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# European Cinema JOURNAL

MEDIA SALLES

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An initiative on behalf of Italian film-making, with the aim of bringing its latest productions into the limelight, even on markets, such as Russia and China, that have been the almost exclusive prerogative of US films up to now. This, briefly, is **Italian Cinema Worldwide**, which I have the pleasure of introducing in this edition, entirely devoted to it.

In line with MEDIA Salles' vocation, this new initiative, made possible thanks to the support of the Italian Government, again sees cinema exhibitors as its prime interlocutors, and their most important meetings as its venues. For this reason, if its beginning was marked by the presentation, at Cinema Expo International in Amsterdam last June, of the “European Producer of the Year” Award to Elda Ferri – who in recent years has produced some of the most outstanding and successful Italian films and who was in Venice this year with the latest work by Roberto Faenza, *The Days of Abandonment*, – it is followed by other, very important appointments, such as Kino Expo, held in Moscow in September, ShowEast, now in Orlando, and CineAsia in Beijing in December.

Recently a showman of the stature of Roberto Benigni stated: “in the cinema, two things are important: the screen and the seats. Both have to be filled”.

We trust that Italian Cinema Worldwide will succeed in contributing to this undertaking on both fronts.

Domenico Dinoia  
*President of MEDIA Salles*

## MEDIA Salles presents



### Italian Cinema Worldwide

for promoting Italian films during the most important professional gatherings of cinema exhibitors.

### Italian Cinema Worldwide in 2005:

**Cinema Expo International**, Amsterdam,  
The Netherlands, 27-30 June 2005

**Kino Expo**, Moscow, CIS, 13-16 September

**ShowEast**, Orlando, United States,  
24-27 October

**CineAsia**, Beijing, China, 13-15 December

For further information:  
infocinema@mediasalles.it – www.mediasalles.it

An initiative supported by the Italian Government



## CULTURE AND THE ECONOMY: THE COMMITMENT OF ITALY AND THE EU TO THE SUCCESS OF THEIR FILMS



“I think Italy has to co-operate closely with the other countries to build a European cultural policy on two bases: cultural goods are not a commodity like any other but entitled to special safeguarding, because it is through them that a people's conscience takes shape and is consolidated; the culture industries must work together, so as to build a European common market of culture, able to stand up to the impact of American hegemony. The European Union numbers 450 million citizens and if we succeed in co-ordinating our European policies, we are capable of producing a cultural voice that is just as strong as that of the United States”.

Rocco Buttiglione  
*Italian Minister for Cultural Resources  
and Affairs*

“The future of European cinema closely regards all of us. Our imagined world, the emotions, stories and culture that the cinema brings us are a basic part of our continent's wealth. The protection of our common European cinema heritage, its conservation and restoration, the systematic collection of works for the cinema but also of the work of promoting and spreading the knowledge of European cinema is not an abstract matter for fans. It is a sign of care for our shared history and for a highly important industry which, like all of us, daily comes up against the difficulties of globalisation”.

Nikolaos Sifunakis  
*Chairman of the Committee  
on Culture and Education of the  
European Parliament*

## ITALY IN THE AMERICAS: A NEW SEASON OF FILMS

Over these few months there is no lack of promotional initiatives on behalf of Italian cinema in America. Anna Maria Pasetti tells us about them in this issue, emphasising in particular the intention to arouse the interest of audiences in the main US cities in films “made in Italy”. Apart from this, the calendar for the coming weeks offers two outstanding events for the players they address: both ShowEast – the meeting of exhibitors from the East coast of the United States, the Caribbean area and South America – and AFM, whose protagonists are sales agents and distributors, will be important occasions for giving visibility to Italian films. At ShowEast, the Italian Cinema Worldwide initiative presents the trailers of films that will shortly be coming to theatres (the fact cards for these films can be found on page 4). The selection cannot fail to open with *Private*, which had been chosen as the official Italian entry for the Oscar, even though it was subsequently excluded by the Academy Awards Committee.

