



Tff
TORINO FILM FESTIVAL



MUSEO NAZIONALE DEL CINEMA
TORINO

35 TORINO FILM FESTIVAL
24 NOVEMBRE - 2 DICEMBRE 2017



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PRESSKIT

35th TORINO FILM FESTIVAL

24 NOVEMBER - 2 DECEMBER 2017

This press kit has been assembled for the presentation press conferences
of the 35th Torino Film Festival
Rome, November 14th 2016, 10.30am, at Casa del Cinema
Turin, November 14th 2015, 6.45pm, at Multisala Cinema Massimo

Torino Film Festival
Via Montebello, 15 - 10124 Torino
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[http: //www.torinofilmfest.org](http://www.torinofilmfest.org)
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35th TFF - information & utilities

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FESTIVAL'S TEMPORARY OFFICES (24 November to 2 December))

Ph: +39 011 19887500
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RAI - Via G. Verdi, 14 - Turin

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International press office: +39 011 19887522
Press Room: 10.00 - 18.00
Lounge: 10.00 - 18.00

RAI - via G. Verdi, 14/a

Accreditation desk
23rd November (open 12.00 - 18.00)
from 24th November to 2nd December (open 9.00 - 18.00)

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)
PRESS SCREENING CINEMA CLASSICO -- piazza Vittorio Veneto, 5
+39 011 5363323 (Wheelchair accessible)

PRESS CONFERENCES AD ACTIVITY

RAI - Museo della Radio e della Televisione - via G. Verdi, 16, Turin
(from 25th November to 2nd December)

ADMISSION INFORMATION

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 disturbance, admission will not be granted once the screening has begun. **Under-age admission is not allowed for screenings without a censor rating** as specified on the program next to each film synopsis. Subscriptions or tickets may not be substituted or reimbursed, unless the projection has been cancelled by Festival. 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 14th and for the duration of the festival, full-price tickets and subscriptions may be purchased on the festival website www.torinofilmfest.org or using the TFF application, until 24 hours before the beginning of each screening. 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. We recommend that spectators picking up their tickets arrive at least 15 minutes before the beginning of the screening.

Purchasing tickets at the cinema box offices

On November 24, only the box offices at the Massimo and Reposi cinemas will be open, from 11.00am to 10.00pm. From November 25 to December 2, the box offices at the Massimo, Reposi cinemas will open 30 minutes before the beginning of the programmed screenings, and will remain open until the beginning of the final screening. On the occasion of the "Notte Horror" the box office at the Massimo cinema will close at 3.15am. 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: for these screenings accreditation and subscription holders can enter the theater presenting their accreditation or subscription pass. Entrance is limited to the available seating.

Blue: for these screenings, accreditation and subscription holders must pick up a free reservation ticket ("blue 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 Reposi cinema (from their opening until 10.00pm). The blue tickets may be picked up between 9.00am of the day before the screening until 1.00pm of the day of the screening. Entrance will be guaranteed for ticket holders until five minutes before the beginning of the screening, when the rush line will be admitted until all places are filled.

Please bear in mind that blue ticket holders that fail three times (even non-consecutively) to attend screenings will no longer be allowed to obtain a free admission. Therefore, up to half an hour before the projection begins, tickets that have already been picked up, may be cancelled at the automatic ticket booths, thus avoiding penalties. Only one access ticket for each projection time slot may be picked up.

Yellow (Press Screenings): indicates screenings reserved exclusively to accredited members of the press. The screenings will all be held at the Classico Cinema. Press accreditations with a yellow stamp will be given priority access.

Opening and closing ceremony

The opening ceremony and the subsequent screening of the movie *FINDING YOUR FEET* Friday 24th November and the closing ceremony on December 2nd at the Reposi Cinema are by invitation only.

Repetition screenings of the Award winning films on December 3rd

Repetition screenings of the winning films will take place at the Massimo Cinema on December 3rd, starting at approximately 2:30 pm. Tickets will be sold only at the box office of Cinema Massimo from 1.00pm of the same day. The schedule will be published on the festival website on 2nd December from 8.30pm. Access will also be guaranteed to accreditation, subscriptions.

Wheelchair admission

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

Calendar of encounters in the cinemas

The calendar of encounters and press conferences will be available at the cinemas, in the accreditation office, and online, starting November 24th.

Participation implies agreeing to be photographed and/or filmed

Ticket and subscription prices

Full-price ticket: euro 7.00

Discounted ticket: euro 5.00

Full-price subscription: euro 90.00

Discounted subscription: euro 70.00

These subscriptions are strictly personal and non-transferable, and gives access to all the screenings, with the exception of the opening night and the awards ceremony.

9-19 Subscription: euro 45.00

Strictly personal and non-transferable, gives access to all the screenings which begin by 7.00pm.

9-19 Day pass: euro 12.00

Gives access to screenings which begin by 7.00pm of the day the ticket is issued.

Reductions: Under 26, Over 65)

All subscription holders are eligible for a discount on the entrance ticket to the Museo Nazionale del Cinema (www.museocinema.it).

BOOKS

General catalogue

Italian/English

Downloadable at www.torinofilmfest.org

Brian De Palma

Edited by Emanuela Martini

Editrice il Castoro

15% discount for purchases between 18 and 27 November at the Museum bookshop.

35th TFF - special events

The collaboration between the Torino Film Festival and Intesa Sanpaolo, the University of Turin and the National Museum of the Italian Risorgimento has led to the creation of three exclusive events this year, which will be held outside the Festival venues.

Monday, November 27th, at 7 p.m.

At the Intesa Sanpaolo skyscraper Auditorium, Corso Inghilterra 3

Entrance free of charge, reservations are mandatory, starting Tuesday, November 21, at 10 a.m. at the following websites:

www.torinofilmfest.org and www.grattacielointesasanpaolo.com.

The world preview of the documentary *L'altrove più vicino* by Elisabetta Sgarbi. Before the screening, the director will make a presentation, accompanied by Claudio Magris, Paolo Rumiz, Elio Bisignani and Andrés Arce Maldonado. It will be followed by a musical performance by seven young musicians in the "ESYO - European Spirit of Youth Orchestra," directed by Maestro Igor Coretti Kuret.

Wednesday, November 29th, at 4 p.m.

At the Auditorium "Guido Quazza," Palazzo Nuovo, Via Sant'Ottavio 20 (basement level)

Entrance free of charge, until all available seats are taken

An encounter with Bruno Bigoni, Harry Shindler, Marco Patucchi, Bruno Maida (professor of contemporary history at DAMS) and Franco Prono (professor of film history at DAMS). During the encounter, the documentary *My war is not over* by Bruno Bigoni will be screened.

Thursday, November 30, at 4 p.m.

At the National Museum of the Italian Risorgimento, entrance at Piazza Carlo Alberto, 8

Entrance free of charge, until all available seats are taken

A screening of the documentary *Cento anni* by Davide Ferrario, in the company of the director.

GRAN PREMIO TORINO AWARD: Pino Donaggio

It was a second career which almost began by chance, when a classically-trained composer, musician and singer, who had made his name in pop music, was called on by an ingenious British director to compose the score of the movie he was about to start shooting, *Don't Look Now*, a disquieting classic of the psychological thriller genre. The year was 1973; three years later, another director - an American, this time - heard the score and decided that, since Bernard Herrmann (the legendary composer of the music in Hitchcock's films) had died, this was exactly the style, the mood and the sound he was looking for. The American director was Brian De Palma, the musician was Pino Donaggio, and their cinematographic collaboration has been one of the most fruitful and enduring of the past forty years.

Pino Donaggio has enfolded us in impalpable shivers and disturbing sensations, as he adapts his music to the films of Brian De Palma, Dario Argento, Pupi Avati and the many other directors whose movies have put our fears onscreen. His music is an integral part of filmic and artistic creation (but not only thrillers and horror movies - he has also collaborated with Maurizio Zaccaro, for example); it is one of the voices which talks to us and guides us from the screen.

Giuseppe "Pino" Donaggio (Burano, Venice, 1941) grew up in a family of musicians and studied at the Benedetto Marcello Conservatory in Venice and at the Giuseppe Verdi Conservatory in Milan. A violinist in the "I Solisti Veneti" ensemble, starting in the second half of the 1950s he began to compose music and, after discovering rock and roll, he also began to cut his own records. In 1961, he debuted at the Sanremo Music Festival, where he returned several other times and reaped extraordinary success in 1964 with his song *Io che non vivo (senza te)*. Covered in England and entitled *You Don't Have to Say You Love Me*, the song was so successful that it became part of

Elvis Presley's stock repertory. Donaggio's career in light music continued through the mid-1970s, with more hits and collaborations with musicians such as Tullio De Piscopo, Massimo Bubola and Enzo Jannacci (who transformed his song *Mario* into a hit). At the same time, Donaggio also began to work in cinema, debuting in 1973 with the score of the thriller *Don't Look Now* by Nicholas Roeg. He was noticed by Brian De Palma, who hired him in 1975 to write the score for *Carrie*. This was the beginning of one of the most famous collaborations in film history. Donaggio has written the music for *Home Movies* (1979), *Dressed to Kill* (1980), *Blow Out* (1981), *Body Double* (1985), *Raising Cain* (1992), *Passion* (2012) and *Domino* (in post-production), making him a musician who is, above all, specialized in scores for mystery films and horror movies. His filmography includes collaborations with Dario Argento (*Trauma*, 1993), Joe Dante (*Piranha*, 1978; *The Howling*, 1981), Lucio Fulci (*Black Cat*, 1981), Michele Soavi (*La setta - The Devil's Daughter*, 1991), Pupi Avati (*L'arcano incantatore - Mysterious Encounter*, 1996), as well as with Liliana Cavani (*Interno berlinese - The Berlin Affair*, 1985), Troisi and Benigni (*Non ci resta che piangere - Nothing Left to Do but Cry*, 1984), Michele Placido (*Un eroe borghese - Ordinary Hero*, 1995), Maurizio Zaccaro (*Il carniere - The Game Bag*, 1997; *Un uomo perbene*, 1999); and more recently, Sergio Rubini (*La terra - Our Land*, 2006; *Colpo d'occhio*, 2008) and Paolo Franchi (*Dove non ho mai abitato*, 2017). He has also worked for television, in particular, for Rai Fiction. In 2015, during the 65th Sanremo Music Festival, he received an Award for Lifetime Achievement.

(Emanuela Martini)

The **Gran Premio Torino** Award will be given to Pino Donaggio on Wednesday, November 29th, at 7:30 p.m. at the Cinema Massimo 1, before the screening of Brian De Palma's film **DRESSED TO KILL** (USA, 1980, DCP restored version, 105').

35th TFF - numbers & guests

134 feature films, 10 short feature films and 25 short films

total of 169 films

presented at **Torino Film Festival 2017**

40 are director's first and second feature films

36 world premiere

21 international premieres

4 European premiere

59 Italian premiere

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

Confirmed guests:

Martin Aliaga, Altan, Simone Amato, Hideaki Arai, Alessandro Arfuso, Franco Arminio, Herman Asselberghs, Angelo Barbagallo, Davide Barletti, Vincent Barré, Christine Baudillon, Sonia Bergamasco, Franco Bernini, Bruno Bigoni, Elio Bisignani, Riccardo Bolo, Bertrand Bonello, Diane-Sara Bouzgarrou, Valerie Brody, Benjamín Brunet, Pedro Cabeleira, Eleonora Cadeddu, Leonardo Caffo, Francesca Comencini, Igor Coretti Kuret, Pierre Creton, Felice D'Agostino, Emiliano Dante, Emma De Caunes, Raffaella De Laurentiis, Giannetto de Rossi, Andrea Laszlo De Simone, Gabriele di Munzio, Arnaud Dommerc, Pino Donaggio, Tommaso Donati, Francesco Dongiovanni, Christopher Doyle, Elvire, Tomás Espinoza, ESYO - European Spirit of Youth Orchestra, Vladimir Eysner, Yabom Fatmata Kabia, Davide Ferrario, Sophie Fiennes, Alice Filippi, Luis Fulvio, Demetrio Giacomelli, Eugène Green, David Grieco, Nitai Gvirtz, Yuto Hama, Riccardo Iacopino, Armando Iannucci, Celia Imrie, Camilla Insom, Marleen Jonkman, Maria Karaguiouzova, Alexandre Koberidze, David Koroma, Vassilis Koukalani, Sebastien Landry, Claude Lanzmann, Nitsan Leila Shavit, Edoardo Leo, Shidong Liu, Richard Loncraine, Matilda Lutz, Peter Mackie Burns, Claudio Magris, Chloé Mahieu, Andrés Arce Maldonado, Chiara Malta, François Margolin, Narimane Mari, Giglia Marra, Anna Marziano, Lucia Mascino, Natale Massara, Valerio Mastandrea, Sebastiano Mauri, Francesca Melandri, Morgan Menegazzo, Marco Messeri, Danilo Monte, Laurence Morais-Lagace, Marco Morandi, Nanni Moretti, Elia Mouatamid, Hiromi Nakazato, Bharat Nalluri, Ram Nehari, Francesca Noto, Angie Obeid, Axel Ohman, F.J. Ossang, Marco Patucchi, Michael Pearce, Luciano Pérez Savoy, Bertrand Périer, Mariachiara Pernisa, Sierra Pettengill, Pedro Pinho, Joana Preiss, Laure Prouvost, Corrado Punzi, Jacopo Quadri, Paola Randi, Massimo Ranieri, Noomi Rapace, Luca Ricciardi, Angela Robinson, Giorgia Ruggiano, Daniel Ruiz-Hueck, Paolo Rumiz, Donato Sansone, Laura Schroeder, Pasquale Scimeca, Daphne Scoccia, Elisabetta Sgarbi, Harry Shindler, Sydney Sibilia, Graham Skipper, Timothy Spall, Giulio Squillacciotti, Vanessa Stockley, Zoe Sua Cho, Jenny Suen, Andrea Tagliaferri, Alberto Tamburelli, Jun Tanaka, Zefrey Throwell, Filippo Timi, Roberta Torre, Thomas Trabacchi, Sabrina Varani, Emilio Vavarella, Nicolas Wackerbarth, Weilin Wang, Roderick Warich, Tommy Wirkola, Mai Yamaguchi, Chen Yue, Hironobu Yukinaga, Maurizio Zaccaro, Massimo Zamboni, Marina Zangirolami.

35th TFF - opening and closing nights

Opening night

Friday 24th november, Cinema Massimo, Torino

Finding Your Feet by Richard Loncraine

with

Imelda Staunton, Timothy Spall, Celia Imrie, David Hayman, John Sessions e Joanna Lumley

Finding Your Feet is a bittersweet comedy about “it’s never too late,” by the same director as *Richard III* and *Wimbledon*; it is written and produced by **Nick Moorcroft** and **Meg Leonard**.

The very bourgeois Lady Sandra sees her world crumble around her when she discovers that for years her husband has been having an affair with her best friend. She leaves everything behind and takes refuge with her sister Bif (**Celia Imrie**), an eccentric free spirit who drags her to a dancing school and presents her to her elderly male dancing partners, including Charlie (**Timothy Spall**), an eccentric furniture restorer who lives on a boat. The title, *Finding Your Feet*, is exactly what Sandra has to do when she finds herself catapulted into an unusual and new environment.

Closing night

Saturday 2nd December, Cinema Reposi, Torino

THE FLORIDA PROJECT by Sean Baker

with

Willem Dafoe, Brooklynn Kimberley Prince, Bria Vinaite, Valeria Cotto, Christopher Rivera
e Caleb Landry Jones

The Florida Project, enthusiastically received at the Quinzaine des Réalisateurs in Cannes, is directed by **Sean Baker** (*Prince of Broadway*, *Starlet* and *Tangerine*, all presented at the Torino Film Festival), who wrote the script with **Chris Bergoch**.

What is opposite the Disney World Resort, “the happiest place on earth”? There is a colorful motel which is home to people who live on the margins, where the children are uncontrollable scallywags, “little rascals” whose childhood unspools without rules or limits, but with one reference point: Bobby, the motel’s manager. Sean Baker returns to the TFF with a sparkling movie, constructed around a group of wild children, a world of flaking colors, a very compassionate Willem Dafoe and damaged people who, despite everything, survive.

TORINO 35

The main competitive section of the festival is reserved for authors at their first, second or third film. This year the competition presents films from the following countries: Argentina, Belgium, China, France, Germany, Hong Kong, Japan, Hong Kong, Israel, Italy, Portugal, Spain, United Kingdom, United States of America and Venezuela.

