušić (Croatia) - *Quit Staring at My Plate*; Michalis Konstantatos (Greece) - *All the Pretty Horses*; Stergios Paschos (Greece) - *Pigs on the Wind*; Kirsten Tan (Singapore/Thailand) - *Popeye*; John Trengove (South Africa) - *The Wound*; William Vega (Colombia) - *Sal*; Janus Victoria (Philippines/Japan) - *Kodokushi*.

### **AdaptLab**

The Meeting Event includes the presentation of 12 book-to-film adaptation projects coming from AdaptLab programme:

Emile Bertherat (France) - *A Secret Inheritance*; Cecilia Björk (Sweden) - *The Combover*; Andris Feldmanis & Livia Ulman (Estonia) - *Nine*; Yinon Shomroni (Italy) - *Loser's Corner*; Luc Walpoth (Switzerland) - *The Transplanted*; Kas Zawadowicz (Poland) - *Elective Affinities*; Marjan Alčevski (Croatia) - *A Somewhat Better Ending*; Paolo Borraccetti (Italy) - *Savana Padana*; Mike Forshaw (United Kingdom) - *Walk On*; Naomi Jaye (Canada/United Kingdom) - *The Incident Report*; Julia Kolberger (Poland) - *Toxaemia*; Claire Oakley (United Kingdom) - *The Swan*.

### **Writers' Room**

The 3 cross-platform projects within Writers' Room - *Krabstadt* by Ewa Einhorn and Jeuno JE Kim (Sweden), *Polaris* by Stefano Lodovichi, Davide Orsini & Isabella Aguilar (Italy) and *The Forest* by Jesper Pedersen (Danmark) - have been developed in collaboration with two **developers**: Jacob Swan Hyam (United Kingdom) e Nora Selmeczi (Hungary).

### **Audience Design**

The 2 adaptation projects included in Audience Design programme - *Elsa in Goma* by Isabelle Collombat (Francia) and *The Ship* by Philipp Mayrhofer (Italia) - have been developed with the support of 4 **audience designers**: Emanuela Barbano (Italia), Petar Mitric (Bosnia Herzegovina/Austria), Benjamin Cölle (Germania) e Olimpia Pont Cháfer (Spagna).

### **Biennale College - Cinema**

Within the collaboration with the **Biennale College - Cinema** initiative of the Venice Biennale, 3 micro-budget project will be displayed at the Meeting Event: *The Strike* by Adam Breier & Fanni Szántó (Hungary), *Imaculat* by Kenneth Mercken (Belgium) & Monica Stan (Romania), and *Nessun Dorma* by Matteo Servente (Italy) & Melissa Anderson Sweazy (USA).

### **The Pixel Lab**

The Meeting Event foresees the presentation of 2 cross-media projects developed at **The Pixel Lab**: *From the Plantation to the Penitentiary: Maintaining the Slave Trade in Obama's America*, produced by Tina Gharavi; *Text Me*, produced by Victoria Mapplebeck.