*Private* will be released in the United States in November in prestigious cinemas such as the Manhattan Angelika Film Center, as well as on another market of considerable dimensions – that of Brazil. Here, as well as Costanzo's film, Europa Filmes will be distributing another two titles of great current interest, *The Life I Want* and *Crime Novel*, and has already purchased the distribution rights for *Don't Tell*. No release date as yet but the rights have also been bought – this time by

Immovision – for the Brazilian distribution of *Viva Zapatero!*, whilst *Once You're Born* will come to Brazilian audiences thanks to Casablanca Filmes and will be reaching the markets of Colombia and Ecuador through Babilla Ciné. The latter company is also the distributor of *Don't Move*, due for release on the big screen in Colombia during the month of November. Brazil will again represent both the first step in the international distribution of *The Days of Abandonment*, thanks to Paris Filmes (who will also distribute *All The Invisible Children*, *Remember Me* and *Manual of Love*), and a new stage in the American itinerary of *The Keys to The House*, which has already reached the United States, is currently in Mexico and Argentina and will be in Colombia in December.

As well as Brazil, Mexico (Gussi) and Venezuela  
*(continues on page 3)*

## MEDIA SALLES AT SHOWEAST 2005

Presentation of a selection of the most recent Italian productions soon coming to North- and South-American theatres.

**24 October**,  
from 9.30 am to 12.00 pm,  
followed by the Networking Lunch,  
during the International Day,  
at the Crystal Ballroom J of the Orlando  
World Center Marriott.

For more information on Italian Cinema  
Worldwide at ShowEast 2005:  
infocinema@mediasalles.it

## ITALIAN PRODUCTION FROM EUROPE TO CHINA Interview with Gianni Amelio

*From The Stolen Children to The Keys to The House – which, following its European successes, has already reached movie theatres in Mexico, Argentina, and which will be released in Colombia in December – Gianni Amelio's films have gained important recognition in Italy, widespread attention from the public and an international distribution that has made them well known in many countries, from the United States to Germany, from The Netherlands to Greece, to the United Kingdom. The keys to this success are explained by the director himself, who also talks about his latest film, soon coming to Italian cinemas, The Missing Star.*

*Mr Amelio, in your opinion what are the elements that have made your films so well loved by Italian audiences and have enabled them to cross national frontiers?*

If there's one thing a director never manages to find out, it's the mysterious reason why a film becomes popular. If we knew the secret of popularity, we'd all be much happier to do this job. Perhaps a spectator can give a better answer than the director to a question like yours. I can only make a guess: the constant attempt to tell stories with strong feelings involved, in a simple, accessible language and never putting stylistic ambitions before the claims of the heart.

*In The Keys to The House the encounter between father and son takes place in Berlin, in The Missing Star China is the stage. What prompted you to set these two stories abroad – unlike the texts that inspire the films – Born Again by Pontiggia and Abandonment by Ermanno Rea?*

I set both my last two films outside Italy, but for very different reasons. In *The Keys to The House*, Berlin was a backdrop, an alien place where the impossibility of communication and solitude of the father and son were able to gain the right prominence. In other words, given the type of story, there was no desire to portray Berlin. In *The Missing Star*, China is the protagonist, even though it is seen through the eyes of an Italian.

*Globalisation changes the structure of work more or less everywhere and, with it, also the human relationships in which it consists. This redefinition often causes fear and raises many questions. Is some sort of answer suggested in The Missing Star?*

Let's just say that I feel I'm in the same position as those who ask themselves the questions and not in that of those who provide the answers. At least not all of them, and perhaps not the right ones.

*Can you tell us about the human and professional experience of shooting in a country like China?*

It would take an entire book to describe this experience. I hope it shows in the film. Shooting in China, I was in an ideal position to understand, step by step, my hero's feelings. We both made the same journey and neither of us as a tourist. Perhaps it's never possible to get to know a country properly, unless you live in close contact with its inhabitants. So that what I learnt about China didn't come from the landscapes and the monuments, but from the people I had near me while I was working.