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, Alessandro Piva, Pablo Larrain and Damien Chazelle. Cinema "of the future", representative of genres, languages and trends.

In 2016, *Juan Zeng Zhe / The Donor* by Qiwu Zang (China, 2016) won the Best film Award; *Los decentes* by Lukas Valenta Rinner (Austria/South Korea/Argentina, 2016) won Special Jury Award; Rebecca Hall in *Christine* by Antonio Campos (USA, 2016) won Best Actress Award; Nicolas Duran in *Jesus* by Fernando Guzzoni (Chile/France 2016) won the Best Actor Award.

À VOIX HAUTE / SPEAK-UP by Stéphane De Freitas (France, 2017, DCP, 99')

Every year, the University of Saint-Denis elects its best orator. The students of a multiracial class participate in the competition; a professor teaches them the secrets of language and the art of expression. At stake is the pleasure of taking the floor, existing on the world stage but also changing the world through the power of ideas. A dazzling film about a future to be constructed, about democracy, about the value of education, and about the overwhelming power of words and ideas. Still, today.

AL TISHKECHI OTI / DON'T FORGET ME by Ram Nehari (Israel/France/Germany, 2017, DCP, 87')

The story of an anorexic girl and a deranged tuba player, between psychiatric wards and rehabilitation centers for eating disorders. They meet by chance and fall in love in their own way, but their hope for a normal life is frustrated by a myriad of family and social factors. Vegan folly and sharp social barbs for a drama disguised as a comedy, desperate and light, fierce and romantic, an illuminating cross-section of Israel today, its malaise and its identity complex.

ARPÓN by Tomás Espinoza (Argentina/Venezuela/Spain, 2017, DCP, 81')

A principal fears that dangerous objects might be introduced into his school and spends his days controlling the backpacks of his students. In the backpack of a young rebellious girl he finds a syringe that she uses to make injections into her companion's lips. After an accident, the girl is entrusted to the man who, against his will, has to take care of her for a day. A thriller about responsibility, abuse, social suspicion; clear, quick-paced, with a dry style and suspended rhythm. The actors' portrayal of their characters' repressed drive is spot on.

BAMY by Jun Tanaka (Japan, 2017, DCP, 100')

A red umbrella falls from the sky. He sees ghosts; she doesn't; things go downhill. Then he meets a girl who has his same power and who is even more scared than he is. A new take in J-Horror, a fascinating and mysterious first film which combines attention to form and minimalism; bizarreness and irony; the obscurity of the themes and situations, and the clarity of the intentions. Up to a surprising and literally gigantic finale, which confronts the (un)reality of things and the power of the imagination.

BARRAGE by Laura Schroeder (Luxemburg/Belgium/France, 2017, DCP, 112')

Catherine has never been a mother and her daughter Alba, who is now an adolescent, was raised by her grandmother. After years of absence, the woman shows up, not to take over a role she knows she cannot fill but, simply, to spend some time with the girl. Three generations of women in a taut, all-female film which suspends time, reshuffles the cards of affection and delusion, gets angry, relaxes, and plays with the true mother-daughter relationship which binds Isabelle Huppert to the protagonist Lolita Chammah.

BEAST by Michael Pearce (UK, 2017, DCP, 107')

Moll is 27 years old; although she seems mild-mannered, she is actually fed up with her conformist and snobbish family and her domineering mother. One afternoon, she angrily leaves her own birthday party, goes dancing and, that night, meets Pascal, a young hunter who is skittish and intriguing. While the whole area is in turmoil because of a series of adolescent murders, she decides to go live with this mysterious stranger. Set on the island of Jersey, a psychological thriller which pits attraction against suspicion.

BLUE KIDS by Andrea Tagliaferri (Italy, 2017, DCP, 75')

A brother and sister, a morbid relationship, an inheritance, a conflict with their father and a crazy, deliberate action that makes them escape together. A former assistant of Matteo Garrone (who produced this film), Andrea Tagliaferri debuts with a story of ordinary immorality, a black fairytale which is a child of our time, a boring world to redeem oneself from using horror, if necessary, in which psychologies, characters and places are stylized and studied with entomological care and a precise, cutting and original gaze.

DAPHNE by Peter Mackie Burns (UK, 2017, DCP, 90')

Daphne is an emancipated 30-year-old Londoner: she works as a chef in a chic restaurant, lives on her own, and has an uninhibited sex life and a tormented relationship with her mother. She reads Žižek, talks too much and has a cynically detached view of the world. But one day, a random event seems to shatter her maniacal control over reality. A soul-searching mystery which draws a precise and disturbing female portrait, with a pronounced sense for describing human, urban and social milieus, in a London which is both alienating and attractive.

THE DEATH OF STALIN by Armando Iannucci (France/UK, 2017, DCP, 107')

What did Malenkov, Khrushchev, Molotov, Beria and Stalin's other collaborators do when, in 1953, they found the dictator in his study, dead from a heart attack? These and other questions are caustically answered in the black comedy which Armando Iannucci has adapted from a French graphic novel: panic, intrigue, false steps, paranoia, purges, vendettas, chasing after power, a tragedy which turns into a farce. A scathing cavalcade, starring Steve Buscemi, Simon Russell Beale, Michael Palin.

A FÁBRICA DE NADA by Pedro Pinho (Portugal, 2017, DCP, 177')

From the realism of the crisis which has been gripping Portugal since 2008 to the unexpected explosion of a musical: when the workers in an elevator factory realize that the management is dismantling the machinery and raw materials, they organize themselves to fight the delocalization and remain at their stations, even if there is no work to do. A portrait of post-capitalism, part agitprop, documentary, drama and psychological and musical comedy. The complex, vivid and ironical debut of a young director.

KISS AND CRY by Chloé Mahieu e Lila Pinell (France, 2017, DCP, 78')

skaters deal with their daily life made of friendships, competitions, crushes, difficulties, doubts, choices, family conflicts. They are dominated by their very strict trainer, who borders on the sadistic. The first work by two documentary filmmakers, an atypical Bildungsroman which captures the nuances of growing up, makes no moral judgment, puts itself in the shoes of its young protagonists and admires their overflowing, contagious vitality.

LORELLO E BRUNELLO by Jacopo Quadri (Italy, 2017, DCP, 85')

Pianetti di Sovana, Maremma, Tuscany. The twins Brunello and Lorello Biondi have always taken care of the family farm, working at dawn and sunset in harmony with nature, but under the constant threat of the global market. The chapters flow one after another, accompanying the four seasons and the various rites of the countryside, driven by the caustic comments of a wise local woman: a highly sophisticated elegy, in which humans and animals blend and share the same "philosophy" of life, through which we find the profound meaning of living in the world.

THE SCOPE OF SEPARATION by Yue Chen (China, 2017, DCP, 71')

Thanks to the money he inherited when his father died, young Liu Shidong's directionless life is made of bars, friends, drinking bouts, meaningless relationships. But this slow drift of his is nonetheless taking him toward growth, of some kind. Indie Chinese cinema you don't expect, which looks at the US indie films of the early '90s and at Hou Hsiao Hsien, passing by way of Woody Allen and the mordant lightness of his dialogues. A heartening first film, with a precise gaze and gentle sentiments.

THEY by Anahita Ghazvinizadeh (USA, 2017, DCP, 80')

To establish one's identity. "They" is the name J has chosen for himself. He is fourteen years old and grappling with a gender identity he has yet to figure out. With the help of his family, he is trying to slow down puberty to gain time so he can think about how to construct his future identity. An Iranian director's first film, produced by Jane Campion: palpable, minimalist but never approximative; it bravely shows that all conformism can be dismantled.

THE WHITE GIRL by Jenny Suen e Christopher Doyle (Hong Kong, 2017, DCP, 97')

A girl who is allergic to the sun lives in Hong Kong's last fishing village. Her physical and psychological distress is eased when she meets a mysterious traveler, with whom she develops a special intimacy, a distillation of love. A lunar and intimately romantic film, timeless, about the images of the heart, about looking and introspection, about the sense of borders. The directing debut of the producer Jenny Suen, who entrusts herself to the figurative skill of Christopher Doyle (Gran Premio Torino 2016), at his third feature film.

FESTA MOBILE

It opens with *Finding Your Feet*, a British comedy about an assorted group of mature Londoners who meet and give new meaning to their lives at a dancing school, directed by Richard Loncraine and starring Imelda Staunton, Timothy Spall and Celia Imrie. **It ends with** *The Florida Project*, an exuberant and bittersweet description of the daily lives of a group of children who live in a rundown motel across from Disneyland in Orlando; the movie is directed by a Torino Film Festival regular, Sean Baker, and stars Willem Dafoe. This year, too, the out-of-competition section Festa mobile brings to the festival the most-awaited films, or the ones we liked best, from worldwide productions which have yet to screen in Italy.

Lots of Italians. Sentimental delusions and neuroses, described with ironical compassion by Francesca Comencini in *Amori che non sanno stare al mondo*; and the adventurous frustrations of unemployed university researchers in *Smetto quando voglio - Ad honorem*, the third chapter of the saga by Sydney Sibilia. The tender and heartfelt journey of two Neapolitan youngsters in the middle of Nevada and amid the secrets of the galaxy, in *Tito e gli alieni*, directed by Paola Randi and starring Valerio Mastandrea; and the desperate and courageous journey of two young Nigerians who, after escaping from a massacre, try to reach the Mediterranean and are followed by Pasquale Scimeca in *Balon*. The intense reconnaissance of memory and roots in *L'altrove più vicino* by Elisabetta Sgarbi; and among the charms of nearby Slovenia, in *Cento anni* by Davide Ferrario; from Caporetto to today, among the defeats which could transform themselves into victories, in *My War Is Not Over* by Bruno Bigoni, about the painstaking work of an English soldier who landed at Anzio and who tries to give a name to the many unknown soldiers buried in Italy. Last but not least, the Maria Adriana Prolo Award, which this year is being given to the journalist, author and director David Grieco, whose first feature film, *Evilenko*, will be presented; and the two poignant films made with the contribution of the Film Commission Torino Piemonte: *'78 - Va piano ma vinci*, a docu-fiction in which Alice Filippi reconstructs the story of her father, an industrialist who was kidnapped in 1978 by the Calabrian 'ndrangheta; and *Al massimo ribasso* by Riccardo Iacopino, an example of civic-minded cinema which focuses on fraud at calls for bids.

What we liked at foreign festivals. *Closeness*, a taut drama about a family crisis which is triggered by a child's kidnapping, directed by Kantemir Balagov, a twenty-six-year-old Russian who was a pupil of Sokurov; *Un beau soleil interieur*, a caustic tale about the sentimental meanderings of a Parisian woman, directed by Claire Denis and starring Juliette Binoche and Gérard Depardieu, all in a state of grace; *Dark River*, an agonizing face-to-face between a brother and a sister who meet after years apart to decide on the destiny of the family farm, directed by Clio Barnard; *Wind River*, the third thriller about the myth of the Frontier, directed by Taylor Sheridan and starring Jeremy Renner; *What Happened to Monday*, part action movie, part dystopian science fiction, the story of seven twin girls in an arid future world, directed by Tommy Wirkola and starring Noomi Rapace (all seven sisters) and Willem Dafoe.

Fragments of history. *La cordillera*, the surreal and disturbing description of a summit of the presidents of Latin American countries, of intrigues, conspiracies and their political and personal consequences, directed by Santiago Mitre (one of the winners at the 35th Torino Festival with *Paulina*); *Darkest Hour*, an enthralling portrait of Winston Churchill, who has just been nominated prime minister in 1940 and has to face the hypothesis of war against the Nazis, directed by Joe Wright and starring an extraordinary Gary Oldman; *Kings*, about the racial uprisings and tensions which exploded in Los Angeles in 1992, experienced from the point of view of an African-American single mother and of the many children she takes care of, directed by Deniz Gamze Erguven and starring Halle Berry and Daniel Craig; *The Reagan Show*, an uproarious documentary by Pacho Velez and Sierra Pettengill about the communicational power of Ronald Reagan, from Hollywood to the White House with brazen skill.

Music and provocations. Marianne, a passionate icon of the 1960s, talks about herself in *Faithfull*, the heartfelt documentary constructed by Sandrine Bonnaire through a long interview and beautiful archive footage. Instead, out of the ska of the 1970s and '80s emerges Graham McPherson, aka Suggs, the leader of the Madness, described by Julien Temple with his hallmark kaleidoscopic talent in *My Life Story*. Lastly, an indisputable pop star from the 1980s, Grace Jones, who is depicted in her ambiguity and humanity by Sophie Fiennes in *Grace Jones: Bloodlight and Bami*.

Artistic visions. A great artist, Alberto Giacometti, ingenious and capricious, as he makes the portrait of an author, amid daily chaos and creative fury, in *Final Portrait*, directed by Stanley Tucci and starring the irresistible Geoffrey Rush. An author dealing with various fiascos, Charles Dickens, who finds inspiration in strangers and friends for the faces and personalities of one of his masterpieces, *A Christmas Tale*, in *Dickens - L'uomo che inventò il Natale* by Bharat Nalluri, starring Dan Stevens and Christopher Plummer. A

nonconformist scholar and psychology professor finds inspiration in the temperament and erotic games of the two women in his life and creates Wonder Woman, the revolutionary female superhero, in *Professor Marston & the Wonder Women* by Angela Robinson. Two American indie artists, Josephine Decker and Zefrey Throwell, who take their cue from their love and the end of their relationship for their movie and their performances, in *Flames*, by and with Decker & Throwell. A group of actresses vying for a role, their partner in the screen tests, the director who rejects them one after another, all reflected in Petra Von Kant, on the set of the TV remake of the film by Fassbinder, in *Casting* by Nicolas Wackerbarth. And lastly, an English girl, Mary Godwin, who affirms her own personality through her love for Percy Shelley and, borrowing from the compulsions and tensions of her vacation companions in Switzerland, creates the gothic masterpiece *Frankenstein*, in *Mary Shelley*, directed by Haifaa Al-Mansour and starring Elle Fanning.

Blockbuster. Enthralling, affecting, right: *A Taxi Driver* by Hoon Jang, about the growing friendship between two poorly matched travel companions, a German journalist and a Korean taxi driver, thrown into the massacre of students and protesters which occurred in Gwangju, South Korea, in 1980.

Two classics. The restored copy of *Grandeur et décadence d'un petit commerce du cinéma*, a caustic thriller shot in 1986 by Jean-Luc Godard for television. And, thirty years after its release, the directing debut of Carlo Mazzacurati (and the production debut of Moretti and Barbagallo's Sacher Film), *Notte italiana*, a melancholy, fog-bound Po valley noir, starring Marco Messeri.

(Emanuela Martini)

L'ALTROVE PIÙ VICINO by Elisabetta Sgarbi (Italy, 2017, DCP, 50')

Slovenia in the words and eyes of Paolo Rumiz, in the verses of the poet Alojz Rebula, in the memories of Claudio Magris: a journey through a next-door country, its language, its landscapes, its similarities to us. Shot with loving attention to the objects, the reminiscences, the faces, and the traces of a shared past, the film is propelled into the future by the vitality of the musicians of the orchestra which, every year, Maestro Igor Coretti-Kuret forms with young European talents.

AMORI CHE NON SANNO STARE AL MONDO by Francesca Comencini (Italy, 2017, DCP, 92')

Claudia (Lucia Mascino) and Flavio (Thomas Trabacchi) shared an intense love story. But now it's over, and whereas he is ready to start new relationships, she is unable to forget the past. In this neurotic sentimental comedy based on her novel, Francesca Comencini depicts the existential difficulty of a woman who is constantly dissatisfied. A to and fro between past and present, amour fou, self-irony, and inadequacy in the era of a shifting war between the sexes.

BALON by Pasquale Scimeca (Italy, 2017, DCP, 94')

What is there, what happens, in their homelands before their desperate escapes on boats? Amin is Nigerian; he is ten years old. One day, the Boko Haram militia descend on his village and cause a massacre; Amin is able to flee with his older sister. This is the beginning of their odyssey, which will lead them to experiencing other kinds of violence, other gestures of solidarity, in the mirage of the coasts of Sicily. A docu-drama which has the depth of the tragedy, exemplary in the way it portrays the condition of the migrants and is able to go beyond news reports.

