

A man with long hair and glasses, wearing a white shirt and dark jacket, stands on the left. A woman with dark hair, wearing a red jacket and a yellow skirt with large purple flowers, stands on the right. She is carrying a large black guitar case over her shoulder. The background is a bright, hazy outdoor scene. A semi-transparent green and red rectangular box is overlaid in the center, containing the text.

# 16:e Italienska Filmfestivalen i Stockholm



Stockholm 17 - 20 Okt. 2013 - Biografen Sture

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# 16:e Italienska Filmfestivalen i Stockholm



Istituto Italiano di Cultura di Stoccolma “C.M. Lerici”  
and Federazione Italiana Circoli del Cinema

*present*

16th Stockholm Italian Film Festival  
Stockholm 17 - 20 Oct. 2013

*With contributions from:*

Ministero dei Beni e delle Attività Culturali - Direzione Generale Cinema

*In association with:*

Ambasciata d'Italia in Svezia

F.I.C.C.- Centro Regionale Campania

Associazione Culturale Blackout

Pigrecoemme Scuola di cinema televisione fotografia di Napoli

*and*

Settimana della lingua italiana nel mondo

Embassy of Switzerland in Sweden

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Salute

The Italian Cultural Institute “C.M. Lerici” is delighted to present the 16th annual Italian Film Festival, taking place at the well-known cinema Sture.

This Festival, which has become a traditional yearly event in the City of Stockholm, forms part of the initiatives promoted by the Italian Cultural Institute “C.M. Lerici”, to celebrate the week of the Italian language. Italian cinema continues to be an important tool for the promotion of the

Italian language abroad.

The impressive selection of this year’s films, featured in the Film Festival’s program, bears witness to the vitality of Italian cinema, which in spite of production difficulties fostered upon them by the economic crisis of recent years, has continued to produce films that merit their place on screen.

The films selected for this Film Festival by Vincenzo Esposito of FICC are among the most significant ones of

the last two years, and document the new trends of Italian cinema today.

The Italian Institute of Culture gives its warmest thanks the FICC for organizing the Festival of Italian Cinema in Stockholm and looks forward in seeing the films presented, alongside a large audience as well!

**Sergio Scapin**

*Director*

*Italian Cultural Institute  
“C.M. Lerici”*



What constitutes a national cinema? Production, distribution, language, setting, cultural context, genre, or history? A national festival, like the one I'm going to introduce, should be able to answer these questions, whether separately or all together. «The definition of national cinema» – as Tiziana Regis points out – «starts to take form in relation to the methodology employed in its analysis»<sup>1</sup>. Over the last 16 years, our approach of selecting features for the “Stockholm Italian Film Festival” has always been open-minded and multidisciplinary: we have shown Italian films shot in the English language, such as *The Legend of 1900*, by Giuseppe Tornatore; or French films directed by Italian filmmakers (*Il est plus facile pour un chameau*, by Valeria Bruni Tedeschi); or, speaking of classics, features that are fully linked to foreign cultural and historical contexts, like *La battaglia di Algeri*, by Gillo Pontecorvo. (I still remember that night as one of the best in the festival's history. The majority of the audience was composed of immigrants from Arab countries. Gillo was a hero for them, and that was “their” film!).

Normally, no one at the end of the screening wonders whether these films are Italian or not. There is “something” Italian that everyone can grasp. A national film festival runs, first and foremost, on the passion of the people for their respective Country's “culture”. When I founded this festival in 1998, there weren't “national film festivals” in Sweden. Now, there are plenty of them (French, German, Russian, Spanish, etc). It means that Europeans want to see their own films, to feel them as British, as Portuguese, or as Italians... This desire has nothing to do with “nationalism”; on the contrary, it's a matter of cultural connections between countries, of constant relationship and confrontation: the worst enemies of chauvinism. Of the films selected this year, some are deeply rooted in specific film traditions, such as *L'industriale*, by Giuliano Montaldo and *Viva la libertà*, by Roberto Andò. Some were not produced in Italy: *Sinestesia*, for example, is a Swiss one. *Il comandante e la cicogna*, by Silvio Soldini and *L'intervallo*, by Leonardo di Costanzo, were also co-produced with Swiss Tv, and *Il giocattolo*,

which is part of the retrospective dedicated to Michele Placido, was shot in French with French actors. This is what we need. This is what made European cinema popular during the Sixties and the Seventies. The last two years have seen a significant shift in the way most of us now watch films, with the widespread switchover from viewing conventional film prints to digital ones (DCP), but it will never change the way we “feel” the movies.