Maria Vittoria Gatti

## THE PRODUCTION OF FILMS CROSSING NATIONAL BORDERS Interview with Elda Ferri

"If there's no story, there's nothing doing". The speaker is Elda Ferri, a producer who, in recent years, has come out with some of the most important and successful of Italian films, including the Oscar award winner for Best Foreign Language Film *Life Is Beautiful* by Roberto Benigni, *The Keys to The House* by Gianni Amelio, and almost all of Roberto Faenza's works for the cinema, from *Jona Who Lived in The Whale* to *According to Pereira* and his most recent film, *The Days of Abandonment*, a competitor at this year's Venice Film Festival and a future release in Brazil. The subject and the plot, thus, stand at the centre of the film and its possible fortunes – abroad, too. Because the more universal the film's values are, the more they can be shared outside the home country. To back up her argument, Ferri does not use the words of a cinema expert, but of a psychoanalyst, the Italian Musatti: "Once in the auditorium, it is the spectator's subconscious that enters into relationship with the images on the screen". This is why fear, passion, love, are chords which, once touched, are likely to produce a very similar effect in France, as in China. "A cinema of the sentiments might be Italian or Canadian, it doesn't matter much". This is the case of *The Days of Abandonment*, which centres on "one of the essential themes of our society, self-esteem". It is the case of *The Tiger and The Snow*, where poetry, war, suffering and love hold together and promise to take the spectator far beyond the physical boundaries of the story, between Italy and Iraq.

*And yet, not all good stories with universal appeal manage to travel the world. Why is this?*

If a lot depends on the plot, on the story, a lot is linked to promotion. American films, for example, are anticipated by massive campaigns. Not by chance, P&A investments for large-budget films in America are almost equal to those of production, whilst here the relationship is around 1 to 20. However, even with a lower budget, it is essential for us to increase our promotional capacity. Partly because, in an increasingly standardised situation, the first to invent something new is the winner. And winning is vital since, in my view, it is difficult to cover a film's production costs today unless it crosses national borders.

*But it takes a lot of energy to cross borders. Who can afford this?*

The great difference lies between having contacts with a foreign distributor or agent guaranteed by the home distributor, and



The Italian producer Elda Ferri.

proceeding independently. As far as I'm concerned, for example, *The Keys to The House* was co-produced with Rai Cinema. This made things a lot easier, because Rai has an agreement by which all its films are taken on by Lakeshore Entertainment, and we receive a minimum guaranteed return. This is a great thing, because the films really do travel after that. But for many Italian films, the problem is to have a company that takes care of this work, that believes in the foreign distribution of a film and invests in it, which is why it's very difficult to sell outside national borders. Co-productions are partly an exception. At least they are usually distributed in the countries of the co-producers.

*What role is played by Festivals on this scenario? Do they represent a launching pad for films, or not?*

Yes, without doubt. Merely on hearing that *The Days of Abandonment* was competing in Venice, distributors in Spain, England, Germany and Switzerland thought it would be best if they got there first and asked to view the film. In this sense, the visibility that a festival offers a film cannot be denied. If, as in this case, the film is also taken from a novel, the popularity of the latter makes a big difference to the reception the film can expect. In fact, the fine book by Elena Ferrante, from which the film was taken, has been translated in many European countries. This greatly raises interest in the film's theatrical release.

*If you had to suggest a promotional formula compatible with an "Italian" budget, what would it be?*

If we're talking about films dealing with big themes, I think an interesting formula is one that we have already tried on several occasions: a campaign linked to the central issue in the film. For example, in the case of *Come Into The Light*, the story of Don Puglisi, the Italian priest killed by the mafia, we organised meetings, open to schools, with leading figures in the battle for law and order, who exchanged views with young people on the subject of justice and the relationship with rules and regulations that are perceived as unjust. It was a success: around 400,000 young people took part. For *The Days of Abandonment*, instead, we have planned round tables with famous "abandoned people" on the subject of fidelity, betrayal, self confidence. Because, in our view, a film must arouse emotion, but not only this: it must also ensure that, after seeing it, there is something left to say that is not banal.