UN BEAU SOLEIL INTERIEUR by Claire Denis (France, 2017, DCP, 94')

Inspired by A Lover's Discourse: Fragments, by Roland Barthes, Claire Denis seems to be moving away from her usual cinema. She and the author Christine Angot wrote the screenplay about a Parisian woman (Juliette Binoche) who divides her time among many men and is basically in search of herself, and, once again, the director is interested in feelings. With a rambling tone, meandering irony, an immense and irresistible Depardieu and a surprise cameo by Valeria Bruni Tedeschi.

CASTING by Nicolas Wackerbarth (Germany, 2017, DCP, 91')

On the anniversary of Fassbinder's birth, German television decides to produce a remake of The Bitter Tears of Petra von Kant, and the candidates for the male lead role appear one after another in front of an inflexible director who continues to reject them all even though filming is supposed to begin in a few days. Behind-the-scenes hopes and inadequacies, hysterics and illusions revolving around the frustrations of the supporting actor, who has agreed to play second fiddle for the candidates at the screen tests.

CENTO ANNI by Davide Ferrario (Italy, 2017, DCP, 89')

October 24, 1917: the anniversary of the defeat at Caporetto. This commemoration is the starting point for an affecting historical essay made of reminiscences, voices, biographies, visual documents. The reconstruction of a legendary event, to rediscover - through one hundred years of history - the spirit of a people who are capable of ruinous defeats but also of surprising redemption. Starring Massimo Zamboni (former USSR and CSI), Marco Paolini, Diana Hobe, the poet Franco Arminio and the cellist Mario Brunello.

LA CORDILLERA by Santiago Mitre (Argentina/France/Spain, 2017, DCP, 114')

In a hotel in the Andes, a summit is being held between the presidents of Latin American countries to write the rules for a new oil agreement which can restore geopolitical centrality to the entire area. The Argentine president (Ricardo Darín) weaves his web but he is also forced to deal with his daughter's crisis. The fourth film by Santiago Mitre (who won two awards at the 2015 TFF with *Paulina*) is a relentless moral thriller which mixes reason of state and personal ghosts.

DARK RIVER by Clio Barnard (UK, 2017, DCP, 89')

The past resurfaces, slowly, painfully, when a woman returns to her family farm in Yorkshire after being gone for 15 years. Her authoritarian and ambiguous father has just died and her brother, confused and aggressive, is ruining everything, while creditors and landowners apply the pressure. A superheated and mysterious rural drama, dominated by a majestic landscape and the crescendo of clashing personalities, directed by the maker of *The Arbor* and *The Selfish Giant*.

DARKEST HOUR / L'ORA PIÙ BUIA by Joe Wright (UK, 2017, DCP, 114')

May 1940: among much discord, Winston Churchill becomes Prime Minister of Great Britain. He must make a historical decision: negotiate peace with the Nazis who are conquering Europe or opt for war (without the American allies). Passionate and tense, the film by Joe Wright (*Atonement*, *Anna Karenina*) recounts those days, the maneuvers fostering peace, the tireless efforts of Churchill and his collaborators, his humor, his speeches, his blazing encounter with the people. Gary Oldman is extraordinary.

FAITHFULL by Sandrine Bonnaire (France, 2017, DCP, 61')

The thousand different lives of Marianne Faithfull in a documentary by Sandrine Bonnaire which constructs an intimate dialogue despite Marianne's reserved diffidence. A long interview and a myriad of archive material recount the career of one of the most fascinating and enigmatic women in pop culture. Her debut, drugs, movies, music, the Stones and the other men in a life made of moments of blinding light and absolute shadows. Humanity, femininity, culture and our entire recent past.

FINAL PORTRAIT by Stanley Tucci (UK, 2017, DCP, 90')

At his fifth film as a director, Stanley Tucci deals with the volatile genius of the sculptor and painter Alberto Giacometti, his relationship with the American author James Lord, and the sittings for a portrait which were supposed to last a few days and ended up taking weeks. Based on the book written by Lord, the movie is dominated by a volcanic and chaotic Geoffrey Rush and also stars Armie Hammer, Clémence Poésy and Tony Shalhoub. Self-destructive and caustic humor, an artist's madness, irresistible dialogue.

FINDING YOUR FEET / RICOMINCIO DA ME by Richard Loncraine (UK, 2017, DCP, 111')

The very bourgeois Lady Sandra sees her world crumble around her when she discovers that for years her husband has been having an affair with her best friend. She leaves everything behind and takes refuge with her sister Bif, an eccentric free spirit who drags her to a dancing school and presents her to her elderly, male dancing partner friends. A bittersweet comedy about the possibilities of starting over, about rediscovered affections, about an improbable but not impossible show. Directed by the maker of *Richard III*, with the icons of British cinema, Imelda Staunton, Timothy Spall and Celia Imrie.

FLAMES by Zefrey Throwell e Josephine Decker (USA, 2017, DCP, 84')

The artist Zefrey Throwell and his ex, Josephine Decker (one of the top names of new American indie cinema, who was given a tribute by *Onda* at TFF32 and starred in a "culinary" performance at the FSRR,) filmed salient moments of their relationship and their separation. The short film *Madonna mia violenta* generated a film which straddles documentary, performance and fiction, as, with overflowing energy, sly irony and affecting sincerity, it recounts the unstoppable power of love and life.

THE FLORIDA PROJECT by Sean Baker (USA, 2017, DCP, 115')

What is opposite the Disney World Resort, "the happiest place on earth"? There is a colorful motel which is home to people who live on the margins, where the children are uncontrollable scallywags, "little rascals" whose childhood unspools without rules or limits, but with one reference point: Bobby, the motel's manager. Sean Baker returns to the TFF with a sparkling movie, constructed around a group of

wild children, a world of flaking colors, a very compassionate Willem Dafoe and damaged people who, despite everything, survive.

GRACE JONES: BLOODLIGHT AND BAM! by Sophie Fiennes (Ireland/UK, 2017, DCP, 115')

An icon of the early 1980s' disco-pop musical scene, the Jamaican model, singer and actress Grace Jones was the perfect embodiment of the spirit of her time. Perturbing androgyny, robot-like perfection and provocation, but offstage she was a complex and original female figure. The director Sophie Fiennes (*The Pervert's Guide to Ideology*, 30th TFF) spent five years capturing Jones' every facet.

GRANDEUR ET DÉCADENCE D'UN PETIT COMMERCE DE CINÉMA by Jean-Luc Godard

(France, 1986, DCP, 92')

The story of a small production company and of a director, Gaspard Bazin, who, with the 1980s in full swing, decides to make a movie the old-fashioned way. Commissioned by television's *Série noir*, Godard directs a thriller about the crisis wrought by television and sets it in a den of ghosts of the great cinema of the past. Nostalgia, desires and fears filter through the links of electronic images, re-elaborated with his hallmark skill, which is even more evident in the restored version.

KINGS by Deniz Gamze Ergüven (Belgium/France, 2017, DCP, 92')

Los Angeles, the spring of 1992, the south-central district of the city, populated by African Americans, Latinos, Koreans. Only one white man lives in the area, Obie (Daniel Craig), temperamental and confrontational. But he is the one who runs to help Millie (Halle Berry), a single mother who also takes care of homeless children, when racial tensions explode after the police beating of Rodney King. The director of *Mustang* energetically addresses a current event that still burns.

THE MAN WHO INVENTED CHRISTMAS / DICKENS - L'UOMO CHE INVENTÒ IL NATALE by Bharat Nalluri

(Ireland/Canada, 2017, DCP, 110')

In 1843, after a few failures, on the edge of bankruptcy and with a large family to support, Charles Dickens is desperately searching for an idea for a new story. Which presents itself to him in the form of an irascible old man. Thus, by re-elaborating real-life characters, he creates Ebenezer Scrooge, Tiny Tim and the Ghost of Christmas Past for "A Christmas Carol", the immortal gothic fairytale. Suspended between humor and desperation, starring Dan Sevens, Christopher Plummer (Scrooge) and Jonathan Pryce.

MARY SHELLEY by Haifaa Al-Mansour (USA, 2017, DCP, 120')

The story of Mary Godwin Wollstonecraft, the daughter of a London philosopher and bookseller and of the first female theoretician of feminism; of her encounter with the poet Percy Bysshe Shelley and their unconventional love story; of a vacation in Switzerland, at Villa Diodati, along with the maudit Lord Byron, his doctor Polidori and Mary's stepsister; and the night they competed at creating gothic stories. The result was *Frankenstein*. The director of *Wajda* and *Elle Fanning* create the portrait of a proud proto-feminist.

MY LIFE STORY by Julien Temple (UK, 2017, DCP, 96')

Graham McPherson, aka Suggs, was the singer and leader of the Madness - Britain's top ska band - from 1977 to 1986. Between a solo career full of ups and downs and the band's frequent reunions, Suggs made an important name for himself in the alternative pop scene. Julien Temple creates an intimate and original portrait, with rare archive material and live film clips, as he continues his research into the deepest soul of English music and culture during those years.

MY WAR IS NOT OVER by Bruno Bigoni (Italy, 2017, DCP, 52')

Harry Shindler has nothing to do with the Oskar Schindler in Spielberg's movie. But he, too, tried to save victims of the Second World War, to save the memory of them: he was an Englishman who landed at Anzio in 1944 and lived in Italy, where he tried to reconstruct the identity of the many nameless allied soldiers who are buried in Italian cemeteries or are missing. A film which mends the torn fabric of memory, through the places where the veteran traveled, his words, those of the journalist Marco Patucchi and archive footage.

NOTTE ITALIANA by Carlo Mazzacurati (Italy, 1987, Blu-Ray, 92')

A city lawyer arrives at the Po Delta to appraise some land and, carried away by his curiosity and by love, he finds himself caught up in the secrets and mysteries which surround the area's apparent peacefulness. A melancholy comedy which turns into an unexpected Po valley noir and is a forerunner of the foggy landscapes, low cadences and sad irony of the characters of the director's later films. A beautiful debut (also of Moretti/Barbagalli's *Sacher Film*).

PROFESSOR MARSTON & THE WONDER WOMEN by Angela Robinson (USA, 2017, DCP, 108')

During the 1920s, a gorgeous and eccentric academic couple teaches psychology at Tufts University in Massachusetts: William and Elizabeth Marston share progressive theories about female sexuality and erotic attractions. Their encounter with a fascinating female student "frees" their private behavior and changes their lifestyle. The story of the scholar who invented Wonder Woman, taking inspiration from the two women in his life and the provocative costumes of their trysts.

THE REAGAN SHOW by Pacho Velez e Sierra Pettengill (USA, 2017, DCP, 74')

A former Hollywood actor, Ronald Reagan was the 40th President of the United States and served for two terms, from 1981 to 1989. At first, his politics, known as Reaganomics, seemed to rekindle hope in the country but it proved to be a disaster. Reagan made massive use of television as an instrument of propaganda like never before: this documentary made exclusively of archive footage shows all his diabolical talent. And unscrupulousness. Scary, amusing and, unfortunately, very up-to-date.

SMETTO QUANDO VOGLIO - AD HONOREM by Sydney Sibilia (Italy, 2017, DCP, 96')

The third and final chapter of the saga of a group of researchers; first, they invent a legal synthetic drug, and later become undercover police collaborators, who this time become involved in a collective jailbreak which will take them back to where it all started: to the "La Sapienza" University in Rome. In this final act of the trilogy, Sibilia continues his comic digression on film genres, bringing to life a delirious and amused prison movie, acid and frenetic, colorful and wild.

TAEKSI WOONJUNSA / A TAXI DRIVER by Hoon Jang (South Korea, 2017, DCP, 137')

In May 1980, in the city of Gwangju, university students and residents protested against the government of Chun Doo-hwan: a massacre ensued. Like a buddy movie, the story of the impossible friendship between a local taxi driver (Song Kang-ho) and a German journalist (Thomas Kretschmann) becomes an overwhelming blockbuster whose tone rapidly passes from comedy to tragedy, in a crescendo of tension, action and emotion. South Korea's candidate at the upcoming Oscars.

TESNOTA / CLOSENESS by Kantemir Balagov (Russia, 2017, DCP, 118')

1998, Nalchik, Caucaso. Una famiglia ebrea viene sconvolta dal rapimento del figlio minore. Evita la 1998, Nalchik, Caucasus. A Jewish family is devastated when the youngest son is kidnapped. They avoid the police and seek comfort in their religious community but latent conflicts explode and Ilana, the sister, finds herself fighting against everything and everyone. A great demonstration of maturity by a twenty-six-year-old student of Sokurov, which captures all the political problems of the present without neglecting a profound analysis of the human condition. Attached to the people and the things with unceasing energy, one of the most beautiful films at the 2017 Cannes Film Festival.

TITO E GLI ALIENI by Paola Randi (Italy, 2017, DCP, 92')

The widower Valerio Mastandrea, mustachioed and quirky, is a solitary scientist. He works at Area 51, a military zone north of Las Vegas. His isolation, which is perturbed by a beautiful French colleague (Clémence Poséy), is shaken when his orphaned nephews arrive in Nevada. Paola Randi's second film is a small UFO, brightly colored and bittersweet, which nods at the alien movies of the 1980s, mixing ghosts and desires, as it tells a story of love, family and imagination.

WHAT HAPPENED TO MONDAY / SEVEN SISTERS by Tommy Wirkola

(UK/France/Belgium/USA, 2017, DCP, 123')

Worldwide overpopulation has led to the enactment of a very strict One-Child-Policy on a global scale. But for years now, seven twin girls have lived in secret in an apartment, each one going out into the world on one day of the week and sharing the same identity. Then, one Monday, Monday doesn't return. Noomi Rapace literally splits into seven characters in this action thriller directed by Tommy Wirkola of Dead Snow and Hansel & Gretel. Starring Glenn Close and Willem Dafoe.

WIND RIVER by Taylor Sheridan (UK/Canada/USA, 2017, DCP, 107')

The body of a young Native American girl is found buried in the snow on an Indian reserve in Wyoming. A local tracker (Jeremy Renner) and a disorientated FBI agent (Elizabeth Olsen) investigate. The third and final chapter of an ideal trilogy which the screenwriter of Sicario and Hell or High Water (but this time he also directs) dedicates to the legend of the Frontier, an enthralling thriller in which guilt and redemption search for a shared path. Music by Nick Cave and Warren Ellis.

Film Commission Torino Piemonte

78 - VAI PIANO MA VINCI by Alice Filippi (Italy, 2017, DCP, 52')

The true story Pierfelice Filippi, the son of an industrialist from Mondovì, who was kidnapped on June 28, 1978 by the Calabrian 'ndrangheta which had taken root in Liguria. The years of lead from the perspective of a provincial family: a story which depicts the darkness of the moment but also the spirit of people who don't give up. A tense docu-fiction made of memories recounted by the protagonists, but also brought to life by a taut mise-en-scène.

AL MASSIMO RIBASSO by Riccardo Iacopino (Italy, 2017, DCP, 100')

An unscrupulous forty-year-old earns a living by guaranteeing that criminals win tenders for public works. No one knows how he does it, but he always knows the lowest offer, and this contaminates the market and bankrupts cooperatives and small entrepreneurs. But one day he is faced with the extremely ethical question of choice. Civic cinema, courageously produced by a social cooperative in Turin, with the support of the Film Commission Torino Piemonte.

Maria Adriana Prolo Award 2017

EVILENKO by David Grieco (Italy, 2004, 35mm, 111')

Kiev, the 1980s: Andrej Evilenko, an apparently mild-mannered teacher, is actually a bloodthirsty and impotent serial killer with hypnotic abilities, who is protected because of his ties with the KGB. The debut film by David Grieco, assistant director for Pasolini and Bertolucci, is the adaptation - part thriller and part metaphor - of his novel *The Communist Who Ate Children*, inspired by the real-life crimes of Andrej Chikatilo, the Butcher of Rostov. With Malcolm McDowell in the lead role.

AMERIKANA

There are places in America where you can feel that madness reigns..., above all in the south of the United States, in the "Bible Belt," which is the real America. Which finally felt it was being represented, by Donald Trump, and voted for him. The America I know, the one I usually frequent, is the America of New York, Los Angeles, and the big cities, but it isn't the real America. I discovered this America, for example, during the shooting of *The Heart Is Deceitful Above All Things*, an America which we people wouldn't believe. A truly appalling place, made of enormous parking lots, franchises, motels, buildings which are all alike, desolation. The very sad Texas in the movies by Wenders, the Tennessee of *Payday*, the tragic disenchantment described by Herzog in *Stroszek*, the disillusioned rage of *Out of the Blue*. The America of the rednecks, the disappointed, the lobotomized, of the hopeless poor people. AmeriKa.