My most sincere thanks go to Sergio Scapin, Director of the Italian Institute of Culture in Stockholm, and Elena Basile, Ambassador of Italy to the Kingdom of Sweden. And, of course, to the City of Stockholm, my “home” away from home. As usual, I invite you to do the following: Just relax and enjoy (Italian) movies!

**Vincenzo Esposito**  
VP of *The Italian Federation*  
of *Film Societies*  
Festival Director

<sup>1</sup> Tiziana Ferrero-Regis, *Recent Italian Cinema. Space Context Experiences*, Troubadour Publishing Ltd, Leicester, Uk, 2009, p. XVI.

**THE ENTREPRENEUR** Directed by: Giuliano Montaldo. Screenplay: Giuliano Montaldo, Andrea Purgatori. Cinematography: Arnaldo Catinari. Editing: Consuelo Catucci. Production: BiBi Film Tv, Rai Cinema, MiBAC, Film Commission Torino-Piemonte. Cast: Pierfrancesco Favino, Carolina Crescentini, Eduard Gábja, Francesco Scianna. Year: 2011. Film run: 95'.

## PANORAMA

# *L'industriale*

Nicola (Pierfrancesco Favino), victim of the economic crisis, owns a factory that begins to fail and needs refinancing. The banks refuse his loan request unless he gets his rich wife Laura (Carolina Crescentini) to co-sign. Nicola doesn't want to: he is proud, refuses to give up, and has decided to solve his problems alone. Laura begins a friendship with garage attendant Gabriel (Eduard Gábja), though she refuses his advances. Nicola spies them to confirm his suspicions. He is floundering and it brings out his worst. But when the problems seem to get solved (the factory, his marriage, his social status), dirty secrets emerge again.



**THE COMMANDER AND THE STORK** Directed by: Silvio Soldini. Screenplay: Doriana Leoneff, Marco Pettenello, Silvio Soldini. Cinematography: Ramiro Civita. Editing: Carlotta Cristiani. Production: Lumière & Co., Ventura Film, MiBAC, RSI Radiotelevisione svizzera italiana, Film Commission Torino Piemonte e Valle d'Aosta. Cast: Alba Rohrwacher, Valerio Mastandrea, Giuseppe Battiston, Claudia Gerini, Luca Zingaretti. Year: 2012. Film run: 108'.

## PANORAMA

# *Il comandante e la cicogna*

*Bread and Tulips* director Silvio Soldini returns to screen with his magic-realistic touch in this new sophisticated comedy; where Leo (Valerio Mastandrea), a widowed plumber, struggles every day to raise his two children, and Diana (Alba Rohrwacher), a penniless artist waiting for the chance of her life, meet in the office of an arrogant lawyer. Leo is there to help his daughter who has been tagged as a porn star in the internet, while Diana, forced by economic needs, is painting a wall. Their stories take place in an emblematic city, under the ironic gaze of the statues who comment on the disaster of contemporary Italy, while Leo's son follows the flight of a stork, symbol of renaissance.





**THE INTERVAL** Directed by: Leonardo Di Costanzo. Screenplay: Leonardo di Costanzo, Maurizio Braucci, Mariangela Barbanente. Cinematography: Luca Bigazzi. Editing: Carlotta Cristiani. Production: Tempesta Film, Amka Films Productions, Rai Cinema, MiBAC, in co-production with ZDF and ARTE RSI Radiotelevisione svizzera. Cast: Francesca Riso, Alessio Gallo, Carmine Paternoster, Salvatore Ruocco. Year: 2012. Film run: 90'.

## PANORAMA

# *L'intervallo*

Veronica (Francesca Riso) is locked up in a huge abandoned and frightening building. Salvatore (Alessio Gallo) is forced by the local Camorra gang to play the gaoler. As time passes and the hood fails to appear, Veronica gradually leaves her initial hostility towards Salvatore behind, and starts to talk with him and lead him on. There follows a series of shy approaches and advances. The relationship between the two changes and it's as if they were inside a bubble suspended in mid-air, dreaming to fly away. But they are choked by fear as Veronica's punishment could arrive at any minute and it's sure to be terrible.