M. V. G.

### MEDIA Salles presents DigiTraining Plus: New Technologies for European Cinemas

Kuurne (Belgium), 5-9 April 2006  
at the headquarters of BARCO

Main topics:

- The present state of the European and international market for digital screening
- Overview of technologies
- Exhibition and Distribution
- Digital cinema economics
- Market potential

The course will also offer:

- Visit to a cinema equipped with digital projector
- European case studies





(continues from page 1)

(Cines Unidos) too, will see *Manual of Love* – the winner on American soil of the Italian Film Festival of Miami which ended a few days ago on 11 October and which also reserved a warm welcome for Pupi Avati's *So When Are The Girls Coming?* Instead, in November Argentina will be a part of call for director Krzysztof Zanussi, involved in the promotion of his film *Persona Non Grata* – a co-production by Russia, Italy and Poland actually shot in Uruguay – for which negotiations on the Latin American distribution rights have now opened. In Canada, on the other hand, another film by Roberto Faenza, *Come Into The Light*, is expected in the first half of 2006: it will be distributed by Capri Films who are also responsible for the coming release of *Quo Vadis, Baby?* and the current circulation of *Land Wind*. And to close full circle, returning to the United States, we should remember the launch now taking place of *Good Morning, Night* by Wellspring Media, a "boutique-style" distribution company, whose approach might be compared to Empire Pictures (distributor in Spring 2005 of *Caterina in The Big City*) and Strand Releasing, to whom we owe a string of Italian films that came to US audiences during 2005, for example *Open My Heart* and *Primo Amore*. And as from November the Italian offer in the New Continent may grow still further: many sales agents who deal with Italian titles place their odds on AFM in order to find buyers. Amongst them are TF1 with *Crime Novel*, *Don't Tell* and *Once You're Born*, Adriana Chiesa Enterprises with *The Days of Abandonment* and *La Passione di Giosuè L'ebreo*, The Works International with *Mario's War*, Filmexport Group with *The Silence of The Skylark*.

Elisabetta Brunella  
Secretary General of MEDIA Salles

## ITALIAN FEVER IN THE STATES

Always openly declared, America's love of things "Made in Italy" finds confirmation once again this year with the arrival of Italian films on the East and West Coasts of the United States. These are the new faces of Italian cinema, the respectful but not shy heirs of "legends" like Fellini, Rossellini, Antonioni, Visconti etc., names that still today are the symbol of Italy on Hollywood territory. Several initiatives have been organised by Italian institutions in collaboration with their American counterparts and thanks to these a handful of titles have already gained or will soon gain visibility in the USA, also in terms of the market, with local buyers. The second edition of Cinema Italian Style, held from 6 to 16 October between Hollywood and Santa Monica, has just recently ended. The event, curated by the journalist Silvia Bizio, was organised by the American Cinematheque, Cinecittà Holding, AIP-Filmitalia and the Italian Film Commission and opened with a retrospective dedicated to Michelangelo Antonioni ("Under the Sign of Antonioni"). This alternated with the screening of titles such as *Don't Tell* by Cristina Comencini, *Manual of Love* by Giovanni Veronesi, *Come Into The Light* by Roberto Faenza, *Quo Vadis, Baby?* by Gabriele Salvatores, *Crime Novel* by Michele Placido, *The Life I Want* by Giuseppe Piccioni, *Once*