(Asia Argento)

PAYDAY by Daryl Duke (USA, 1973, video, 103')

Maury Dann is a gruff country singer who lives on Dr. Pepper and pills, primarily in his Cadillac. He has a gig in Birmingham and then in Nashville, where he hopes to be on the Johnny Cash Show. But his ambition for success and his lifestyle don't help him any. Rip Torn is magnificent in a melancholy and desolate road movie worth rediscovering. The silver screen debut for the director of the cult *The Silent Partner*.

STROSZEK by Werner Herzog (Germany, 1977, 35mm, 115')

The story of a naïve dropout, Bruno Stroszek, and the prostitute Eva, who leave Germany for America. Despite the mirage of a better life, things go from bad to worse. An unrelenting analysis of the rejection of diversities, and an X-ray of the essence of the American heartland, sluggish and hostile. Herzog, thirty-five years old, directed and wrote the story and screenplay. Eva Mattes is the only professional actress.

OUT OF THE BLUE by Dennis Hopper (Canada, 1980, 35mm, 94')

Fifteen-year-old CeBe has a mother who is a heroin addict and a father in prison; she loves Elvis, Johnny Rotten and Sid Vicious, and doesn't believe in fairytales. Dennis Hopper's masterpiece, a punk film full of fury and rage which seems like a New Hollywood off-shoot gone bad. Linda Manz, who was nineteen at the time, is extraordinary. Neil Young sings the theme song *My My, Hey Hey (Out of the Blue)*. A few of the monologues of the protagonists were sampled by Primal Scream for their *Kill All Hippies*.

PARIS, TEXAS by Wim Wenders (Germany/France/UK, 1984, DCP, 145')

Palme d'or at Cannes, one of Wim Wenders' best-loved films, which soon became a cult movie. A celebration and an elegy of an America which seems to disappear at the very same moment it appears on the screen. The screenplay is by Sam Shepard, the noteworthy cinematography is by Robbi Müller, the famous music is by Ry Cooder, Nastassja Kinski is pained, Harry Dean Stanton is tormented. Claire Denis is assistant director.

THE HEART IS DECEITFUL ABOVE ALL THINGS / INGANNEVOLE È IL CUORE PIÙ DI OGNI COSA

by Asia Argento (USA/UK/France/Japan, 2004, 35mm, 98')

Based on the same-titled novel by J.T. Leroy, the nightmarish childhood of young Jeremiah, with his rootless, drug-addicted, paranoid mother and her countless men. A shocked and shocking journey into the American heartland, among white trash, truck drivers, diners, religious obsessions. The second film by Asia Argento, who also stars in it alongside Peter Fonda, Ornella Muti, Jeremy Renner, Ben Foster, Michael Pitt, and Marilyn Manson. Presented at the Quinzaine des Réalistes in 2004.

AFTER HOURS

Horror which is often very sui generis, thrillers, a wild film-lovers' comedy and two "eccentric" Italian movies: this is After Hours 2017, the festival's dark section.

Two Italian films which are doubtless unusual in the panorama of Italian productions. The first, directed by Sebastiano Mauri, is, literally, a fairytale: *Favola*, based on the same-titled play written and staged by Filippo Timi for the first time in 2011: the story of the friendship and the complicity of two well-off, 1950s American housewives, Mrs. Fairytale and Mrs. Emerald, part surreal comedy and part dramatic anxieties, with a background of sunsets and furnishings which recall Douglas Sirk and Todd Haynes. The second film is a gloomy gothic musical, based on Shakespeare's most ferocious play: *Riccardo va all'inferno* by Roberta Torre, a contemporary rereading of *Richard III*, revenge, murder and intrigue in the middle of a powerful family in Rome's suburbs, between the lame and mad Riccardo, played by Massimo Ranieri, and the dark ambiguity of the Queen Mother, Sonia Bergamasco.

A comedy which is almost screwball, *The Disaster Artist*, directed by and starring James Franco, in the role of Tommy Wiseau, a sort of Ed Wood of the third millennium, who made *The Room* in 2003, a film which was so horrible it became a cult. James Franco and his brother Dave, in the role of Greg Sestero, Wiseau's actor friend, re-enact the film's mixed-up production.

Three thrillers, all with disturbing, female repercussions. Wrapped in a disturbing atmosphere, *Firstborn* by the Latvian director Aik Karapetian (present at the 32nd TFF with *The Man in the Orange Jacket*) shows the progressive disintegration of an arrogant intellectual's sense of security when his wife is assaulted on the street by a mysterious motorcyclist. New York is the setting of the first movie directed by the Spanish actress Ana Asensio (who also stars), *Most Beautiful Island*, the misadventures of a penniless Spanish woman who, one evening, accepts an ambiguous job: she has to go to a party wearing elegant clothes and let herself be looked at. But the party leads to a mysterious room. Instead, there don't seem to be many mysteries during the weekend that Jen, sexy and bold, spends in the lavish desert villa with her lover Richard, who is married and arrogant. Until two friends of Richard's arrive and the erotic game turns into a merciless hunt: in *Revenge*, an adrenaline-filled revenge movie directed by France's Coralie Fargeat and starring the super-heroine Matilda Lutz.

Variegated nuances and protagonists of horror. **Two zombie movies** intelligently renew the pathways of the genre: from the Canadian Robin Aubert, *Les affamés*, a fight for survival of the few humans still alive in the countryside of Québec, in a rarefied atmosphere and with heartbreaking memories; from Ireland's David Freyne, *The Cured*, another post-epidemic zombie story, about the difficulties "healed" zombies have at being accepted again into society when they are still obsessed by flashes of the massacres they conducted and are kept at a distance by the "normal" survivors.

Two ghost stories, of families and of water: *The Lodgers* by Brian O'Malley, about the mysterious bonds between two young twins (one girl and one boy) in the majestic and run-down family home deep in the Irish moors, where the rules are dictated by sinister presences; and *The Crescent* by Seth A. Smith, about the nervous days and fearful nights which a young widow spends with her two-year-old child in a big, gray, isolated house on the Canadian coast, from whose waters shadows emerge.

Two dangerous games. The first is *Game of Death*, which is also the title of the fast-paced and ironic splatter film by Sébastien Landry and Laurence Morais-Lagace, an old board game found by seven adolescents; once the game begins it cannot be stopped and it has only one rule: kill or be killed. The second is an abandoned arcade game in an old game room which slowly begins to influence the mind of the young technician who loves vintage videogames and of his girlfriend, in *Sequence Break* by Graham Skipper, on the side of *Videodrome*.

A body horror obsessed by pop art: excessive, ironical, dark and borderline disgusting, *Kuso*, a post-apocalyptical Californian directed by Steven Ellison, a famous rapper who goes by the name of Flying Lotus, a brazen leap into today's imaginary chaos.

Lastly, a **plethora of vampires**, in *Tokyo Vampire Hotel*, a TV miniseries for Amazon directed by Sion Sono with his hallmark visionary style, in which two clans of vampires do battle for Tokyo (and food), while civilization collapses, humanity tries to save itself and a girl navigates among the undead.

(Emanuela Martini)

LES AFFAMÉS by Robin Aubert (Canada, 2017, DCP, 96')

A group of survivors has to deal with a zombie apocalypse in the outlands of Quebec, amid forests, meadows and isolated houses. Canada's Robin Aubert, at his fifth film, makes one of the most successful, intelligent and scary zombie movies in recent years, mixing together new ideas and fundamental rules, playing with suspension, sounds, gore, humor and almost Antonioni-like metaphysics. A cross between *The Walking Dead* and *The Wicker Man*.

THE CRESCENT by Seth A. Smith (Canada, 2017, DCP, 99')

An isolated gray house stands on a shoreline. A woman, alone and devastated by pain, has taken refuge there with her two-year-old son. She paints, she takes care of the child, she walks by the sea. At night, threatening figures emerge from the water and call to her. Nightmares or actual ghosts from an unburied past. Suspended between Lynchian surrealism and psychological horror, an agonizing story about the effort of living. Young Woodrow, the son of the director and his wife, who produced the movie, is a scene-stealer.

THE CURED by David Freyne (Ireland, 2017, DCP, 95')

Ireland is in turmoil because of an epidemic: thousands of people have been transformed into zombies and are causing a massacre. When a cure is discovered, some of the affected people are brought back to normal. But when they try to re-integrate into society, hostility and tensions abound; the memories haven't been cancelled out and traumatically resurface. Starring Ellen Page, a horror-thriller with a solid political and social structure, about "differences" and the difficulties of coexistence.

THE DISASTER ARTIST by James Franco (USA, 2017, DCP, 98')

A crazy actor who thinks he's James Dean and wants to do Shakespeare; his best friend who lets himself get dragged into the project for a chaotic and funny film: *The Room*, which was released in 2003 and became a cult on the American "midnight movies" circuit. James Franco pays tribute to Tommy Wiseau, a sort of present-day Ed Wood, and to Greg Sestero with a hilarious and affectionate portrait of Hollywood at its seediest, in which he plays the eccentric Wiseau, and his brother Dave is Greg.

FAVOLA by Sebastiano Mauri (Italy, 2017, DCP, 87')

Mrs. Fairytale and Mrs. Emerald: two friends who share secrets, recipes and dissatisfactions with each other inside a model 1950s American home. Windows and sunsets which recall Douglas Sirk (and Todd Haynes), Grace Kelly-style clothes, hairstyles and ambiguity, in the film version of the 2011 comedy by Filippo Timi, who also stars (in drag), alongside Lucia Mascino. A tour de force by director Sebastiano Mauri, humor tinged with drama (and vice versa), the strength to live your own life.

FIRSTBORN by Aik Karapetian (Lettonia, 2017, DCP, 100')

The alpha male role of an arrogant intellectual is shattered when, after a sidewalk quarrel, a motorcyclist molests his wife and he is unable to react. Revenge becomes an obsession but it's also the beginning of an even worse nightmare. By the director of *The Man with the Orange Jacket*, presented at TFF32, a taut psychological thriller which delves into male fears with intelligence and disorients the spectator.

GAME OF DEATH by Sebastien Landry e Laurence Morais-Lagace (France/Canada/USA, 2017, DCP, 73')

A board game, the Game of Death, has just one rule: if you don't kill someone, your head will explode in 20 minutes. Seven unsuspecting young people participate, at their own expense. Imagine *Jumanji* played Battle Royale- and *Natural Born Killers*-style, with frequent and abundant splashes of blood which are straight out of the '80s: a very fast-paced, violent and cynical horror movie, a tour de force for fans in the mood for rabid splatter.

KUSO by Flying Lotus (USA, 2017, DCP, 105')

Flying Lotus, a California musician and rapper, debuts with a film which is sure to cause a stir. In a post-Big One Los Angeles, we follow the parallel lives of a few survivors, amid gigantic nightmarish insects, organic decomposition, scatological obsessions and genital mutilations. A body horror movie obsessed with

pop art, which it references, it subsumes, digests and expels the cinema of Cronenberg, Tsukamoto, Korine, Švankmajer, and the Quay Brothers.

THE LODGERS by Brian O'Malley (Ireland, 2017, DCP, 92')

Rural Ireland, the 1920s. Two twins (a male and a female) live alone in their family home surrounded by moors; they are forced to obey rules which are set by mysterious presences. When a war veteran arrives in the nearby town, things change. The film is a classic gothic tale, all atmosphere, halfway between a ghost story and a disturbing family fresco based on alienation and isolation.

MOST BEAUTIFUL ISLAND by Ana Asensio (USA, 2017, DCP, 80')

Young, beautiful and penniless in New York, the Spaniard Luciana accepts a strange job: she has to show up at a mysterious party wearing an evening gown and can only be looked at. Things turn disturbing and dangerous once she gets there. Debut filmmaker Ana Asensio wrote, directed and acts in this psychological thriller labeled Glass Eye Pix, or rather, Larry Fessenden. Halfway between Polanski's Repulsion and Kubrick's Eyes Wide Shut, with an added touch of sociological naturalism.

REVENGE by Coralie Fargeat (France, 2017, DCP, 108')

A girl, Jen: young, sexy and Lolita-like. Her lover, Richard: rich, married and macho. A very modern villa all mirrors and glitter, in the middle of the desert. When two hunter friends of Richard's arrive, the romantic weekend turns into an unwanted - and brutal - party. An unbridled and ironical female revenge movie, directed by Coralie Fargeat, which follows in the footsteps of French Grand Guignol horror and features the "mutant" Matilda Lutz. To redeem the weaker sex.

RICCARDO VA ALL'INFERNO by Roberta Torre (Italy, 2017, DCP, 91')

The powerful Mancini family runs the shady dealings in a suburb of Rome. When Riccardo returns home after being "cured" at the psychiatric clinic where he lived for years, a bloody struggle for power erupts. The fearful Queen Mother reigns supreme. Massimo Ranieri and Sonia Bergamasco in a psychedelic, musical version of Richard III, Shakespeare's most gothic and violent tragedy. Roberta Torre directs with a dark and enthralling touch.

SEQUENCE BREAK by Graham Skipper (USA, 2017, DCP, 80')

Almost contemporaneously, a solitary aficionado of vintage videogames comes across the girl he's crazy about and a mysterious and hypnotic arcade which might take his life. Nostalgia for the 8-bit videogames of the 1980s combines with regret for the techno-carnal cinema of the Cronenberg who made Videodrome and eXistenZ, in this debut indie film which mixes love and nightmares, as organic as it is inorganic.

TOKYO VAMPIRE HOTEL by Sion Sono (Japan, 2017, DCP, 142')

A clan of vampires holes up in an impregnable hotel; ill-fated humans are either their food or the bone of contention between rival gangs. Outside, humanity fights for survival. Inside, a girl finds a vampire who protects her. A TV miniseries produced by Amazon for the film-driven energetic fury of Sion Sono (a complete retrospective at the 29th TFF); fireworks, wounds, matter, the epitome of virility, even regarding form.

TFFdoc

"Now, we must consider the case [...] of those who begin a journey at the end of the night with a book under their arm [...]. Those to whom reality represents a promised land, the concrete thing which must be conquered and each film is a way of traveling, an eternal coming and going of ideas and feelings, maps and territory. [...] 'Lovers of risk and daring navigation' [...] directors who will constantly rediscover America since they are convinced they are departing for the Indies but will never discover anything without this misunderstanding, and in the end, knowing this, they always prepare their 'next mistake,' leaving to life the task of making everything tidy, or messy, and, in this way, of making cinema."

(Serge Daney, *Certain death or an elegy of geography*)

Documentary cinema is, basically, a journey. It has been ever since its origins, *Nanook of the North* by Robert J. Flaherty. It is a journey to discover territories, people and traditions that have never been encountered before; it is a journey not only through space but through time, as well, to rediscover archives and give them new life; it is an intimate, personal and domestic journey. It is a journey through images to construct new ones. This year, TFF.doc dedicates its focus to journeys and it does so by following all the mental images the word is able to evoke, as it draws a map of passions through the films it proposes.

Four short films set the coordinates of the map which orients the trajectories we will follow: the American frontier and Wagner, nature as a dark and redeeming force in *To Parsifal* by Bruce Baille; the mystery in black and white of *Silencio* by F.J. Ossang; the journey as a constituent of European identity, as told by Luís Miguel Cintra in *Margem Sul* by José Álvaro Morais; the mythical journey of a group of young Senegalese as they try to reach Europe, told around a campfire in *Atlantique* by Mati Diop.

The first stage of the focus will be *Napalm*, a journey into the history of North Korea, but also a journey into the sentimental education of the director of Shoah, Claude Lanzmann. Two short films give form to journeys which never took place, that of Walter Benjamin (*For Now* by Herman Asselberghs), and the journey as a power which impels people to attempt impossible undertakings (*Le Rêve* de Nikolay, the first film by Maria Karaguiouzova); in *Tripoli Cancelled* by the artist Naeem Mohaiemen (the film was produced on the occasion of Documenta 14), the protagonists are an abandoned airport and the Greek actor Vassilis Koukalani, who waits for a flight which will never depart. Werner Herzog is the star (along with Klaus Kinski, Mick Jagger and Claudia Cardinale) of *Burden of Dreams* by Les Blank, about the making of that Faustian journey, *Fitzcarraldo*. Lastly, the journey toward that which does not exist, the journey toward Nowhereland, which F.J. Ossang recounts in *9 Doigts*, is the final (or perhaps the first) stage of our imaginary journey.

