

Geoffrey Rush,
star of "The
Best Offer",
below, on the
left, "Grand
Master", on the
right: above "Al
Intithar", below
"Dark Matter".
On the opposite
page,
Beki Probst

**ITALIANS AT THE
BERLINALE 2013** / *Absent
from the competition, Italy will be
represented by a handful of titles
including the latest movie from
Tornatore*

THE BEST OFFER IS OUT OF COMPETITION



● **Adriana Marmiroli**

The Grandmaster" by the director and chairman of the jury, Wong Kar Wai, will be opening the 63rd Berlin International Film Festival, from 7th - 17th February: martial arts, the life and times of the mentor and maestro of Bruce Lee, set in 1930s China, included in the official selection but - obviously - out of competition. Also out of competition are "Night Train to Lisbon" by Bille August with Jeremy Irons, Martina Gedeck, Christopher Lee and Charlotte Rampling, and "Before Midnight" by Richard Linklater starring Ethan Hawke and Julie Delpy. The competition section features a rich line-up which includes, amongst others, long-awaited works such as "Promised Land" by Gus van Sant, the DreamWorks cartoon "The Croods" by Kirk De Micco and Chris Sanders, "Camille Claudel 1915" by Bruno Dumont, "Elle s'en va" by Emmanuelle Bercot, "Closed Curtain" by Jafar Panahi, "Side Effects" by Steven Soderbergh and "Prince Avalanche" by David Gordon Green. Also out of competition is "Dark Blood" by George Sluizer, which promises to be the "big story" of this edition as it is the last movie by River Phoenix who died suddenly during filming. "Independent cinema is going through a rebirth all over the world", says the festival director **Dieter Kosslick**. "Fast and turbulent: life is hard and unfair, but it still provides lots of entertainment".

Evidently we Italians have not been able to embrace this phase. In fact, once again, our movies are noticeable by their absence at the Berlinale: it is the same old story, after a relatively good edition last year, when the Taviani brothers' "Caesar must die" was selected and went on (surprisingly it should be said) to win the festival.

This time Italy will only be represented by a handful of titles by young filmmakers in the fringe sections and no established names except for **Giuseppe Tornatore** and "The best offer" in the Berlinale Special, where it will be in the illustrious company of Tom Hooper's "Les Misérables" and "The Look of Love" by Michael Winterbottom, Ken Loach (with the documentary "The Spirit of '45") and Jane Campion (who will be presenting her mini-series "Top of the Lake").

The problems with this festival are well known and are nothing new: the Italians have always favored other showcases deemed to be more prestigious, that offer the possibility of greater visibility and promotion. It could also be said that this year not many of the movies were coherent with the line taken by the Berlinale. But, quite extraordinarily, there were two Italian movies in competition at Sundance, the festival that, in a certain way, fishes from the same "pond" as the Berlinale: "There will come a day" by Giorgio Diritti, set in Amazonia, and "The Future" by Alicia Scherson, a co-production by Mario Mazzarotto's Movimento Film with Chile, Germany and Spain, based on the novel by Roberto Bolaño, both independents with an international, original feel.

In Berlin the Italian flag will be flying in the Forum section thanks to "Dark Matter", a documentary by **Massimo D'Anolfi** and **Martina Parenti** and, at least in part, the co-production with Greece, "I kóri (The Daughter)" by **Thanos Anastopoulos**. Then there are the shorts "Matilde" by Vito Palmieri (in the Generation Kplus section) and "Al Intithar" by **Mario Rizzi** (a co-production with the United Arab Emirates in the Berlinale Shorts section).

Finally, **Cristina Comencini** and **Alice Rohrwacher** will be in Germany looking for possible co-production partners on the international market. Their projects (respectively "Don't Forget" and "Le Meraviglie. When You Were Born"), were selected from hundreds of titles, along with another 36, for the Berlinale Co-Production Market.

ITALIANS AT THE EFM/ FILM COMMISSIONS PREVAIL

What kind of Italian participation will there be at the European Film Market? As usual, the Martin Gropius Bau will host the **Italia Pavilion**, organized by **Istituto Luce Cinecittà**, with the support of the **ICE - Italian Trade Promotion Agency**, which will handle the communication activities for promoting Italian movies in Berlin. The pavilion will host the **Apulia Film Commission**, the **BLS Südtirol-Alto Adige**, the **Film Commission Torino Piemonte**, the **Italian Film Commissions Association**, the **Lombardia Film Commission**, **Minerva Pictures**, the **Roma Lazio Film Commission**, the **Sardegna Film Commission**, the **Toscana Film Commission**, the **Trentino Film Commission** and **Variety Communications**. **Adriana Chiesa Enterprises/ACEK**, **Intramovies** and **Rai Trade** will have an individual stand. Under the **MEDIA** umbrella there will be **Elipsis Media International**, the **Genova-Liguria Film Commission**, **Luna Film Productions**, **Nomad Film Distribution**, **P.F.A. FILMS**, and the **Zelig School** for Documentary, Television and New Media.

(C.M.)

THE MARKET / The European Film Market opens on February 7th at Martin Gropius Bau and the Marriot Hotel. The director, Beki Probst, tells us all the latest news

LOOK OUT FOR TV● **Carolina Mancini**

A new floor at the Marriott Hotel (the exhibition spaces at the Martin-Gropius-Bau were already fully booked by the end of December) and an extra theater for screenings at the Cinema Cubix: the European Film Market, the market of the Berlinale, returns in force from 7th - 15th February.

By the end of January the number of participating companies was up by almost 50 compared to last year (from 403 to 455), the same cannot be said for the number of participants which is yet below that of the last edition (from 7920 to 7335). There is also a slight drop in buyers (from 1739 to 1550), according to the data available on January 30th: provisional figures that are destined to increase.

Beki Probst is convinced of this: "These are provisional figures that will definitely change a lot over the next two weeks", the director of the market assures us.

"There is a lot of movement, the movies at the market have increased, so much so that we have taken on another theater at the Cubix, so now there are five: three totally dedicated to screenings and two that we share with other sections of the festival. We are still working on the list of buyers. Every year we invite a certain number of them from all over the world - 140 this year. At the end of the market we do some follow-up to assess the type of business they carried out, whether they bought anything or not, and the following year we update the list based on that information. In this way, bit by bit, everyone gets the chance to be invited". A lot of attention is paid to "market moods". Probst continues: "In addition to the questionnaire we send to buyers at the end of the festival, we also send a very elaborate McKinsey questionnaire to all members of the trade.

Reading these we discovered, for example, that many newcomers had problems finding their way around the market and the festival. So this year we have organized "Shortcuts for First-Timers", an informative "instruction" session which will be held at the Gropius Mirror, the EFM restaurant, on the first day of the market, with market representatives and representatives from other sections of the Festival.

"Industry Talks" (realized in collaboration with Film- and Medienstiftung NRW) returns for the second consecutive year: on February 11th, international sector professionals will discuss successful video on demand formulas, paying particular attention to medium-small distributors and arthouse cinema ("Arthouse on Demand"), and the increasingly theatrical quality of TV series. This second panel ("TV Series - The New Cinema?") will feature Jane Campion who, after Sundance, will be presenting the series "Top of the Lake" at the Berlinale, which she directed along with Garth Davis.