*You're Born* by Marco Tullio Giordana and *So When Are The Girls Coming?* by Pupi Avati. Participation by Italian directors and actors, but also by the Cattleya producers and George Clooney – now a national star by virtue of residence – enhanced the event. While the Italian celebrations were going on in Hollywood, the East Coast did not stand by idly but gave us "Washington, Italy – The Italian Film Fest", already in its fourth year. Its creator and patron (also of "Capri Hollywood" and "Ischia Global Film Fest") is Pascal Vicedomini who brought the East Coast an icon of the caliber of Franco Nero (testimonial of the event) but also Raoul Bova – busy on several American sets in these few months – and Roberto Faenza, who received the honour of having several works screened. The film festival was dedicated to the memory of the unforgettable Marcello Mastroianni. But this is not the end of it: November, too, will be a good month for the Bel Paese. Now in its 14<sup>th</sup> edition, the N.I.C.E., or New Italian Cinema Events, will be held in New York (at the MoMa and at the Quad Cinema) and in San Francisco (at the Kabuki Cinema). From 4 to 20 November the event – Florentine in origin and conceived by Viviana Del Bianco – will bring to the States films like *Mario's War* by Antonio Capuano (a director to whom a personal cycle is dedicated), *The Remains of Nothing* by Antonietta De Lillo, *Saimir* by Francesco Munzi, *You Must Be The Wolf* by Vittorio Moroni, *Gas* by Luciano Melchionna, *The Silence of The Skylark* by David Ballerini, *I Truly Respect You* by Eugenio Cappuccio, *Unnatural* by Alessandro Tofaneli and *The Facts of The Magliana Gang* by Daniele Costantini. In December the Italian expedition to the USA will see an expression of talent and beauty in a homage to Laura Morante, which AIP-Filmitalia, the organisers of the initiative, have decided to entitle "An Evening with Laura Morante". Four films interpreted by the Tuscan actress will be the core of the event which will be held at the MoMa in New York from 8 to 11 December.

Anna Maria Pasetti

## THE VOICE OF DISTRIBUTORS

"Italian movies are very interesting, nevertheless Italian actors and directors are not very familiar in Colombia and in the Latin-American countries. This fact could be the result of a lack of promotion of Italian movies in the key international film festivals. Therefore a more visible promotion of the films as well as of the actors and directors could help in the positioning of Italian movies".

Federico Mejia  
Managing Director  
Babilla Ciné, Colombia

"We at Capri Releasing are always on the look out for excellent international films to complement our slate of product. Italian cinema has always been a viable source of product for the Canadian marketplace especially when considering that the various Italian communities account for 1.4 million of Canada's population base. With this in mind, and also knowing that there are various Italian media outlets throughout the country to help support each of these releases, we have

acquired product such as *Land Wind*, *Come Into The Light* and most recently *Quo Vadis, Baby?*

We programmed *Land Wind* to primarily play to the Italian communities at theatres located in Italian neighborhoods, as well as programming it at cinematheques, art theatres and upscale chains to capture the cinephile contingency. We positioned the film more as an upscale art film rather than an international drama and to date, it has been a critic proof success. We have still yet to exploit the film on video and television".

Robin Smith  
General Manager  
Capri Releasing, Canada

## THE PROMOTION OF ITALIAN FILMS WORLDWIDE

"Despite its distance in terms of time and style from the great masters, Italian cinema has retained its ability to move people by telling day-to-day stories about ordinary people. Ours is not a cinema of super heroes, yet, to take some recent examples, films such as *The Son's Room*, *The Best of Youth* or *Don't Move* have been distributed throughout the world. This ability, this talent for bringing deep and moving sentiments onto the scene, is certainly one of the key aspects that make our cinema universal. And we should not underestimate the importance of the territory, of this country – Italy – which, with its historical and artistic treasures and natural beauty, enchants international audiences".

Giovanni Galoppi  
President of AIP-Filmitalia

## PRIVATE: ATTEMPTS AT DIALOGUE

"It's a true story and it was the great quality of the man that made me feel the need to tell it". This is what Saverio Costanzo says about his feature debut, *Private*, which Italy chose to present as the official Italian entry for Best Foreign Language Film at the 2005 Academy Awards.

The day after the choice by the Italian commission, the Chief Executive Officer of Istituto Luce, one of the film's co-producers, stated: "In candidating *Private* the winner is Italian independent cinema, that great little low-budget cinema capable of becoming the vehicle for great and important messages". Unfortunately, however, the choice was refused by the Academy Awards, on the grounds that the film was not in Italian. And yet, as the film critic Fabio Ferzetti – amongst the members of the jury that selected the film – wrote in the "Messaggero", "the director, the producer, the troupe, the country where the film was shot are all Italian". Nonetheless, apart from the race for the Oscar, the film – the story of the forced and equally impossible cohabitation of a Palestinian family and a troop of Israeli soldiers – will be reaching American cinemas in November. "I expect it to be welcomed in America by audiences that are open to debate", we were told by Costanzo, who is already at work on his next project: the story of a religious experience.