Another journey is proposed in the program TFFdoc/Non umano, a journey into a world in which human beings are not the protagonists, a journey in search of non-anthropocentric imagery. The two films in this program, *Animal Cinema* by Emilio Vavarella and *Animal Pensivité* by Christine Baudillon, will be accompanied by the authors and philosophers Felice Cimatti and Leonardo Caffo; in search of animality.

Instead, the out-of-competition section is a journey into the political and historical contradictions of a Europe which is being overwhelmed by contemporaneity, like the protagonist-director of *Christelle*, Carmit Harash, who, the evening before the presidential elections in France, decides to change her first and last names and become Christelle Le Pen.

(Davide Oberto)

Internazionale.doc

CHRONICLES OF THE TIME OF TROUBLES by Vladimir Eysner (Russia, 2017, DCP, 75')

Three acts to recount the dissolution of the Soviet Union. Three different repertoires to allude to a "turbulent" era. 1989-1991: one of the most difficult periods in 20th-century Russian history, which is remembered in a potentially reassuring way as Perestroika. But the club where the film begins seems more like the place for one last dance.

LE FORT DES FOUS by Narimane Mari (France/Greece/Germany/Qatar, 2017, DCP, 140')

From colonial Algeria to the lost community utopia on a Greek island, to contemporary Athens, between collapse and revolution: Le Fort des fous is a journey which crosses the Mediterranean, the cradle of democracy and, perhaps, of its demise.

THE GENIUS AND THE OPERA SINGER by Vanessa Stockley (UK, 2017, DCP, 66')

Ninety-year-old Ruth, a former opera singer who was moderately successful in the past, lives with her rather nervous daughter Jessica, who takes care of her in their apartment: a large, messy penthouse flat crowded with memories and books in New York's Greenwich Village. Their chihuahua Angelina Jolie lives with them and witnesses their constant bickering.

I USED TO SLEEP ON THE ROOFTOP by Angie Obeid (Libano/Qatar, 2017, DCP, 61')

Two women live together for a few months in a two-room apartment in Beirut: they carry mattresses out onto the balcony, frenetically clean the floors, prepare food, play the accordion, chat and dream of other places. They move the walls. Nuha is fifty years old and fled Damascus because of the war; Angie, the young Lebanese director who has taken her in, shares with her the waiting and the desire to go elsewhere.

M-1 by Luciano Pérez Savoy (Bosnia/Mexico, 2017, file, 76')

M spends the night dealing drugs in the city and drawing the portrait of an unknown Sarajevo. A portrait which is also the director's affectionate adieu to a city where he studied film at the Film.Factory founded by Béla Tarr.

SANS ADIEU by Christophe Agou (France, 2017, DCP, 99')

Claudette and the other characters in the film are farmers who are approaching retirement age, or who have already passed it. They are breeders in torment, immortal cultivators, gods who resist globalization. The movie camera accompanied them for fifteen years, in the farms and pastures in the region of Forez, the ancient land of Astrea, and has given us a melancholy comedy, both tender and violent.

SPELL REEL by Filipa César (Germany/Portugal/France/Guinea-Bissau, 2017, DCP, 96')

An archive of movies and audio material in Bissau bears witness to the birth of a cinema which is part of the process of colonial liberation. Filipa César accompanies the projections of this material from the isolated villages of Guinea-Bissau to Europe's capitals. The silent reels become a place where solutions to the crisis of our democracies can be sought.

VA, TOTO! by Pierre Creton (France, 2017, DCP, 94')

Madeleine, an old woman who lives in the countryside in Normandy, comes across a wild boar piglet and adopts it; Indian monkeys give Vincent a hard time during his trip to India: a free, bizarre and fascinating tale, able to redraw the relations between women and men and animals!

Italiana.doc

'77 NO COMMERCIAL USE by Luis Fulvio (Italy, 2017, DCP, 105')

"It's 1977, the (red) sky has finally fallen to earth. (A) To blow on the flames - through the discord, the (armed) joy, (class) revolt and conspiracy, giving no quarter - is a strange movement of strange students, a conspiracy of madmen without family, without prisons. The prairie is in flames, the revolution is over we won." Luis Fulvio

AL DI LÀ DELL'UNO by Anna Marziano (France/Italy/Germany, 2017, DCP, 53')

Shot in 16mm and Super8, *Al di là dell'uno* is a poetic essay about love, in constant motion. The succession of fragments of encounters and interviews which the director filmed in France, India, Italy, Germany and Belgium create a broad map of relations and the various attempts at and ways of loving. "Because each person has a form of love," as Sumathy, one of the protagonists, says.

APPENNINO by Emiliano Dante (Italy, 2017, DCP, 66')

A film diary which begins with the slow reconstruction of L'Aquila, the director's hometown, and continues with the earthquake in Amatrice and Arquata del Tronto, and life in a hotel after the earthquakes in Norcia and Montecassiano-Campotosto. An intimate and ironical story, in which the topic of living in a seismic area becomes an instrument for reflecting on the very meaning of making films.

ARCHIPELAGO by Camilla Insom e Giulio Squillacciotti (Iran/Italy, 2017, DCP, 63')

In the south of Iran, people and spirits have been cohabiting for centuries on a group of islands in the Persian Gulf. The culture and traditions of these places were created by the confluence of Africa, Arab countries, and Iran. Spirits called "Bad," which means "wind" in Persian, move through the air and take over the bodies of the islands' inhabitants. The musical rite of the Zar is needed to appease them.

DIORAMA by Demetrio Giacomelli (Italy, 2017, DCP, 86')

The toad, the stork and the swallow. Like a fresco, Diorama recounts the encounter between humans and wild animals in the city. The people's voices become those of the animals and the animals' bodies become those of the humans. There is neither metamorphosis nor transformation. They are superimpositions, ghosts, a utopian attempt to delineate one single mind as the matrix of the living.

NELLA GOLENA DEI MORTI FELICI by Marco Morandi (Italy, 2017, DCP, 46')

Among the ravines and flood plains of the Senio river, in the lower province of Romagna, the small town of Cotignola prepares to construct a large arena made out of bales of hay; it will host readings, performances and concerts. But two trivial accidents cause the death of two of the organizers. The victims encounter each other in a parallel dimension, where the boundary with the real world becomes increasingly insubstantial.

RACCONTI DI CENERE E LAPILLI by Gabriele di Munzio (France/Italy, 2017, DCP, 66')

Stories which don't recount Naples but the theatre which the city produces in a natural way, taking inspiration from the fairytales of Pentamerone by G.B. Basile, in which sublime language and vulgar jokes meet and nourish each other.

TALIEN by Elia Mouatamid (Italy, 2017, DCP, 84')

Abdelouahab, Aldo, decides to return home after spending almost forty years in Italy. He is accompanied by Ilyass, Elia, his thirty-four-year-old son who grew up in Lombardy. It is a chance for the father and son to get to know one another, explain themselves and understand each other. Immigration is the backdrop to the stories and memories of the two men during a journey which will take them to their destination, passing by way of France and Spain.

VENTO DI SOAVE by Corrado Punzi (Italy, 2017, DCP, 77')

How do people live in a city in Southern Italy, a few meters from a coal-burning power plant and from one of Europe's largest petrochemical factories? What remains of the initial promises of progress? Two farmers who live downwind from the plants and an environmentalist scuba diver try to show the damage the industries have caused to the economy and to public health. And yet the press agent at the power plant tells a diametrically different story.

Travel

9 DOIGTS by F.J. Ossang (France/Portugal, 2017, DCP, 98')

It starts like a noir and turns into an adventure story and post-apocalyptic fairytale, a journey on a cargo ship toward Nowhereland. "What is Nowhereland? It's a terrestrial place where emotions have been frozen." The fifth feature film by F.J. Ossang, director, punk musician and artist, Silver Leopard for Best Director at the last Locarno Film Festival.

ATLANTIQUES by Mati Diop (Senegal/France, 2009, DCP, 16')

By gathering the reminiscences of Serine and his friends as they recount how they tried to reach Europe, the film becomes an epic poem which traverses not only the Atlantic, but Myth.

BURDEN OF DREAMS by Les Blank (USA, 1982, DCP, 95')

"I was thrilled at the idea of working on Herzog, who had already inspired us with his crazy stories and astonishing brainwaves. I realized that this experience would challenge my entire way of thinking, it would be a direct confrontation, with visceral questions about the relations between humans, between art and reality, the natural world and civilization. I prayed I could summon all my inner strength to complete the task" (from the diary of Les Blank and Maureen Gosling on the set).

FOR NOW by Herman Asselberghs (Belgium, 2017, DCP, 32')

Tel Aviv, Ramallah, New York, the tomb of Walter Benjamin at Portbou, the Angelus Novus. It isn't a film about Benjamin, but a Benjaminian film which recounts the cities which the German philosopher never visited.

MARGEM SUL by José Álvaro Morais (Portugal, 1994, file, 25')

In Lisbon, the last city on the Mediterranean, condemned to the Atlantic, Luís Miguel Cintra - the fetish actor of Portuguese cinema (Manoel De Oliveira, Paulo Rocha, José César Monteiro...) - accompanies us along the south bank of the Tago river, on a journey through the history of Europe and the Mediterranean sea.

NAPALM by Claude Lanzmann (France, 2017, DCP, 100')

A French representative from the first Western European delegation in North Korea in 1958, after the war which caused four million deaths; and a nurse who lived in that country and who bears the scars of that horrendous conflict. Two lovers who share the meaning of one single word: napalm. The story of a surprising journey which traverses existences and feelings.

LE RÊVE DE NIKOLAY by Maria Karaguiozova (Belgium/Bulgaria, 2017, DCP, 47')

"That dream allowed me to survive. If I can build myself a boat, the world will be mine." Today, Nikolay recounts the feat he accomplished in 1985: to circumnavigate the world solo on a sailboat. By crossing the iron curtain, he showed an entire generation of young Bulgarians the road to freedom.

SILENCIO by F.J. Ossang (France/Portugal, 2006, 35mm, 20')

Trees, the sea, megaliths, an iron bridge, a woman crossing through the image: filmed from the first to the last hour of the day, returning to a primitive idea of cinema, with music by Throbbing Gristle.

TO PARSIFAL by Bruce Baillie (USA, 1963, 16mm, 16')

Bruce Baillie offers us sublime moments of natural beauty through a journey which celebrates the American landscape and the man who tamed it, on sea and on land; a poem accompanied by the music of Wagner.

TRIPOLI CANCELLED by Naeem Mohaiemen (Greece/Germany/UK, 2017, DCP, 95')

An abandoned airport, a man walks, smokes, writes letters, dances to Boney M. The airport is the international terminal at Hellinikon Airport in Athens; it was designed in 1969 by Erno Saarinen, abandoned in 2001, and has recently been used as a temporary shelter for Syrian refugees.

Not human

ANIMAL CINEMA by Emilio Vavarella (USA/Italy, 2017, DCP, 12')

Made exclusively of video clips shot by animals with a video camera between their legs (or tusks), this small film is an investigation of non-anthropocentric audiovisual experiences and of the complicated assemblage of people, animals and technologies.

ANIMAL PENSIVITÉ by Christine Baudillon (France, 2017, DCP, 87')

Not a bestiary, not a catalogue, but an immersion into the animal world, an experience in looking and listening in which nature is like a world of mysterious and total bonds between animals and their environment. Shouts, cries, coats and fur take us to their shore, as though in a world which is foreign to the world of humans, nameless and unlimited.

Out of competition

CHRISTELLE by Carmit Harash (France, 2017, file, 80')

After *Où est la guerre* and *Attaque*, Christelle concluded the Carmit Harash trilogy about a France which is under attack, vulnerable, without bearings. The director was determined to react to this state of confusion, in which the contradictions proliferate, so she decided to change her identity. Thus, Carmit becomes Christelle, whose last name is Le Pen, the direct descendent of Joan of Arc, the Maid of Orleans, the emblem of France's extreme right.

UNA PIETRA, UN NOME, UNA PERSONA by Alessandro Bronzini (Italy, 2017, file, 18')

Students are the protagonists of this documentary, born of the need to bear witness to the installation in Turin of the Stolpersteine by the artist Gunter Demnig and the importance of the transmission of memory, in part through encounters with family members of the people to whom the Stumbling Stones are dedicated.

PAGINE NASCOSTE by Sabrina Varani (Italy 2017, DCP, 67')

For the first time, the author Francesca Melandri deals with the legacy of her father, a convinced fascist and racist during the Fascist period. This past was censured for a long time from the family's memory but, through research conducted in Italy and Ethiopia, his daughter investigates and re-elaborates it for her new novel, in the end facing up to a country's repression of its memory and its violent colonial past.

ITALIANA.CORTI

The competition is reserved to as-yet-unscreened Italian short films which stand out for their research and originality of language. 8 films in competition, 2 out-of-competition. 2 programs whose titles evoke the world of Salgari - *Extraordinary Adventures* and *The Mysterious Continent* - and which create maps featuring animated love stories, the sensuous mystery of animal life, far-away and enthralling images of unseen worlds, fairytales of the passage to adulthood and propitiatory rites.

The 2 out-of-competition films (*Robhot* and *Sogno l'amore*) bring to italiana.corti: animation - thanks to Turin's adopted son and César candidate, Donato Sansone - and video clips, with the world preview of the musical video by the young singer-songwriter from Turin, Andrea Laszlo De Simone, who also co-directed the film.

In 2016, the winners were *Ex voto* by Fabrizio Paterniti Martello (Best Short Film) and *Il futuro di Era* by Luis Fulvio (Special Jury Prize).

(Davide Oberto)

Extraordinary adventures

ROBHOT by Donato Sansone (Italy, 2017, DCP, 6')

A series of images in constant metamorphosis begins with black pencil drawings and transforms a lovers' spat into a surreal and erotic battle between two humanoid robots.

BLUE SCREEN by Alessandro Arfuso e Riccardo Bolo (Italy, 2017, DCP, 17')

The intimate diary of a collective repression which, through the author's voice and memories, recounts the rebellion of third-generation service droids against the hegemony of the human race.

FINE DI UN AMORE by Alberto Tamburelli (Italy, 2017, DCP, 10')

Two outlaws make ends meet by conducting robberies for a number of environmental organizations. Their relationship begins to falter. They live in a house in the country and, like animals, are in search of the purest freedom.

IDA by Giorgia Ruggiano (Italy, 2017, DCP, 23')

Ida lives by herself in a condominium and has made life unbearable for her neighbors: they are overrun by the countless pigeons which the kind woman attracts and feeds. Without the company of the birds, Ida's life is destined to change.

IL VIAGGIO DI NOZZE by Danilo Monte (Italy, 2017, DCP, 17')

Danilo and Laura are newly-weds who have chosen to go to India on their honeymoon. This is the start of their spiritual journey, an interior pathway to address the future with greater serenity.

DAGADÒL by Mariachiara Pernisa e Morgan Menegazzo (Italy, 2017, file, 11')

An invitation to abandon ourselves, to sink down, to disobey our senses which have been numbed by visual bulimia and image pollution.

The mysterious continent

SOGNO L'AMORE by Andrea Laszlo De Simone e Francesca Noto (Italy, 2017, DCP, 8')

"Sogno l'amore" is a song and a film, and Andrea Laszlo De Simone is the singer and the director. The film has a flavor of times gone by; it delicately portrays memories, dreams and pangs of love, completing and illustrating the same-titled song from his debut album, "Uomo Donna."

STORIA DI STEFANO (DA ALLORA DETTO TETANO) by Chiara Malta (France, 2017, DCP, 19')

Stefano's world is the forest where he plays. The river where he dreams. The cave in which he finds refuge. This world will disappear because Stefano is leaving with his father. But the leave-taking won't be the most difficult trial he must face.

IL SENTIRE DELL'OCCHIO by Alessia Cecchet (Italy/USA, 2017, DCP, 6')

The film explores the concept of death through a post-humanist lens; the way people understand and perceive the other, the animal, changes the moment its death is encountered, switching from marvel to aversion.

THE RIDDLE by Francesco Dongiovanni (Italy, 2017, DCP, 20')

Is the title's "riddle" encapsulated in the drawings by the German Ernst Haeckel or in the natural landscapes bathed in light? Nature itself, the unconscious creator of forms, becomes a work of art under the attentive gaze of the movie camera.