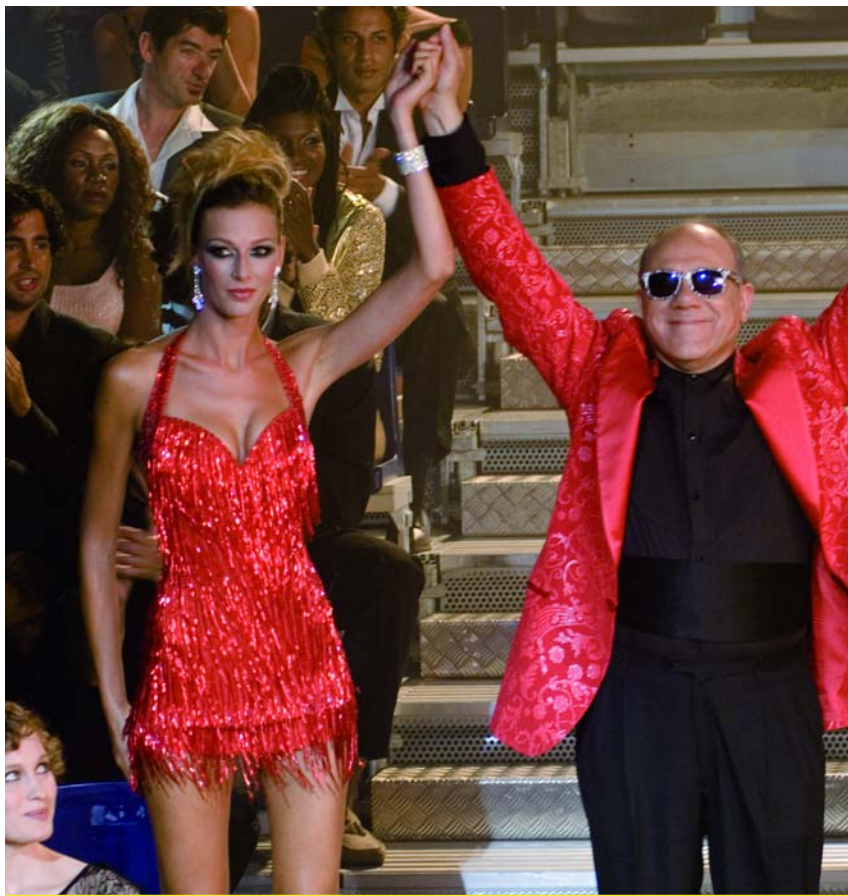


**A FLAT FOR THREE** Directed by: Carlo Verdone. Screenplay: Carlo Verdone, Pasquale Plastino, Maruska Albertazzi. Cinematography: Danilo Desideri. Editing: Antonio Siciliano. Production: Filmauro, MiBAC. Cast: Pierfrancesco Favino, Carlo Verdone, Marco Giallini, Micaela Ramazzotti, Diane Fleri, Nicoletta Romanoff. Year: 2012. Film run: 120'.

## PANORAMA

# *Posti in piedi in Paradiso*

Carlo Verdone returns to the screen with *Posti in piedi in Paradiso*, a comedy that deals with three unlucky characters. Three divorced husbands and fathers at the bottom of the pile, both romantically and professionally. They decide to share an apartment together in Rome: Ulisse (Carlo Verdone), a former music producer; Fulvio (Pierfrancesco Favino), a former film critic, and Domenico (Marco Giallini) a gambler who was temporarily living on a boat before meeting them. This typical "comedy Italian style" follows the progress of these three funny losers in the context of serious social considerations.



**EVERY BLESSED DAY** Directed by: Paolo Virzì. Screenplay: Paolo Virzì, Francesco Bruni, Simone Lenzi. Cinematography: Vladan Radovic. Editing: Cecilia Zanuso. Production: Motorino Amaranto, Rai Cinema, in cooperation with Banca Monte dei Paschi di Siena. Cast: Luca Marinelli, Federica Victoria Caiozzo, Micol Azzurro, Giovanni La Pàrola, Frank Crudele, Mimma Pirrè. Year: 2012. Film run: 105'.

## PANORAMA

# *Tutti i santi giorni*

Guido (Luca Marinelli) is shy, reserved, well-educated. Antonia (Federica Victoria Caiozzo) is restless and touchy. He is a night porter who loves ancient languages, she is an aspiring singer and works for a car rental company. They see each other only in the early mornings when Guido returns from work and wakes her with breakfast, and they make love every blessed day. They are the characters of a fun, romantic love story which unfolds in a complicated metropolis like Rome, with coarse, cheerful, desperate neighbors, and two families of origin which couldn't be more different. A love that seems indestructible, until the obstinate thought of a child that doesn't come sets unpredictable consequences in motion.