M.V.G.



### ONCE YOU'RE BORN (Quando Sei Nato Non Puoi Più Nasconderti)

Year of production: 2005

**Director:** Marco Tullio Giordana.  
**Country of origin:** Italy/France/UK.  
**Language spoken:** Italian.  
**Genre:** Adventure/Drama.  
**Production:** Cattleya, Rai Cinema, Babe, Aquarius Film.  
**World sales:** TF1 International.  
**American distributors:** Casablanca Filmes, Brazil; Babilla Ciné, Colombia (August 2006) and Ecuador.

**Synopsis:**  
 Thirteen year-old Sandro is from Brescia in Northern Italy, only son of a fam-

ily that in just two generations has achieved significant wealth. One night, during a sailing trip through the Mediterranean, Sandro falls into the sea, and the others on board notice too late. When they return to look for him, there is no sign of the boy. Although given up for dead, Sandro, instead, has managed to be rescued by a fishing boat carrying illegal aliens to Italian shores. Thus, begins an adventurous return to Italy. Having confronted hitherto unknown expectations, rejections, hopes and disillusionments, Sandro has crossed over that thin line between adolescence and adulthood. And once over that threshold, nothing is like it was before. From the novel by Maria Pace Ottieri, with same name.

### PRIVATE (Private) Year of production: 2004

**Director:** Saverio Costanzo.  
**Country of origin:** Italy.  
**Language spoken:** Arabic/English/Hebrew.  
**Genre:** Drama.  
**Production:** Offside, Istituto Luce, Cydonia, supported by Rai Cinema.  
**American distributors:** Arab Film Distribution, USA (18 November 2005); Europa Filmes, Brazil.

**Synopsis:**  
 Based on the real-life story of a well-to-do Palestinian family unfortunate enough to live between Israeli settlements and an Arab village. One day, seemingly from nowhere, Israeli soldiers move into their home for "security reasons". The family father, Mohammad, refuses to leave, subjecting himself and his family to an uneasy occupation, and splintering family loyalties.

### COME INTO THE LIGHT (Alla Luce del Sole)

Year of production: 2003

**Director:** Roberto Faenza.  
**Country of origin:** Italy.  
**Language spoken:** Italian. **Genre:** Drama.  
**Production:** Jean Vigo Italia, with the contribution of MiBAC.  
**World sales:** The Works.  
**American distributors:** Capri Films, Canada (Spring 2006).

**Synopsis:**  
 Having been called by the archbishop of Palermo to watch over the parish just outside the city gates, Brancaccio, also his birthplace, Giuseppe Puglisi in less than two years was able to build a community center. Here, assisted by a group of young volunteers, he worked hard every day to try and save the lives of small innocent children. Soon he understood that to make a dent in that disintegrating structure he needed to do and give more. Doing more and giving more, meant going up against the inertia of the local powers: in order to have a sewage system, a school, a medical center, several things that had always been missing in Brancaccio. Inevitably his path will place him in a position of conflict with the interests of the mafia powers...

### GOOD MORNING, NIGHT (Buongiorno, Notte)

Year of production: 2003

**Director:** Marco Bellocchio.  
**Country of origin:** Italy.  
**Language spoken:** Italian.  
**Genre:** Drama.  
**Production:** Filmalbatros, Rai Cinema, Sky (co-operation), with the contribution of MiBAC.  
**World sales:** Celluloid Dreams.  
**American distributors:** Wellspring Media, USA (11 November 2005).

**Synopsis:**  
 Chiara leads a quiet life. She works as a librarian, is recently married and has moved into a new apartment with her husband. And that's how Chiara wants to be seen. What nobody knows, is that she is a member of one of the world's most feared terrorist groups who have kidnapped the Prime Minister of their country and are holding him hostage in their basement. Based on the true story of the kidnapping of Aldo Moro in 1978, a crime which stunned a nation, this sensitive and thoughtful film explores the failure of radical ideology.