ONDE

If we were to identify a dominant theme guiding the selected films in Onde 2017, we'd have to look at the dissolving context and intimately crepuscular curvature of today's reality, which inspires the expressive research conducted by the youngest and most innovative filmmakers. The ability to observe the world through cinema seems to focus on the increasingly problematic relationship between the individual and reality, and between the imagination and history. The dissolution of filmic narration into introflexed dramaturgies and often extreme expressive research seems a consequence of the progressive disintegration of the relationship between individuals and their vital and existential space. Therefore, the crises which - at every level - are defining reality surge onto the screens with the power of the expressive tensions which challenge the length, the constitutive perception of the gaze, the definition of the image and the identitary function of filming.

This is the case of *Let the Summer Never Come Again* by Alexandre Koberidze, over three hours of top-level cinema in which the suburban present time of a Georgian dancer is recounted through the disintegration of the very low resolution images of an old cell phone. The photographic image is also the frame in which the protagonist of *La madre el hijo y la abuela*, by the Chilean Benjamin Brunet, tries to reconstruct a family past he never experienced, working against the background of a city burdened by a volcano which looms over it like a silent threat. New York's impending snowstorm is also silent and threatening, in *A Window on the World*, the debut film by Axel Ohman, a Swede who has moved to the United States, as he dismantles a potential love story against the disorientation of a reality which still looks out over Ground Zero. Instead, the Tago River marks the drift of a young girl from Lisbon who, in *Colo* by Teresa Villaverde, removes herself from the wearisome time of adults, while Portugal is also the setting of *Verão Danado*, a hypnotic first film by Pedro Cabeleira, about the dazed summer of a group of friends. Timeless and yet fatally immersed in the present are the two "enemy" families, found in the Siberian taiga by Clement Cogitore for his *Braguino*; whereas the German debut director Roderick Warich ventures into the Bangkok night in *2557* to elaborate the imagery of the noir melodrama of the Asian school. On the opposite side is the moral and aesthetic storyline of Eugène Green, who in *En attendant les barbares*, takes a group of frightened wayfarers in the night of the present time and consigns them to a story of knights and kings. Instead, the Filipino John Torres uses a perturbing plot in the decaying images of an old, unfinished film to reconstruct the epic of the boat people fleeing the Vietnam war in *People Power Bombshell: The Diary of Vietnam Rose*. Similarly, the Lebanese Feyrouz Sheral, in the short *Tshweesh*, stretches Beirut's present between echoes of war and daily life, while the Belgian collective Leo Gabin digs into the heap of images on the web and in the on-the-road journey of a teenage couple to offer a cross-section of the American imaginary in *No Panic Baby*. The French-Tunisian Diane Sara Bouzgarrou delves into the pathological compulsion to film which marked her past, in her "degree zero" diary of her mental illness, *Je ne me souviens de rien*. Lastly, the Italians Arturo Lavorato and Felice D'Agostino record *Essi bruciano ancora* in a situationist clot of historicist, idealistic and identity tensions, around which the controversial imagery of the unification of Italy coagulates.

ONDE - ArtRum

Art and Cinema dialogue with each other once again in ArtRum, the selection of movies made by contemporary artists in collaboration with the Sandretto Re Rebaudengo Foundation. Two expressive realities which intertwine aesthetics and techniques, and find their performative space on the screen. The three works which have been selected this year concentrate on the dialogue between the surfaces and the matter which constitute the contemporary imagination: Neïl Beloufa, in *Occidental*, insinuates himself into the tensions of the present and the fears fed by clichés; Mika Rottenberg, in *Cosmic Generator*, crosses the boundary between culture, custom and work; Laure Prouvost, in *Lick in the Past*, searches for the present in the disturbing relationship between organic and inorganic matter.

(Massimo Causo)

2557 by Roderick Warich (Germany/Thailandia, 2017, DCP, 111')

Two Germans in Bangkok, nightclubs, drugs, drug dealing, the idea of opening a restaurant; and then a theft, a woman and a gang of criminals who mastermind it all, a murder, the getaway. A screenwriter (Zerrumpelt Herz by Timm Kröger) directing his first film, Warwick, with a European's gaze, plunges into the sticky atmosphere of a Far East which is inevitably (and magnificently) filtered by the memory of Hou Hsiao Hsien, Yu Likwai and Wong Kar-Wai.

BRAGUINO by Clément Cogitore (France/Finland, 2017, DCP, 49')

The Siberian taiga is home to the Braguines, a family of hunters who are proud of their solitude. But freedom comes at a price: fear of others. And the family which lives on the opposite side of the river isn't exactly like them... With savage and uncontrolled intensity, Cogitore makes a film which imperceptibly goes beyond the documentary approach, as though in a film by Konchalovsky.

COLO by Teresa Villaverde (Portugal/France, 2017, DCP, 136')

Portugal's economic crisis, a crumbling family: the father is unemployed, the mother is forced to work two jobs, their adolescent daughter is adrift. And all around them, suburban Lisbon, gigantic, scary. Villaverde's definitive movie, an intimate and merciless - but deep down, also hopeful - analysis of the existential and material impasse of a civilization. The Tarkovski-like finale along the Tago river is extraordinary.

EN ATTENDANT LES BARBARES by Eugène Green (France, 2017, DCP, 76')

The barbarians loom during the night of the world and six refugees from modern times show up at a castle in search of the king's protection. They will find the ghosts of their fears, the hopes of the spirit and an ancient Occitan text which evokes the monster and the hero destined to fight it. Eugène Green's new movie, the result of a laboratory in Toulouse, makes art and life dialogue once again, in a fairytale about the relationship between fear and freedom in the contemporary world.

ESSI BRUCIANO ANCORA by Arturo Lavorato e Felice D'Agostino (Italy, 2017, DCP, 90')

A return to 1861, to the creation of Italy, unified on top of the ashes of a South which has been colonized in the name of civilization and progress: Lavorato and D'Agostino weave a historical and imaginative plot which encompasses all the Souths of the world and the missed revolutions, the drifts of History and those of the perennial exoduses, part film archive and Brechtian scene, untruthful historiography and visual anthropology. Bold and passionate.

JE NE ME SOUVIENS DE RIEN by Diane-Sara Bouzgarrou (France, 2017, DCP, 59')

From the 2011 Arab spring up to today, Diane, a French woman of Tunisian origin, filmed everything: the enthusiasm back then, discussions with her father, her encounters with her boyfriend, the outbreak of her mental illness and her recovery in a psychiatric ward. Today, she remembers none of it. And she has used the images, the drawings and the texts she obsessively collected over time to "write" this passionate, painful and intense video-diary.

LET THE SUMMER NEVER COME AGAIN by Alexandre Koberidze (Germany/Georgia, 2017, DCP, 202')

The ballet audition which took him to Tbilisi has been postponed, the young man from the provinces is in need of money, so he offers up his body to the clandestine fighters, and to sex trysts with elderly men. But a soldier follows him like a guardian angel. Or like love... Vaguely Dostoevsky-like figures and powerfully low-res cinematography for a blazing first film, made by Koberidze, from Georgia but who studied in Berlin, with the improvised freedom of a refound losseliani.

LA MADRE, EL HIJO Y LA ABUELA by Benjamín Brunet (Chile, 2017, DCP, 84')

A solitary photographer wanders the streets of Chaitén, a Chilean city threatened by the volcano. The young man stays with a tobacconist and her elderly mother, and discreetly enters the two women's lives, as he slowly finds the family he never had. Existential stratifications, straddling photography, documentary and fiction, for a tender and empathetic first film which calls to mind the cinema of Corso Salani.

NO PANIC BABY by Leo Gabin (Belgium, 2017, DCP, 32')

Two young people traveling from Atlantic City to El Paso, a car and a gun, as though they were Bonnie & Clyde. Found footage and more, in the new work by the Belgian collective Leo Gabin (Crackup at the Race Riots). An instinctively post-Lynchian object, a clot of anxiety in the belly of contemporary America.

PEOPLE POWER BOMBSHELL: THE DIARY OF VIETNAM ROSE by John Torres (Filippine, 2016, DCP, 89')

There's an old, unfinished film by Celso Castillo (a master of Filipino 1980's sexploitation movies) about Vietnamese boat people fleeing the war. And there are Vietnam Rose, the protagonist, and Liz Alindogan, the sexy actress who plays her. Between them is John Torres, the most visionary and theoretical director of the Filipino new wave, who exhumes the decomposing spools of Castillo's movie and grafts images onto them in a zombie melodrama...

TSHWEESH by Feyrouz Serhal (Libano/Germany/Spain/Qatar, 2017, DCP, 26')

The soccer world championship is being inaugurated in Brazil and everyone is sitting in front of the TV in Beirut. But the signal is disturbed and planes are streaking across the sky... Topographies and architectures of human resistance in a city suspended between the sky and the earth.

VERÃO DANADO by Pedro Cabeleira (Portugal, 2017, DCP, 128')

Lisbon, summer, lazy times with friends, stoned afternoons at the park and high evenings at parties. Chico, a college diploma in his pocket and the provinces at his back, flounders among bitter, inconclusive love stories and existential frequentations separated by continuous drug use. Techno saudade for a hypnotic first film, suspended between Philippe Garrel and António Variações.

A WINDOW ON THE WORLD by Axel Ohman (USA, 2017, DCP, 71')

New York is about to be hit by a snowstorm. He wanders bitterly, between a love story which has ended and a job on Wall Street he has quit. She wanders disillusioned, with an old camera and, at home, a man she has to break up with. Their encounter is a possible love, frozen by the city in black and white and by the sense of the end which is looming over everything. Shot in film, looking at the Ground Zero of American cinema, between Amos Poe and the early Jarmusch.

ArtRum

LICK IN THE PAST by Laure Prouvost (UK, 2016, DCP, 8')

A hallucination under the L.A. sun: the brazen freedom of a group of adolescents, the liquid sensuality of the animal world, the decay of nature, the indifference of solid matter. Opposites which attract each other, instinct against identity in the new work by the Franco-Belgian artist Laure Prouvost.

COSMIC GENERATOR by Mika Rottenberg (USA, 2017, file, 13')

In a Chinese-Hispanic hyperspace on the border between Mexico and the U.S.A., populated by shops, restaurants and Chinese industriousness, a tangle of tubes and tunnels creates a kaleidoscopic vision of our globalized society. The new work by the Argentine artist Mika Rottenberg, presented at the 2017 Skulptur Projekte in Münster.

OCCIDENTAL by Neil Beloufa (France, 2017, DCP, 73')

Paris is in the grip of protesters and the police, but at the Hotel Occidental a game of suspicions and tension is playing out between a gay Italian couple, the owner who thinks they are thieves, the clumsy North African bellhop, the ditzy receptionist and the policemen. In the new work by the Franco-Algerian artist Neil Beloufa, the hotel is like a geopolitical micro-universe which makes clichés implode and the tensions of contemporary society explode.

BRIAN DE PALMA

He materialized fears, nightmares and fragmented obsessions; he dragged us into the labyrinths of the 20th-century's collective imaginary; he gave form to the ghosts of our subconscious: Brian De Palma. One of the greatest American filmmakers to emerge during the 1970s, he is a master of style and Hitchcock's heir (but also a big fan of Godard and Eisenstein), always balanced between the soul of an indie artist and the rules of the game as dictated by Hollywood.

A New Yorker, and a friend and comrade of Martin Scorsese (with whom he shares a cinephile's passions; for example, the cinema of Michael Powell), De Palma has seen unmerited flops turn into cult movies (*Phantom of the Paradise*), he was the first to base a movie on a Stephen King novel (*Carrie*), and, from the plots of genre films, he has extracted a filigree of theories on vision and the excessive number of images which submerge us. He has directed some of the most beautiful thrillers of the past forty years (*Dressed to Kill*, *Blow Out*), he has brought to life two epically cursed characters of the gangster movie genre (Tony Montana in *Scarface* and Carlito Brigante in *Carlito's Way*, legendary star turns by Al Pacino), he has recreated the most sinister moods of film noir (*Femme Fatale*; *Black Dahlia*, based on the novel by James Ellroy), and he has recorded war-induced atrocities (*Casualties of War*, *Redacted*). He is constantly re-elaborating one of the most sophisticated and aware languages of Hollywood cinema, constantly delving into the intricate web of gazes both human and artificial, of reproductions, reflections, sounds, fantasies, and the dreams in which we lose ourselves every day.

Born in Newark in 1940, the son of an orthopedic surgeon and an aspiring opera singer, already as a child he split his time between science and art. Science won out at first and De Palma enrolled at Columbia University to study physics and technology. But after arriving in New York, he fell in love with cinema and the theatre, he took part in a few university productions and he became an assiduous movie-goer. In 1958, he saw Hitchcock's *Vertigo* and a world opened up before his eyes; a world in which he could also exploit his technical-scientific nature. He frequented the up-and-coming filmmakers of the New York scene, Martin Scorsese and Paul Schrader, and he shared their cinephile enthusiasms even if, early on in his career, he was primarily influenced by the critical and deconstructing trends of the Nouvelles Vagues. Street cinema, surreal cinema, cinema which shatters classic continuity: this is the direction his early films took. But he also had great admiration for the maestros of language, for the detailed - even maniacal - technical attention paid to the sequences, and for the ability - of Alfred Hitchcock and Michael Powell, for example - to work on codified genres and "legends," overturning them through linguistic subtlety and perception. In 1968, *Greetings*, about three friends (one of whom is Robert De Niro) who try to avoid getting drafted for Vietnam, won the Silver Bear at the Berlin Film Festival, and De Palma came to the attention of Hollywood, which was in search of new talents. After a first, dissatisfying experiment, he ended up with the genre which suits him best, the psychological thriller, and made *Sisters*, produced by the independent AIP. Starting in the mid-'70s, *Sisters*, *Phantom of the Paradise*, *Obsession* and, above all, *Carrie*, made De Palma's name as one of the new masters of anxiety, of the terror which can be hiding in a gaze, of the re-elaboration, even blatant and exasperated, of cinema's representations of our fears, disappointments and dreams. Hitchcockian, Powellian and more, Brian De Palma has vivisectioned the mirror which reflects and reproduces the legends, symbols and models of 20th-century culture: cinema, the most enthralling and fascinating container/reproducer of the collective imaginary. But which has also had (and might still have) the potential and enough suggestive power to make us uneasy, to disturb us, to present us with our responsibility as "thinking" spectators. *Dressed to Kill*, *Blow Out*, *Body Double*, *Raising Cain*, *Snake Eyes*, *Femme Fatale*, under the apparent guise of thrillers and noirs at the limits of exploitation, these films actually bring together a repertory of images which are slightly (or brazenly) distorted, ambiguous, wrong-footing, to the point that we are always forced to wonder about the mechanics and the "meaning" of what we have seen, from an outlook which is anything but pacified and sleepy. The same goes for the heartbreaking race for redemption of Carlito Brigante (in *Carlito's Way*, one of the saddest and most fatal gangster movies in film history) and, explicitly, for De Palma's two very harsh war movies, *Casualties of War* and *Redacted*.

Through sophisticated, kaleidoscopic stylistic and narrative solutions, each time the filmmaker seems to be conducting us back to a hypothetical position as active spectators. If the end is already all in the beginning, if what we are watching is a dream inside a dream, or the melancholy and existential synthesis of a dying person, or the clot of an irreparable sense of guilt, then we should be able to distance ourselves from the seductive and hypnotic immersion into the screen, from the "mediated" life it offers us to compensate us for our own. And when we brusquely awake from the dream/vision, we should be able to have, at least for a moment - like a detail which flutters in the corner of our eye - a clearer perception of the experience we just had and the meaning it has transmitted to us of "our" world.

Brian De Palma is the mirror in which the loss of contemporary meaning is reflected.

(Emanuela Martini)

The films are in chronological order

WOTON'S WAKE (USA, 1962, DCP, 27')

The third short De Palma directed as a student, when he was 22. A tribute-pastiche to cinema, from silent movies to *The Cabinet of Dr. Caligari*, *King Kong* and *The Seventh Seal*. William Finley debuts with his "director-Pygmalion," in the role of the mysterious Woton Wretchichevsky, who burns couples with a blowtorch and creates steel sculptures. From which, one day, a woman is "born." The obscure story doesn't really matter: what matters is the iconoclastic and proudly cinephile fury. Practically a forerunner of *The Phantom of the Paradise*.

THE RESPONSIVE EYE (USA, 1966, DCP, 26')

On February 23, 1965, the exhibit *The Responsive Eye* (curated by William C. Seitz, and which ran until April 25th) was inaugurated at the MoMA: 102 artists from 19 countries, with 123 works celebrating so-called Op Art, optic art. The exhibiting artists included Victor Vasarely, Bridget Riley and the Italian collective Gruppo N. De Palma "snuck in" the day it was inaugurated and interviewed the guests (including David Hockney); his curiosity and interest were justified because this is what his films try to do, to "stimulate the eye" of the spectator.