**IT WAS THE SON** Directed by: Daniele Cipri. Screenplay: Daniele Cipri, Massimo Gaudioso, from the novel by Roberto Alajmo with the same title. Cinematography: Daniele Cipri. Editing: Francesca Calvelli. Production: Passione Produzioni, Babe Films, Rai Cinema, MiBAC, Palomar, Aleteia Communication, Faro Film, Apulia Film Commission. Cast: Toni Servillo, Giselda Volodi, Aurora Quattrocchi, Benedetto Ranelli. Year: 2012. Film run: 90'.

## PANORAMA

# *È stato il figlio*

*È stato il figlio* is a home-spun mafia tragic comedy which marks the first solo feature by Palermo-born writer, filmmaker and cinematographer Daniele Cipri, best known for co-directing angry and paradoxical tales with Franco Maresco. The film, selected to compete for the Golden Lion at the 69th Venice International Film Festival, is set in Palermo, Sicily, during the Seventies, and tells about the Ciraulo family who lives in the miserable district called Zen. It describes, in a hyper-realistic and metaphysical noir style, a dysfunctional Sicilian family with its monstrous stereotypes and its grotesque characters, only to give birth to a cruel satire on the Italian South.



**LONG LIVE FREEDOM** Directed by: Roberto Andò. Screenplay: Roberto Andò, Angelo Pasquini, from his novel "Il trono vuoto". Cinematography: Maurizio Calvesi. Editing: Clelio Benevento. Production: BiBi Film Tv, Rai Cinema, supported by MiBAC. Cast: Toni Servillo, Valerio Mastandrea, Valeria Bruni Tedeschi, Michela Cescon. Year: 2012. Film run: 95'.

## PANORAMA

# *Viva la libertà*

The Secretary of the Italian opposition (left-wing) party Enrico Olivieri (Toni Servillo) is in the midst of a crisis. The opinion polls for the upcoming elections show him to be losing. One night, Olivieri vanishes leaving just a brief note. Rumors abound in the institutional circles while the grey eminence Bottini (Valerio Mastandrea) tries to understand the reason why he has disappeared and identify a possible accomplice. It's Bottino's wife Anna (Michela Cescon), who mentions the Secretary's twin brother Giovanni (Toni Servillo), an ingenious philosopher who suffers from bipolar depression, as a possible central figure of a plan that has the plot of a dangerous gamble.





# Settimana della lingua italiana nel mondo



Schweizerische Eidgenossenschaft  
Confédération suisse  
Confederazione Svizzera  
Confederaziun svizra

Embassy of Switzerland in Sweden

The film *Sinestesia* is presented on the occasion of the XIII “Week of the Italian Language in the World” and in collaboration with Embassy of Switzerland in Stockholm.



**SINESTESIA** Directed by: Erik Bernasconi. Screenplay: Erik Bernasconi. Cinematography: Pietro Zürcher. Editing: Claudio Cormio. Production: Imagofilm SA Lugano, RSI Radiotelevisione Svizzera. Cast: Alessio Boni, Giorgia Wurth, Melanie Winiger, Leonardo Nigro, Teco Celio, Federico Caprara. Year: 2010. Film run: 90'.