### PERSONA NON GRATA (Persona Non Grata)

Year of production: 2005

**Director:** Krzysztof Zanussi.  
**Country of origin:** Italy/Russia/Poland.  
**Language spoken:** Polish.  
**Genre:** Drama.  
**Production:** Sintra, Istituto Luce, Studio Filmowe TOR, Three T Production, Kairos, Telewizja Polska SA, Canal +, Agencja Produkcji Filmowej.

**Synopsis:**  
 Since the death of his wife, Helena, the diplomat Wiktor is no longer able to adhere to the strict code of conduct expected in the Polish embassy he heads up in Uruguay. He is involved in double crossing games with the Russian and arm sales, slotted in between international conferences, and he no longer has any faith in anyone. He is convinced his friends are insincere and that Helena had betrayed him. When Wiktor discovers all his suspicions were unfounded, he leaves his job as ambassador and goes back to being a simple man.

### THE KEYS TO THE HOUSE (Le Chiavi di Casa)

Year of Production: 2004

**Director:** Gianni Amelio.  
**Country of origin:** Italy/France/Germany.  
**Language spoken:** Italian.  
**Genre:** Drama/Family.  
**Production:** ACHAB Film, Pola Pandora Film, Arena Films, Arte France Cinéma, 01 Rai Cinema, Bavaria Film, Jean Vigo Italia, Pandora Filmproduktion GmbH, with the contribution of Eurimages.  
**World sales:** Lakeshore Entertainment.  
**American distributors:** Lions Gate Films International, USA and Canada (22 December 2004); Septimo Arte, Mexico and Argentina (30 September 2005); Procinál, Colombia (25 December 2005, tbc); Estação Cinema e Cultura, Brazil.

**Synopsis:**  
 Gianni, a young man like many others, after years of denial, meets his son Paolo for the first time, on a train going to Berlin. Paolo is a fifteen year old with serious handicaps but an exuberant, carefree and happy individual. The film is the story of an unexpected and frail happiness: to know and rediscover oneself, far away from home. Their stay in Germany and then sudden trip to Norway turns the relationship between the two of them into one of findings, secrets, confrontations and happiness...

### THE DAYS OF ABANDONMENT (I Giorni dell'Abbandono)

Year of production: 2005

**Director:** Roberto Faenza.  
**Country of origin:** Italy.  
**Language spoken:** Italian.  
**Genre:** Drama.  
**Production:** Jean Vigo Italia, Medusa Film.  
**World sales:** Medusa Film.  
**American distributors:** Paris Filmes, Brazil.

**Synopsis:**  
 Olga, a still young woman, tranquil and satisfied, is all of a sudden abandoned by her husband and falls into a bottomless vortex. The days of abandonment are the endless hours of losses, inflicted and suffered, the times of hard emotions and feelings that devastate her, of the love sickness that suffocates her. Shot mainly from a subjective point of view and accompanied by the narrating first person of the main character, a plot is developed that one could define a "thriller of the soul", loaded with astonishment and fury. Olga's is a disastrous fall that takes your breath away, a trial that captures and drags you to the darkest and most painful end of decline and female experience. From the Elena Ferrante's novel, translated into 12 languages.

### THE TIGER AND THE SNOW (La Tigre e La Neve)

Year of production: 2005

**Director:** Roberto Benigni.  
**Country of origin:** Italy.  
**Language spoken:** Italian.  
**Genre:** Comedy.  
**Production:** Melampo Cinematografica.  
**Executive Producer:** Jean Vigo Italia.  
**World Sales:** Focus Features.

**Synopsis:**  
 The story of a poet, Attilio De Giovanni, mad-

ly in love with lyrics, but even more, with a woman named Vittoria. Unfortunately his love is unrequited, and so Attilio who is an exuberant and extravagant man to try and win over his belle, and not hesitate in getting into the most absurd and hilarious situations. But things will not work out as he had planned, and during these strange sentimental twists, the two of them will find themselves in Iraq, right at the beginning of the conflict. There, Attilio who does not speak a word of Arabic, will find himself forced to fight his own personal battle against the hell of destruction, armed only with his poetry...