MURDER À LA MOD (USA, 1968, DCP, 80')

De Palma's first feature-length film to be distributed in cinemas (*The Wedding Party* was shot in 1963 but distributed only six years later) is an experimental "scherzo" which plays with its temporal structure, a bit like *The Killing*: blond Margo Norton is in love with the nudie filmmaker Jared Martin, who rebuffs her; but there might be other reasons for his rejection, while crazy Otto (De Palma's omnipresent William Finley) goes psycho around them. A few themes anticipate *Blow Out* (in which a TV is transmitting this very movie in one scene).

GREETINGS (USA, 1968, DCP, 88')

De Palma's third feature film (but the second to be distributed in cinemas, before *The Wedding Party*, which was shot in 1963) is a protest comedy, with the bugbear of being drafted for the war in Vietnam and the assassination of President Kennedy as the cumbersome, inescapable backdrop. The daily lives of three friends at loose ends, with medical exams for the draft, conspiracy theories and - in perfect De Palma style - voyeuristic obsessions representing the era's counterculture. The Italian dubbing distorted a much of the dialogue, making it more vulgar. The movie which "legitimized" Robert De Niro.

THE WEDDING PARTY (USA, 1969, DCP, 92')

Shot in 1963 but only distributed in 1969 because the production company went bankrupt, this is De Palma's first feature-length movie, which he made with the theatre professor Wilford Leach and the student Cynthia Munroe, who was his own age: almost *Father of the Bride* as a slapstick farce, in which the wedding preparations of relatives and friends are an opportunity to cast a screwball and ironical look at the social rites of the era. Scenes out of silent comedies and top-class debuts (Jill Clayburgh and Robert De Niro).

DIONYSUS IN '69 (USA, 1970, 35mm, 85')

When De Palma's actor-friend William Finley invites him to a performance of *Dionysus* in '69, an experimental version of *The Bacchae* by Euripides, staged at the Performing Garage by the New York theatrical company *The Performance Group* and directed by Richard Schechner, he falls in love with the show. He decides to film it and to get the most out of the ideology of the confrontation-clash between actors and audience, he uses the split screen for the first time, two movie cameras on the stage and two on the audience. The screen is already (literally) split in two.

HI, MOM! (USA, 1970, 35mm, 87')

The character Robert De Niro played in *Greetings* returns in the movie's ideal sequel and twin: a Vietnam veteran, he goes back to doing what he does best, the Peeping Tom; until he becomes an extra in the artistic performance of a radical Black Power group, to the motto of "BBB - Be Black Baby" (in a long scene which, still today, is unpleasant and embarrassing, well before the Palme d'Or-winning *The Square*). De Palma looks at his country with a mixture of irony and cynicism, and anticipates a few situations in *Sisters* and *Body Double*.

GET TO KNOW YOUR RABBIT (USA, 1972, 35mm, 91')

An office worker becomes a tap dancer and a magician to escape humdrum company life: but he is still crushed by the anxieties of success and exploitation of modern life. It was supposed to be the Hollywood launch of the TV star Tom Smothers but it was mainly a bad experience for De Palma: Warner Bros. fired him and recut the movie. But the director's rebellious spirit remains intact. A fantastic Orson Welles, in the role he loved best at the time, the conjuror.

SISTERS (USA, 1972, 35mm, 93')

De Palma's first thriller-horror movie is a cult with clear Hitchcockian influences (starting with the wonderful soundtrack by Bernard Herrmann), in which identity crises and voyeurism have starring roles. Two twin sisters who live together, a murder, the journalist who lives opposite them and sees something but finds neither corpse nor proof: before *Obsession*, *Dressed to Kill* and *Body Double*, a movie about the obsession for truth and how appearances can be deceiving. As always, Charles Durning is superb as the private eye.

PHANTOM OF THE PARADISE (USA, 1974, DCP, 92')

The legend of Faust and Phantom of the Opera, De Palma-style: a rock opera which mixes genres (horror, musical, comedy) and whose only true model is grotesquerie as the "trick of reality." The musician William Finley, who was swindled by the impresario of Death Records, Swan (Paul Williams, who also wrote the music), goes around wearing a mask and costume recalling Wotou's Wake. Jessica Harper debuts as the "beauty" who is fought over by two "beasts." It was a very unfair flop at the box office: luckily, over the years it became a cult film.

OBSSESSION (USA, 1976, DCP, 98')

A rich New Orleans businessman refuses to pay a ransom after the kidnapping of his daughter and wife, who die when the kidnappers' car explodes. Years later, in Florence, where he met his wife, the man sees a woman who looks just like her. The past repeats itself but destiny gets in the way of the plans behind the plot. With a screenplay by Paul Schrader and the soundtrack by Hitchcock's favorite composer, Bernard Herrmann, this might be De Palma's most openly Hitchcockian movie, at times a true remake of *Vertigo*. Sensationally oedipal (in a female key).

CARRIE (USA, 1976, DCP, 98')

Carrie White lives alone with her domineering mother, who isolates the girl and forces her religious fanaticism on her. Shy and insecure, Carrie doesn't react to the abuse of her mother or of her schoolmates. But this repression triggers powerful telekinetic powers in her, which are unleashed at the prom after she is the victim of a terrible prank organized by her classmates. Teen movie and horror, Stephen King and a young John Travolta and Sissy Spacek, high school and buckets of blood. Finally, a box office success which will become a great classic of the genre.

THE FURY (USA, 1978, 35mm, 118')

De Palma immediately returns to the theme of telekinesis with a taut and daring film which seems like a B movie but features actors of the caliber of Kirk Douglas and John Cassavetes. Horror and spy story combine, fathers and children confront and defy each other, in a succession of kidnappings, hypnosis and experiments, always to the detriment of young people who are "marked" by exceptional powers. Kidnapped and segregated children, ambiguous fathers, elective affinities in a story which has the rough texture of indie movies and the enthralling eclecticism of masterly camera work. The finale is literally explosive.

HOME MOVIES (USA, 1979, DCP, 90')

Recovering from the failure of his *Prince of the City* project, De Palma returns to Sarah Lawrence, where he studied, and teaches a film course. With his class of fifteen students he shoots this low budget comedy (but with his usual actors), in which he returns to some of the themes of his earliest movies. This time, Kirk Douglas is the charismatic The Maestro, who holds a seminar on "divatherapy." Denis (Keith Gordon), one of his students, begins to shoot a small piece on the bizarre members of his family, who greatly resemble the director's family.

DRESSED TO KILL (USA, 1980, DCP, 105')

Box office success arrives with a highly erotic thriller which, after *Sisters*, returns to the theme of doubles and to Hitchcock (above all, *Psycho*). A beautiful and dissatisfied woman (Angie Dickinson), an afternoon of clandestine sex, a savage murder, a young prostitute (Nancy Allen) who witnesses the crime, an enigmatic psychiatrist (Michael Caine), a gruff policeman (Dennis Franz), a blond, razor-wielding

murderess. A perfect and terrifying movie, with textbook sequences (the tailing and wooing in the museum, the subway chase scene), a highpoint of contemporary fear.

BLOW OUT (USA, 1981, DCP, 107')

After the success of *Dressed to Kill*, De Palma shoots another thriller: he goes political, makes one of his most personal movies, but doesn't achieve the hoped-for success. Jack (John Travolta) is a sound recordist who, by chance, witnesses an accident one night. He saves one of the victims (the escort played by Nancy Allen) and unexpectedly finds himself involved in a political conspiracy. Images and sounds which, repeated over and over in the moviola, reveal the truth; film as a linchpin of the story, the elusiveness of reality, the cynicism of fiction. A theoretical masterpiece.

SCARFACE (USA, 1983, DCP, 170')

Like the original by Howard Hawks, *Scarface* is a classic "rise and fall" story which De Palma adapted to modern times and his own outlook. Through the tragic figure of Tony Montana, who arrived from Cuba during the amnesty granted by Castro and became the king of Miami drug trafficking, the movie has strong political value. De Palma returns to Hollywood with a crazed and blazing gangster movie, with clouds of cocaine and rivers of blood and finally, in part thanks to Al Pacino's performance and the screenplay by Oliver Stone, he achieves a great box office success.

BODY DOUBLE (USA, 1984, DCP, 114')

De Palma returns to erotic thrillers in this movie in which, with great irony, he has fun playing with the film industry, genres, soft porn and even video clips (the insert with the FGTH is unforgettable), raising the Hitchcockian themes of voyeurism and doubles to fever pitch. As his life goes downhill, the B movie actor Jake Scully (Craig Wasson) finds himself unintentionally involved in a bloody homicide and a tangled story that revolves around a famous porn actress, Holly Body, played by Melanie Griffith.

BRUCE SPRINGSTEEN: DANCING IN THE DARK (USA, 1984, DCP, 4')

In 1984, De Palma shoots two video clips for two epoch-making hits (one American, the other English). It seems that he was called to make *Dancing in the Dark* because Springsteen didn't like the video Jeff Stein had made; De Palma has it revolve around a performance at St. Paul's Civic Center, which is packed with a cheering crowd that includes a very young Courtney Cox, whom the Boss invites onstage to dance. It was a different story for the FGTH, whose original video was banned because of its explicit homosexual content. So, in *Body Double*, De Palma inserts the sequence of *Relax*, the highly provocative piece by Holly Johnson's group, adding a dose of irony to the movie's iconoclastic atmosphere.

WISE GUYS (USA, 1986, DCP, 100')

After his success with *Scarface*, De Palma decides to take a gangster movie and parse it in a comic key. Even if irony is present in many of his movies, *Wise Guys* is his only true comedy. Danny De Vito and Jee Piscopo are two improbable small-time crooks, one Italian, the other Jewish, who are trying to move up in the criminal world but dream of opening a restaurant. De Palma plays with the stereotypes of the gangster genre, pushing it toward parody and farce, but it's not the tone that comes easiest to him.

THE UNTOUCHABLES (USA, 1987, DCP, 119')

Following the fiasco of *Wise Guys*, De Palma returns to the production formula of *Scarface*: big budget, Kevin Costner, Sean Connery and Robert De Niro in the cast, a faultless screenplay by David Mamet. 1930s Chicago, the fight against Al Capone (evil) conducted by the heroes led by special agent Eliott Ness (good), and the perfection of the sets and costumes (designed by Armani) make *The Untouchables* a classically strong and solid film. A triumph of cinephilia in the staircase scene and of De Palma's obsessions in Malone's ambush scene.

CASUALTIES OF WAR (USA, 1989, 35mm, 113')

Vietnam, the second half of the 1960s: after constant ambushes, a group of American soldiers decide to get their revenge by kidnapping a Vietnamese girl and using her as a sex slave. Only one soldier opposes this plan and clashes with his companions and commanding officers. After many years, De Palma deals with Vietnam once again and, for the first time, does so using the instruments of war movies. The result is a brutal and desperate film, far from any rhetoric and politically unmistakable. Starring Sean Penn and Michael J. Fox.

THE BONFIRE OF THE VANITIES (USA, 1990, 35mm, 125')

Sherman McCoy is a typical Wall Street man: rich, superficial, cheating. While driving with his mistress, his life of cars, parties and luxury apartments is shattered when he sends a young black man into a coma.

Racial, social and economic tensions smoldering beneath the glittery patina of New York overwhelm everyone and everything. Based on the novel by Tom Wolfe and with a cast of stars (Tom Hanks, Bruce Willis, Melanie Griffith), it is a fierce social farce: at the time, audiences didn't understand it.

RAISING CAIN (USA, 1992, 35mm, 91')

Dr. Carter Nix, married and cuckolded, frenetically takes care of his daughter Amy and suffers from multiple personalities. The observation of infantile personalities (and the study of deliberately inflicted traumas) had already been the obsession of Carter's father, who was also a psychologist and primarily responsible for his son's mental problems. After the unsuccessful *The Bonfire of the Vanities*, De Palma returns to climates which are more congenial to him: horror, fractured personalities, doubles who reappear and multiply, in an open tribute to *Peeping Tom* by Michael Powell.

CARLITO'S WAY (USA, 1993, DCP, 144')

Carlito Brigante gets out of prison thanks to his wily lawyer and, as he stands on his neighborhood streets, he decides to change his life: a reborn love, a club to run, an existence to re-imagine like new. But the destiny of an outlaw like Carlito already seems to be written. De Palma returns to gangster movies and makes one of his masterpieces. An emphatic, blazing and brutal film, with an implacable rhythm and magnificent star turns by Al Pacino and a diabolic Sean Penn.

MISSION: IMPOSSIBLE (USA, 1996, DCP, 110')

Ethan Hunt, a member of a secret section of the CIA, is the only survivor of an operation that went bad. When he discovers that the mission was a set-up to discover a suspected mole, Ethan has to defend his name and discover who tried to frame him. Inspired by the famous TV series from the '60s, and inheriting its famous theme song written by Lalo Schiffrin, *Mission: Impossible* is a frenetic and ultra-pop action movie, enhanced by De Palma's style. Starring Tom Cruise and Emmanuelle Béart.

SNAKE EYES (USA, 1998, DCP, 98')

Rick Santoro, a corrupt Atlantic City cop, is attending a boxing match when the Secretary of Defense is assassinated. He decides to help his childhood friend Kevin Dunne, the head of the politician's security staff, in his investigation and runs into a mysterious witness. A movie as excessive and bombastic as its star Nicholas Cage; De Palma uses his entire repertoire (dizzying sequence shots, starting with the first, an authentic virtuoso shot, and repeated split-screens) to construct an irresistible thriller.

MISSION TO MARS (USA, 2000, 35mm, 114')

2020: the first exploration mission on Mars is underway when a sudden sandstorm hits the astronauts, leaving only one survivor. The rescue mission has to discover what happened and finds mind-boggling answers that could rewrite the story of humanity. For the first and only time in his career, De Palma tries his hand at classic sci-fi, telling a subtly ironic story with bizarre New Age whiffs. Shot in the United States and the desert in Jordan. Music by Ennio Morricone.

FEMME FATALE (France/Svizzera, 2002, 35mm, 114')

During a movie presentation at the Cannes Film Festival, a female thief seduces a model and steals the outfit she is wearing, a dress made of gold and diamonds. She gets separated from her accomplices during their escape and decides to go solo, as she tries to vanish without a trace and make a new life for herself. After scams and different aliases, she runs up against an inquisitive photographer (Antonio Banderas). A movie made of mirrors - appearances and surfaces - which shatter the balance between reality and fiction. A new take on the canon of the femme fatale - *Double Indemnity* is showing on TV - which begins with a dizzying sequence to the notes of Ravel's *Bolero*.

THE BLACK DAHLIA (Germany/USA/France, 2006, 35mm, 121')

Los Angeles, 1947. When they were boxers, they had been dubbed "Fire" and "Ice": two homicide cops (Aaron Eckhart and Josh Hartnett) investigate the brutal murder of a young aspiring actress. The investigation reawakens ghosts from the past, and while one of cops has a sentimental crisis, the other ends up in the clutches of a dark lady, the daughter of a powerful man. Based on the famous novel by James Ellroy, *Black Dahlia* is a take on film noir, a cinephile's tribute to classic cinema and an indictment of the world of Hollywood, which hides a vile soul beneath luxury and sequins. With Scarlett Johansson and Hilary Swank.

REDACTED (USA/Canada, 2007, 35mm, 90')

The missions of a patrol of American soldiers in Iraq. One evening, the young soldiers rape a local girl: they torture her, burn her body and kill her entire family. Eighteen years after *Casualties of War*, De

Palma once again describes the horrors of war - once again, the pack, abuse of power, rape - through a chilling and profoundly contemporary analysis of the language and the new models of representation. In a universe of explosive images, can the truth still be recounted? And if so, how?

PASSION (France/Germany, 2012, DCP, 102')

Two career women: a game of power and seduction, built on envy, attraction, betrayal, jealousy, death. In his remake of *Crime d'amour* by Corneau, De Palma takes on the eroticism of the original French movie with outrageous wantonness. He shoots a lesbian B movie using Hitchcockian language; he submerges his protagonists (Noomi Rapace and Rachel McAdams) in extravagant sensuality, to the music of Pino Donaggio: an amusing and amused variation of the theme of doubles and female identity.

NEVER SAY CAT...