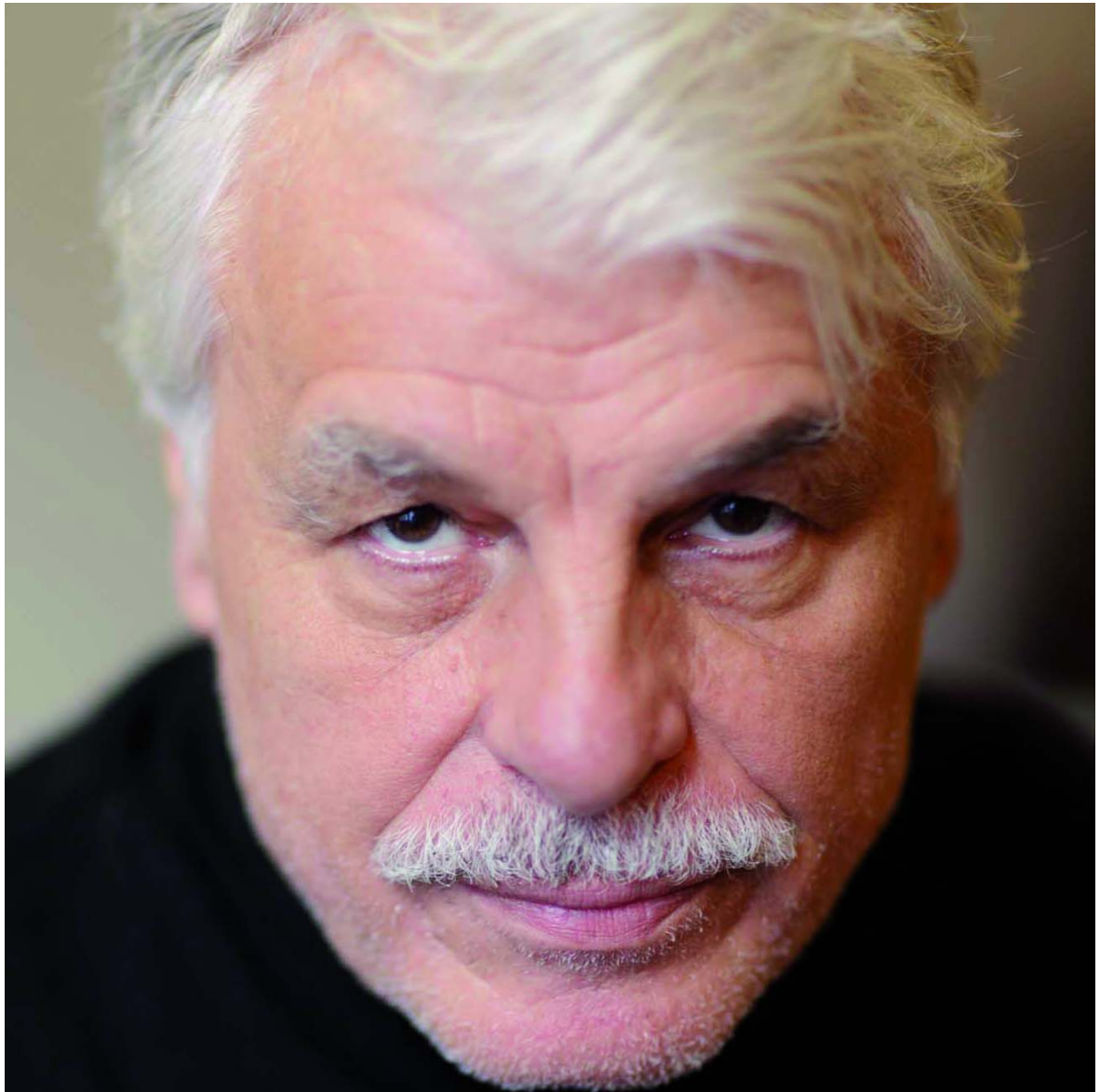
## SETTIMANA

# *Sinestesia*

*Sinestesia* is a Swiss film (in Italian language) which chronicles the vicissitudes of four young adults in two moments of their lives which are in turn linked to two dramatic episodes three years apart. The intervening years see the characters confronted by the usual joys and difficulties of everyday life. However, they also find themselves having to react to a destiny which, every now and again, places a crossroads in our way. The main character is Alan. Around him are his wife, Françoise, his young lover Michela, and Igor, his best friend.



# *Retrospective\**



\* The Retrospective will take place later this Winter

# Michele Placido

Michele Placido was born in 1946 near the city of Foggia, in the South of Italy. He is one of the most popular actor and director of Italian cinema today. After graduating at the Accademia Nazionale d'Arte Drammatica "Silvio D'Amico", he made his artistic debut in 1970 with one of the greatest Italian theater director, Luca Ronconi, in *Orlando Furioso*. Later, he worked with Patroni Griffi and Giorgio Strehler. His film debut dates back in 1973, *Teresa la ladra* (Teresa the Thief) by Carlo Di Palma, but it was only with Mario Monicelli's *Romanzo Popolare* (Come Home and Meet My Wife, 1974) and Marco Bellocchio's *Marvia trionfale* (Victory March, 1976) that he got the success he deserved, both as comedy and dramatic actor. He also played important roles in films by Comencini, Ferreri, Lizzani, Montaldo, Taviani brothers, Squitieri, Samperi, Rosi, Risi. The turning point of his career was his

role as Commissario Cattani in the Italian and worldwide hit TV series *La piovra* (1984) by Damiano Damiani.

His first film as director came in 1990: *Pummarò* (Tomato), one of the rare films, at the time, to talk about the problems of immigration in Italy. Many of his films are about civil commitment, and their psychological investigation: from *Le amiche del cuore* (Close Friends, 1992), on the theme of incest, to *Un eroe Borghese* (Ordinary Hero, 1995), about the murder of the lawyer Giorgio Ambrosoli, to *Del perduto amore* (Lost Love, 1998), an intense portrait of an elementary-school teacher in a southern town.