A tribute by Emanuela Martini, the director of the Torino Film Festival and a cinephile cat-lover. The section dedicated to cats, which presents 6 films ranging from the Disney classic *Alice in Wonderland* to *Bell Book and Candle* by Richard Quine, passing by way of a gothic thriller inspired by an Edgar Allan Poe short story, is ideally linked to the ongoing exhibit at the National Cinema Museum entitled "Bestiale! Animal Film Stars" (inaugurated on June 14th and running until January 8th). Cats - impassible, magnetic, sinuous, mischievous and unpredictable - not only are the co-stars of the selected movies: often, they literally steal the scene from the humans, win over the spectator with their charm and are instrumental to the success of the film in which they are appearing. The Cheshire Cat and Pyewackett have entered our imagination and this latter cat appears alongside Kim Novak in the poster of the 35th TFF.

ALICE IN WONDERLAND by Clyde Geronimi, Wilfred Jackson e Hamilton Luske (USA, 1951, DCP, 75')

A different take on the famous novel by Lewis Carroll, Disney's Alice is the protagonist of a druggy, baroque movie: the adventures of the blond little girl are studded with disturbing encounters and mysterious symbolisms, a far cry from the reassuring canon of Disney films from the 1950s. One of the standout characters is the rotund version of the Cheshire Cat, who, with his pink and purple coat and hypnotic smile, accompanies Alice in the meanderings of her subconscious.

RHUBARB by Arthur Lubin (USA, 1951, DCP, 94')

The cat Rhubarb is the true star of this film. Not only is he the protagonist of the story which sees him go from foundling to millionaire when his rich owner decides to leave his baseball team to the cat in his will; Rhubarb is also the linchpin of Paramount's commercial strategy, which spins the entire operation around him, starting with the movie's title. Besides the legendary Orangey, the most famous russet cat in Hollywood, thirty-five other cats were also used to play Rhubarb.

BELL, BOOK AND CANDLE by Richard Quine (USA, 1958, DCP, 106')

His name is Pyewackett; he is siamese cat with blue eyes and magic powers. He strolls through Greenwich Village with his very sexy owner, who loves to walk around barefoot and is a witch: Kim Novak. Together, they make a certain James Stewart fall in love, while Jack Lemmon, who is a warlock, plays the bongos at all hours of the day and can turn off street lamps through his power of thought. Directed by Richard Quine, an elegant, ironical and sophisticated romantic comedy, just like the cat who is the undisputed and impassive protagonist.

THE SHADOW OF THE CAT by John Gilling (UK, 1961, DCP, 79')

One night, Tabitha, a peaceful tabby cat, is a witness to her owner's murder and, furious, she begins to avoid the murderers, who, along with their accomplices, decide to get rid of the inconvenient witness. An unequal fight which pits six humans against one cat, traps, tricks, feline points of view, in a gothic thriller set in Victorian England, directed by John Gilling (a minor maestro of B-horror movies, who directed the cults *The Reptile* and *The Plague of the Zombies*).

BLACK CAT by Lucio Fulci (Italy, 1981, DCP, 92')

In the midst of his delirious gore trilogy (*Fear in the City of the Living Dead*, *And You Will Live in Terror: The Beyond*, and *The House Outside the Cemetery*), Fulci bases himself vaguely on the short story *The Black Cat* by Edgar Allan Poe for a mediumistic mystery movie from a cat's point of view, set in a sleepy English town, between fog and zooms. With some of the Gotha of Italian fanta-thrillers (Mimsy Farmer, David Warbeck, Al Cliver, Dagmar Lassander) and a crazed Patrick Magee (*A Clockwork Orange*, *Marat-Sade*).

CHAT ECOUTANT LA MUSIQUE by Chris Marker (France, 1990, DCP, 3')

The first of the three "haikus" by Chris Marker from the series *Bestiaire* (1990). A tabby cat snoozes on a pianola, his eyes and ears reacting to piano music coming from a speaker. A suspended bubble, in which photography, keyboard, musical scores, paws and vibrations blend together and create a possible interior world of one of the most mysterious and fascinating animals around. A Warholian gaze, but also pleasure in the open, partial, suspended fragment.

JURY MEMBERS

TORINO 35

1. Pablo Larrain (President, Chile)
2. Petros Markaris (Greece)
3. Gillies MacKinnon (UK)
4. Santiago Mitre (Argentina)
5. Isabella Ragonese (Italy)

INTERNAZIONALE.DOC

1. Güldem Durmaz (Turkey)
2. Carmit Harash (France)
3. Veton Nurkollari (Kosovo)

ITALIANA.DOC

1. Ilaria Bonacossa (Italy)
2. Bernd Brehmer (Germany)
3. Susanna Nicchiarelli (Italy)

ITALIANA.CORTI

1. Iosonouncane (Italy)
2. Titta Raccagni (Italy)
3. Virgilio Villoresi (Italy)

FIPRESCI

1. Marta Balaga (Finland)
2. Mehdi Abdollahzadeh (Iran / Switzerland)
3. Giovanni Ottone, (Italy)

CIPPUTI

1. Altan (Italy)
2. Sandro Avanzo (Italy)
3. Maurizio Zaccaro (Italy)

OFFICIAL AWARDS

GRAN PREMIO TORINO

TORINO 35

Best Film : € 15.000

Fondazione Sandretto Re Rebaudengo - Special Jury Award: € 7.000

Best Actress Award

Best Actor Award

Best Screenplay Award

Audience Award

TFFDOC

Internazionale.doc - Best Film € 5.000

Internazionale.doc - Special Jury Award

Italiana.doc - Best Film € 5.000

Italiana.doc - Special Jury Award

ITALIANA.CORTI

Italian Short Film Competition

Chicca Richelmy Award - Best Film: € 2.000

Special Jury Award

FIPRESCI AWARD

Best Film Torino 35

CIPPUTI AWARD

Best Film on employment and work issues

8 films presented in the sections **TORINO 35**, **TFFdoc/Internazionale.doc** e **TFFdoc/Italiana.doc** will compete for the **Cipputi Award**

- **TORINO 35:** A FÁBRICA DE NADA by Pedro Pinho (Portugal); DAPHNE by Peter Mackie Burns (UK);
- LORELLO E BRUNELLO by Jacopo Quadri (Italia); KISS AND CRY by Chloé Mahieu and Lila Pinell (Francia)
- **TFFdoc/Internazionale.doc:** SPELL REEL by Filipa César (Germania/Portogallo/Francia/Guinea-Bissau)
- **TFFdoc/Italiana.doc:** NELLA GOLENA DEI MORTI FELICI by Marco Morandi (Italia); TALIEEN by Elia Mouatamid (Italia); VENTO DI SOAVE by Corrado Punzi (Italia)

COLLATERAL AWARDS

SCUOLA HOLDEN AWARD

Best Script Torino 35

ACHILLE VALDATA AWARD

Jury composed of readers of "Torino Sette"

Best Film Torino 35

PREMIO AVANTI!

Distribution of winning first film in the film forum and film club circuit

Best film among those in the competitive sections at the Torino Film Festival

PREMIO GLI OCCHIALI DI GANDHI

Awarded by the Centro Studi "Serenio Regis" (Turin) to the best movie representation of a Gandhi-like vision of the world. It's part of the project «Irenea, cinema e arte per la pace»

PREMIO INTERFEDI

Interfed Jury Award for the respect of minority rights and laity

COLOPHON

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Laurea Milani

pro tempore director
Donata Pesenti Campagnoni

communication, promotion and PR
Maria Grazia Girotto

press office
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35th TORINO FILM FESTIVAL

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with
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with
Paola Ramello

program coordinator and film research
Luca Andreotti
with
Salvo Cutaia

logistics
Flavio Arnone

TFFdoc, Italiana.corti
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with
Paola Cassano, Mazzino Montinari, Severine Petit
organization & filmmakers' liaison
Paola Cassano
Marta Satta (intern)

onde
Massimo Causo
with
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correspondents

Rodrigo Diaz (Latin America), Jim Healy (North America)

tribute to Brian De Palma

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with
Luca Andreotti

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Maria Grazia Girotto
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Bianca Girardi

International PR

Lucius Barre

press office

Lucrezia Viti
with
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Antonia Crispino, Cristina Re (intern)

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Cristina Gallotti, Marco Petrilli (records), Federica Zago (website), Chiara Borroni, Marta Guerri (social network), Alessio De Marchi (translations), All Around (video)

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IED Torino

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Roberta Torre

closing ceremony supervisor

Dario Ceruti

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Cristina Sardo

digital cinema supervisor
Tito Muserra

videoprojections
Euphon - supervisor Pierluigi Patriarca

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REAR Soc. Coop, Grugliasco

drivers
Agenzia per il Lavoro Randstad Spa, Torino

poster, logo and graphic
Flarvet, Torino

courrier
DHL International Spa

cars
Fiat

insurance
Reale Mutua Assicurazioni

theme
Enarmonia - director: Chicca Richelmy
music: Fabio Barovero

temporary offices and urban installation
Maurizio Buffa
Set up: Ideazione Srl, Torino
Interfiere stand & exhibition, Moncalieri

cleaning services
Multiservizi, Torino

travel agencies:
Amarganta Viaggi, Torino
Protravel Inc., NYC

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Our colleagues at the Museo Nazionale del Cinema and at the festivals

Special thanks to all the volunteers at the 35° Torino Film Festival

and also to Asia Argento

The tribute to Brian De Palma has been realized in collaboration with:
20th Century Fox, The Film Desk, Helsinki National Audiovisual Institute, MPLC - Motion Picture Licensing Company, Paramount Pictures, Park Circus, SBS Production, Sony Pictures, Tamasa Distribution, UCLA - Film & Television Archive, Universal Studios, Walt Disney Studios, Warner Bros., Wild Bunch.

The Festival is member of the FIAPF and AFIC.

10° TorinoFilmLab Meeting Event Torino, 24-25 novembre 2017

TORINOFILMLAB: 10 YEARS OF SUCCESSES

Since 10 years, TorinoFilmLab, powered by Museo Nazionale del Cinema, supports emerging filmmakers from all over the world through training and development activities, as well as production and distribution funding.

Founded in 2008 - thanks to the support of **Ministero dei Beni e delle Attività Culturali e del Turismo, Regione Piemonte** and **Città di Torino**, promoted by **Museo Nazionale del Cinema** and **Film Commission Torino Piemonte** - TorinoFilmLab can be considered a real Turin excellence in the world, with more than 20 international partners and the backing of the Creative Europe - MEDIA Programme of the European Union.

It is an **important birthday** for TorinoFilmLab, which celebrated its **first decade of activity** with the completion of **11 films** that in **2017** scored among others a **Silver Bear at Berlinale**, the **main prizes at the Cannes Directors' Fortnight** and at the **Venice International Film Critics' Week**, besides numerous selections in prestigious festivals such as Rotterdam, Sundance, Toronto and many more. Furthermore, no less than **6 "TFL films"** have been chosen by their respective countries as the **national candidates in the Oscar race for the Best Foreign Language Film**; amongst them is *A Ciambra* by Jonas Carpignano, which will represent Italy.

The lab can boast a **total of 79 completed films**, awarded in major international film festivals and distributed internationally. We hope to reach the round number of **100 titles in 2018**, the year that will mark the **tenth anniversary** from the first public presentation of the TorinoFilmLab project at the Cannes Film Festival.

Many prominent names are part of the TFL "community". From **Oscar winners László Nemes** and **Paweł Pawlikowski** to the Italians **Fabio Grassadonia & Antonio Piazza** (*Salvo* - Nespresso Grand Prize at Cannes Critics' Week 2013), who rose to fame in Cannes thanks to their **TFL-supported debut feature**; from Belgium's **Fien Troch**, awarded for the **Best Directing** at the Venice Film Festival ("Orizzonti" section) to **Locarno Golden Leopard winner, Bulgarian helmer Ralitz Petrova**, up to Senegalese **Alain Gomis**, honoured with a **Silver Bear at the Berlinale**.

TorinoFilmLab commemorates this anniversary with the **publication of a book** curated by journalist **Raffaella Silipo** from *La Stampa*, which recounts the **adventure of how this ambitious international project turned, from the moment of its conception until today, into a "factory of stories" whose value is renowned worldwide**.

And the celebrations continue at **Torino Film Festival**, where TorinoFilmLab prides itself to have supported **2 films selected for the Torino 35 competition: *Barrage* by Laura Schroeder (Berlinale - Forum 2017) and *Beast* by Michael Pearce (Toronto International Film Festival - Platform 2017)**. Moreover, **5 movies** will be presented in the **section Festa Mobile / TorinoFilmLab**.

TFL MEETING EVENT: THE PROGRAMME

In parallel with the **35th Torino Film Festival** (24 November-2 December) the **10th TorinoFilmLab Meeting Event** (24-25 November) will take place. It involves **more than 300 industry professionals** including the representatives of **production companies** such as Haut et Court, Komplizen Film, Fandango, Tempesta and Vivo Film, **sales agents and distributors** like Le Pacte, MK2, Teodora Film, top delegates from the **festivals of Cannes, Venice, Locarno and many more**, and of **film funds** of the likes of CNC and Eurimages. This **international co-production forum** features the **presentation of the projects developed within TFL along the year**, plus several **networking moments** and the **giving of prizes, consisting in production and distribution grants, to the best works**.

The activities preceding the Meeting Event will open on **November 21st**, with the participation of TorinoFilmLab in the **"Production Days: Cinema & TV Series"** initiative of the **Film Commission Torino**

Piemonte: on this occasion 2 TorinoFilmLab tutors will hold Masterclasses connected to the themes of feature films and TV series development, and offer individual consultations to selected projects from the region.

Additionally, on **November 23rd** and in the following days, **2 producers from Piemonte** (selected in collaboration with FCTP) will benefit from the training and networking actions of the **new TorinoFilmLab scheme dedicated to worldwide emerging talents in the field of production, *TFL Up & Coming***.

The core of the **TFL Meeting Event** will unfold on **November 24th and 25th**: there will be two mornings dedicated to the **pitches of TorinoFilmLab projects** and two afternoons reserved to the **one-to-one meetings between the participants and professionals interested in discussing potential collaborations with them**; the event will be completed by **an evening entirely dedicated to the presentation of work-in-progress films**, and by the **conclusive Awards Ceremony**. All this will be marked by **cooperations with key institutions of the Turin cultural scene** such as **CAMERA - Centro Italiano per la Fotografia**, which will host the event's official opening, **IAAD** that will welcome the professional meetings in the afternoons, besides **Scuola Holden**, long-time partner of TorinoFilmLab, which will accommodate the project presentations as well as the Awards Ceremony.

PROJECTS & AWARDS

The **TFL Meeting Event** concludes the year-long journey of the following TorinoFilmLab programmes: **ScriptLab**, focused on the development of fiction feature films, both original and adaptations, in the initial stages of their scriptwriting process, and on the training of *story editors*; **FeatureLab**, exclusively aimed at **1st and 2nd fiction feature film projects**, and centred on broader development and production-related issues, which also coaches *audience design* professionals in elaborating innovative strategies for film promotion and distribution.

A total of **34 projects and 9 films in post-production** will be showcased:

- **22 ScriptLab** projects coming from 21 countries, among which 8 extra-European ones (from Brazil, China, Colombia, Israel, Lebanon, Morocco, South Africa and USA), which will compete for the **CNC Award** and for the **Digital Production Challenge II Award**;
- **12 FeatureLab** projects coming from Algeria, Bosnia-Herzegovina, Colombia, Denmark, Egypt, Philippines, Indonesia, Italy, Germany, Hungary and Vietnam, which will vie for several **TFL Production and Co-Production Awards**, besides the **ARTE International Prize** and the **EP2C Post Production Award**;
- **9 films supported by TFL in their development and/or production and currently in their completion stages**, presenting exclusive sneak previews to sales agents, distributors and festival directors in the **3rd edition of the *TFL Coming Soon* work-in-progress**.

The **TFL Production and Co-Production Awards** will be assigned by an **international Jury** comprising, along with the President of Turin's Museo Nazionale del Cinema, **Laura Milani**: multi-awarded director and visual artist **Karim Aïnouz** (Brazil); documentary-maker **Tala Hadid** (Morocco/Iraq); **Anna Rose Holmer** (USA), acclaimed new author of the American independent film scene; and renowned producer **Georges Schoucair** (Lebanon).

AWARDS CEREMONY

The **TFL Production and Co-Production Awards**, as well as all the other **collateral prizes** will be announced during the **Awards Ceremony** to be held at **Scuola Holden** on the **24th of November at 8.00 pm**.