In 2002 he competed for the Golden Lion at the Venice Film festival with *Un viaggio chiamato amore* (A Journey Called Love), which gave the actor Stefano Accorsi a prize for Best Actor.

In 2005 he directed a box-office hit, *Romanzo criminale* (Kings of Crime, aka Crime Novel), inspired by the best-

seller book by Di Cataldo, a realistic account, from the criminals point of view, of the dramatic rise to power of the so called "Magliana Gang".

He never abandoned his actor career, both in theater and cinema. Some memorable performances are in *Lamerica* (1994) by Gianni Amelio, *Il caimano* (The Caiman, 2006) by Nanni Moretti, and *La sconosciuta* (The Unknown Woman, 2008) by Giuseppe Tornatore.

In 2009 he returned to the Venice Film Festival with *Il grande sogno* (The Big Dream), the story of a young policeman who finds himself involved in the idealism and chaos in Italy in the end of the Sixties. In 2010 he directed the biopic *Vallanzasca. Gli angeli del male* (Angel of Evil), the story of Renato Vallanzasca. His latest film as a director is *Il cecchino* (The Lookout, 2012), filmed and produced in France.

V. E.



**VICTORY MARCH** Directed by: Marco Bellocchio. Screenplay: Marco Bellocchio, Christine de Loup, Florian Hopf. Cinematography: Franco Di Giacomo. Editing: Sergio Montanari, Eva Zeyn. Production: Silvio Clementelli for Clemi Cinematografica. Cast: Michele Placido, Franco Nero, Miou-Miou, Patrick Dewaere, Peter Berling, Alessandro Haber. Year: 1976. Film run: 118'.

## RETROSPECTIVE

# *Marcia trionfale*

The main symbolic theme of *Marcia trionfale* is the frictions between the individual and the group, between the “one” and the “others”, on the sexual and political ground. It is both a brutal examination of military life and a deep critic to the contemporary Italian society. *Marcia trionfale* is a 1976 Marco Bellocchio’s film about young southern Italian student Paolo Passeri (Michele Placido), who begins his military service in Northern Italy. The madness of military discipline reflects on the psychotic, severe, and demanding captain Asciutto (Franco Nero). His wife starts

a love affair with the young, sensitive and educated Passeri, because he represents the counterforce to captain Asciutto, whose “tyranny” inflicted on her is the reason that drove her away.





**LAMERICA** Directed by: Gianni Amelio. Screenplay: Gianni Amelio, Andrea Porporati, Alessandro Sermoneta. Cinematography: Luca Bigazzi. Editing: Simona Paggi. Production: Mario e Vittorio Cecchi Gori for C. G. Group. Cast: Enrico Lo Verso, Michele Placido, Piro Milani, Carmelo Di Mazzarelli, Elida Janushi, Sefer Pema. Year: 1994. Film run: 116'.

## RETROSPECTIVE

# *Lamerica*

Set in Albania after the collapse of Communist regime, Amelio's movie focuses on two Italian entrepreneurs, Gino (Enrico Lo Verso) and Fiore (Michele Placido), who set up a shoe factory in Albania in order to get illegally the Italian government's funds for the Albanians.

They need a local front man to start a company. Thanks to an Albanian official, they find an old man, Spiro (Carmelo Di Mazzarelli), who has been in jail for fifty years for political crimes. Fiore must return to Italy, leaving Gino there to handle things, but their plans begin to unravel.

Spiro is not what he seems to be. He is an Italian deserter from the Albanian invasion who hardly remembers his own language. Gino loses his documents and must return home on an old ship together with desperate Albanians seeking asylum in Italy.



**ORDINARY HERO** Directed by: Michele Placido. Screenplay: Angelo Pasquini. Cinematography: Luca Bigazzi. Editing: Claudio Di Mauro. Production: Pietro Valsecchi. Cast: Omero Antonutti, Fabrizio Bentivoglio, Laura Betti, Laure Killing, Philippine Leroy, Michele Placido. Year: 1995. Film run: 93'.

## RETROSPECTIVE

# *Un eroe borghese*

A film about Michele Sindona, a powerful Italian financier, and his sinister web of power, linking politics and the mafia in Italy. The tale begins in 1974 after Sindona's banking empire has just collapsed. The state sends attorney Giorgio Ambrosoli to supervise Sindona's personal bank. Following the bank's destruction, Sindona high-tailed it to New York, but he still has the lawyer's every move watched. The surveillance is a routine precaution and Sindona isn't too worried about Ambrosoli, whom he sees as just another ineffectual, corruptible bureaucrat, an annoyance,

but no real threat to the rest of his empire. But Ambrosoli investigates deeper, and discovers that Sindona is connected to not only the Mafia, but also to the Parliament and to the Vatican.



**KINGS OF CRIME** Directed by: Michele Placido. Screenplay: Giancarlo De Cataldo, Sandro Petraglia, Michele Placido, Stefano Rulli. Cinematography: Luca Bigazzi. Editing: Esmeralda Calabria. Production: Cattleya, Babe Films, Warner Bros. Ent. Italia. Cast: Kim Rossi Stuart, Anna Moughalis, Pierfrancesco Favino, Claudio Santamaria, Stefano Accorsi, Riccardo Scamarcio, Jasmine Trinca Year: 2005. Film run: 152'.

## RETROSPECTIVE

# *Romanzo criminale*

*Romanzo criminale* tells the story of a group of delinquents from the slums, following them from their small-time thievery to the total control over Roma, with the support of the Sicilian Mafia and the Italian Secret Service.

Michele Placido provides a realistic account, from the criminals point of view, of the dramatic rise to power of the so called "Magliana Gang", and its inevitable end in death and bloodshed. Three young boys, known primarily by their criminal nicknames – Il Freddo (Kim Rossi Stuart); Libano (Pierfrancesco Favino); and Il Dandi

(Claudio Santamaria) – begin their criminal career as close friends, but in the end they are destroyed one by one by the environment in which they have chosen to live, and by the power they created.



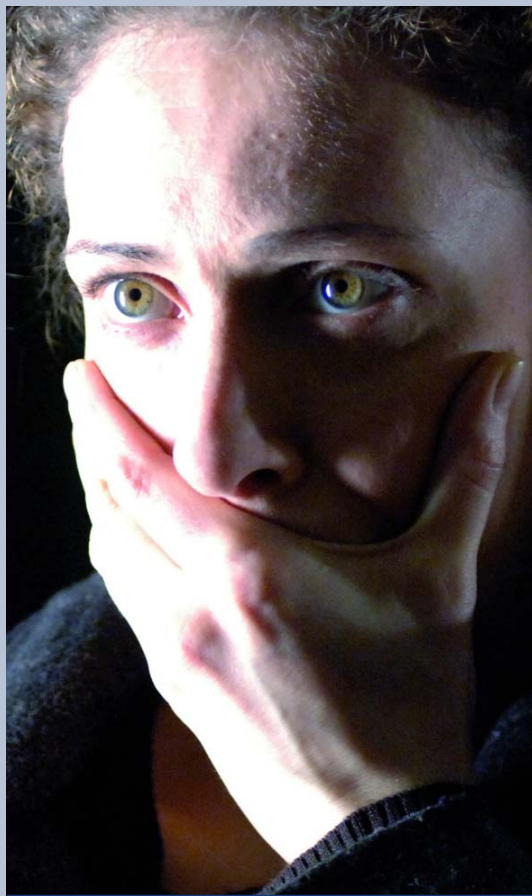
**THE UNKNOWN WOMAN** Directed by: Giuseppe Tornatore. Screenplay: Giuseppe Tornatore. Cinematography: Fabio Zamarion. Editing: Massimo Quaglia. Production: Medusa Film, Manigolda Film. Cast: Michele Placido, Alessandro Haber, Piera Degli Esposti, Claudia Gerini, Ksenia Rappoport, Margherita Buy, Pierfrancesco Favino. Year: 2006. Film run: 118'.

## RETROSPECTIVE

# *La sconosciuta*

*La sconosciuta* deals with the problem of prostitution among girls imported into Italy from the former Communist countries. Irena (Kseniya Rappoport) is a Ukrainian prostitute seeking for a job as a cleaning lady in an elegant building in northern Italy. But her true aim is to get close to a rich family living there, the Adachers. When her plan turns into reality, Irena succeeds in gaining their trust and a certain power over them all. Especially their little girl, whom she believes is her daughter, taken away at birth to be sold to an adoptive family. The mother grows

suspicious of Irena and fires her. She is tormented by a terrifying figure coming from her past, the trafficker "Muffa", her former kidnapper and persecutor. With his reappearance, she becomes the victim of new horrors.





**THE BIG DREAM** Directed by: Michele Placido. Screenplay: Doriana Leoneff, Angelo Pasquini, Michele Placido. Cinematography: Arnaldo Catinari. Editing: Consuelo Catucci. Production: TaoDue Film, Babe Films, in collaboration with Medusa Film, Apulia Film Commission. Cast: Riccardo Scamarcio, Jasmine Trinca, Luca Argentero, Massimo Popolizio. Year: 2009. Film run: 101'.

## RETROSPECTIVE

# *Il grande sogno*

Michele Placido's *Il grande sogno* is about Nicola (Riccardo Scamarcio), a young policeman who finds himself involved in the idealism and chaos in Italy in the end of the Sixties. His task is to pose as a leftist student among a group of radicals inside the University of Rome, and report back about what they think to be "illegal" activities. Libero (Luca Argentero) and Laura (Jasmine Trinca) are the charismatic leaders of the student's movement. Nicola's superiors tell him to pursue a relationship with the girl, in order to get some useful information. Nicola is attracted by

Laura, thus, the more time he spends with her the more he likes her. Spending time with the rest of the group, the policeman comes to believe in their cause and begins to question his life as a cop.





**ANGEL OF EVIL** Directed by: Michele Placido. Screenplay: Michele Placido, Antonio Leotti, Toni Trupia, Andrea Leanza. Cinematography: Arnaldo Catinari. Editing: Consuelo Catucci. Production: Cosmo Production, Babe Films, Mandragora Movies, Fox International Production. Cast: Kim Rossi Stuart, Valeria Solarino, Filippo Timi, Paz Vega, Moritz Bleibtreu, Francesco Scianna. Year: 2010. Film run: 125'.

## RETROSPECTIVE

# *Vallanzasca, gli angeli del male*

Italian actor and director Michele Placido comes with another “crime novel”, which, this time, tells life and crimes of a famous criminal. The film is set in the Seventies, when Renato Vallanzasca (Kim Rossi Stuart) dominated the crime scene in Milan with his violent group called “Banda della Comasina”. It tells the tale of Vallanzasca’s criminal career from early years to the leadership of a powerful gang made up of his childhood friends, drug addicts and young delinquents. Handsome Renato meets Consuelo (Valeria Solarino), a

beautiful girl from the South, with whom he has a son during his first stint in prison. They separate before Vallanzasca’s release, and he goes straight back to his old lifestyle. But Vallanzasca’s outlaw days and his fugitive life are coming to an end.



**THE LOOKOUT** Directed by: Michele Placido. Screenplay: Denis Brusseaux, Cédric Melon. Cinematography: Arnaldo Catinari. Editing: Consuelo Catucci, Sébastien Prangere. Production: Babe Films, Rai Cinema, Ran Entertainment, coproducers Climax Films-Filmarno. Cast: Daniel Auteuil, Mathieu Kassovitz, Luca Argentero, Violante Placido, Francis Renaud. Year: 2012. Film run: 89'.

## RETROSPECTIVE

# *Il cecchino*

*Il cecchino* is a high-octane thriller packed with tense and gritty action, produced by French Studiocanal. When a bank heist goes wrong it's up to the expert and deadly sniper Vincent Kaminski (Mathieu Kassovitz) to take out the army of police outside the bank waiting for the armed robbers. Vincent's accuracy from behind the scope of his rifle soon gains the attention of Mattei (Daniel Auteuil) a disgruntled cop and head of the team that Vincent is targeting, who is hell-bent on bringing him to justice. When an anonymous tip off puts him behind bars, Vincent suddenly

finds himself a target, and a deadly game of cat and mouse emerges when those close to Vincent begin to die.





The Italian Federation of Film Societies (Federazione Italiana dei Circoli del Cinema, or F.I.C.C.) was founded in 1947. It is the national organization for the development and support of the film society and community cinema movement in Italy. It is an independent body, officially recognized and administratively supported by MiBAC, the Italian Ministry of Cultural Heritage and Activities (General Directorate for Cinema).

Founder member of the International Federation of Film Societies, it offers a wide range of services and resources dedicated to spread the cinema in Italy and abroad: study, research, promotion, development, education and maintaining of the cultural heritage. Its collective goal - inspired by the generous work of men who helped it to grow, such as Cesare Zavattini, Carlo Lizzani, Virgilio Tosi, Riccardo Napolitano - is to bring movies closer to people and to offer them more choice.

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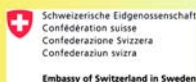


Cover photo: *Tutti i santi giorni*  
Graphic design: [www.pigrecoemme.com](http://www.pigrecoemme.com)

# Italienska Kulturinstitutet "C. M. Lericì" Federazione Italiana Circoli del Cinema



**Pigrecoemme**  
*Scuola di cinema televisione fotografia*



**MATHIC ITALGROSS**



**16:e Italienska Filmfestivalen**  
**Stockholm 17 - 20 Okt. 2013**

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